BODIES OF ANTITHESIS

Gender power relations in conflict and militarized environments

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TU Delft| MSc Architecture, Urbanism and Building Sciences | Track: Urbanism

Colophon

BODIES OF ANTITHESIS
Gender power roles in conflict and militarized environments
Accommodating the Stateless

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P5 Report
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Fig.01
Collage Bodies of Antithesis
Image author:
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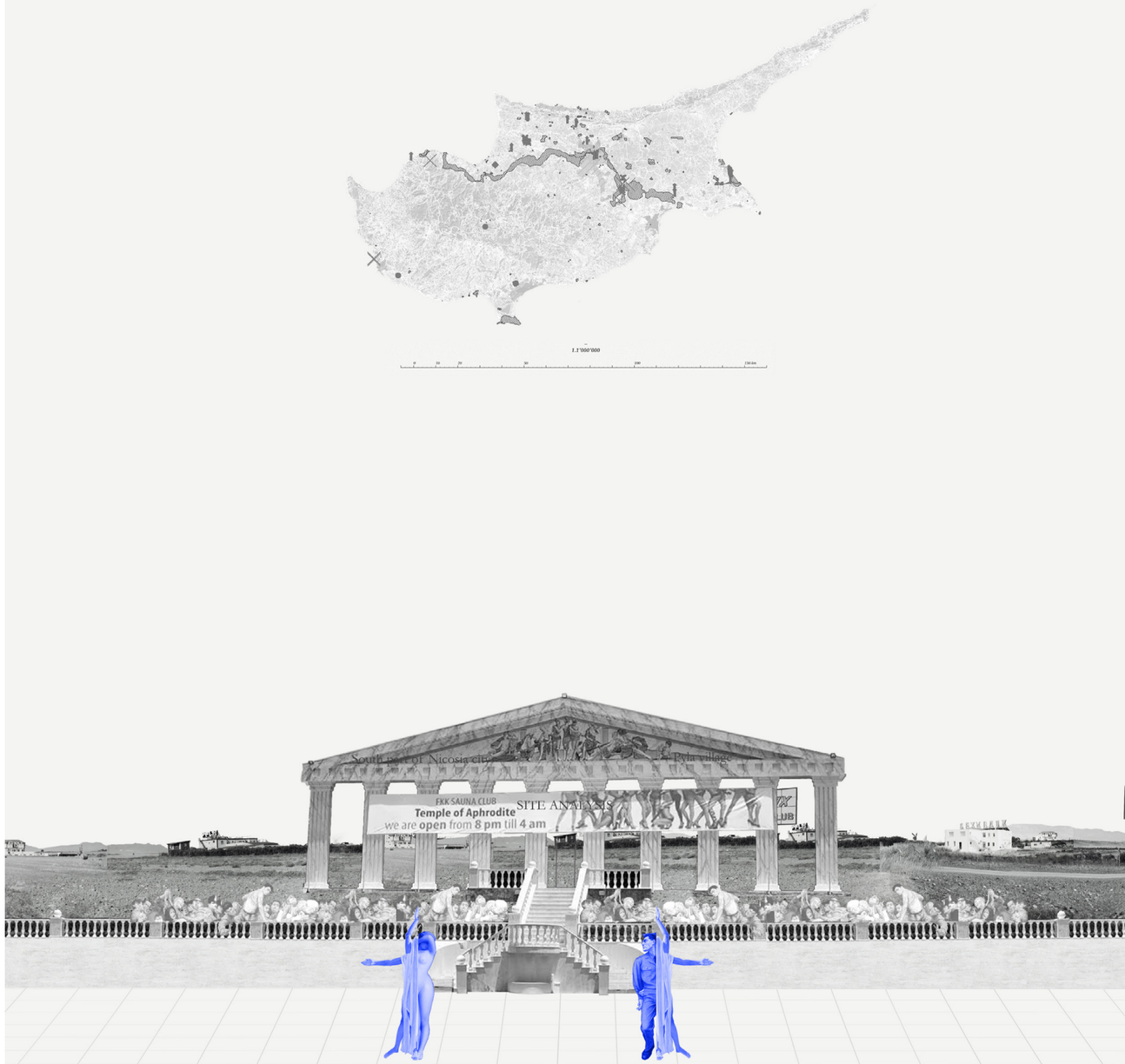
2022



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01/ Introduction

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Abstract

The thesis aims to unveil and challenge institutionalized gender hierarchical relations between the military and women in conflict environments. It critically examines the military as an institution inherently intertwined with conflict in periods of war and during periods of conflict. The thesis argues that the military plays a significant role in shaping and maintaining gender power structures, through institutional perceptions and spatial practices. It explores the relationship between the military and women and how institutionalized gender perceptions contribute to the widening gap between them, using Cyprus as a case study. Through the use of visual ethnography as a primary methodology, the thesis seeks to shed light and challenge the oppressive prescript narratives and power dynamics imposed on women by the military.

Using Nicosia and Pyla as a case study, conflict environments where inhabitants have normalized the experiences of living with the constant presence of the military, the thesis spatializes its theoretical framework. It utilizes tools and insights gained from theoretical and artistic analyses, to make visible and challenge the gender institutional perceptions, fixed gender roles, and spatialities that feed gender hierarchical structures. The ultimate goal is to expose this issue in various existing and ongoing conflict environments.

Fig.02
Northern Ireland during the Troubles,
Belfast,
1972
Image author: Brind Derek Brind
Source: www.foreignaffairs.com

Fig. 03
'Nightclubs in Nature'
2019
London.
Image author: Mustafa Hulusi

Motivation

The desire to unveil and understand gender power relations stems from my individual experiences growing up as a Greek Cypriot woman in the militarized and conflict environment of the southern part of the divided city of Nicosia. Living in this environment has led me to critically examine my own experiences, and to ground my empirical observations in the thesis' research framework.

Problematisation

In conflict environments, the military as an entity with institutional power often exploits the conflict to feed gender power relations by reproducing gender roles. This has resulted in a hierarchical relationship between the military and women, with the latter remains at the bottom. For instance, in the face of ethnic conflict, women's issues and concerns are often dismissed and deemed insignificant (Vassiliadou, 2002). This prioritization of other issues over gender-related matters devalues the importance of gender concerns and contributes to unequal gender relationships. This specific example highlights one of the many ways in which the military, as an institution, has been a key player in reproducing and institutionalizing such gender perceptions and roles. Specifically, within this context men are often portrayed as warriors or heroes, and decision-makers, while women are assigned the roles of supporters, victims, and healers, thereby relegating women the status of 'second-class citizens' (Efthymiou, 2017).

Fig.04
UN Peacekeeper closes a gate at Ledara street crossing during a patrol of the buffer zone in Nicosia
2014
Image author: Andrew Caballero-Reynolds
Image source: Getty Images Europe

Research Aim

The thesis aims to investigate the institutionalized perceptions, spatialities, and norms that the military promotes, which contribute to the formation and maintenance of gender power structures. Specifically, it seeks to uncover the multifaceted layers of the relationship between the military and women, examining the gender roles embedded within each relationship. Additionally, the research aims to explore how these relationships and roles are manifested in space and to identify appropriate methods and tools to unveil and challenge them. By shedding light on the relationship between the military and women, the research aims to uncover and criticize the subtle processes that militarism employs to perpetuate these institutionalized relationships and gender norms over an extended period of time.

The goal is to reveal the profound impact that women experience in living within militarized environments during periods of conflict, where the dynamics of gender power relations have become normalized, ingrained, and less recognizable.

By introducing visual methods which look at this relationship through a different analytical lens, the research challenges the institutionalised gender relationships between the military and women and whittles away at some of the predominant gender institutional roles, commonly encountered in visual representations. However, I acknowledge the limitations of the research, and recognise that within its scope, it is only possible to have a small impact on the way society views these relationships, therefore I seek to contribute to the ongoing efforts aimed at disrupting and dismantling dominant oppressive structures and narratives, warranting further research on the topic.

Fig. 05
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Research Questions

Main Research Question:
How can we make visible and challenge the institutional perceptions that feed gender hierarchical structures between the military and women in conflict environments?

Research question 1:
What are the institutionalized gender hierarchical relations between the military and women in conflict environments?

Research question 2:
How do these relations find expression in space?

Research question 3:
What are appropriate tools to challenge sensitive gender issues and taboos that concern body and sexuality?

Research question 4:
What are the institutionalized gender hierarchical relations between the military and women in Cyprus and how do they find expression in space?

Research question 5:
How can the knowledge and the tools be used to challenge the gender hierarchical relation between the military and women in Cyprus?

02/ Methodology

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Conceptual Framework

The study addresses its research questions by employing three main research concepts:

KEY CONCEPTS

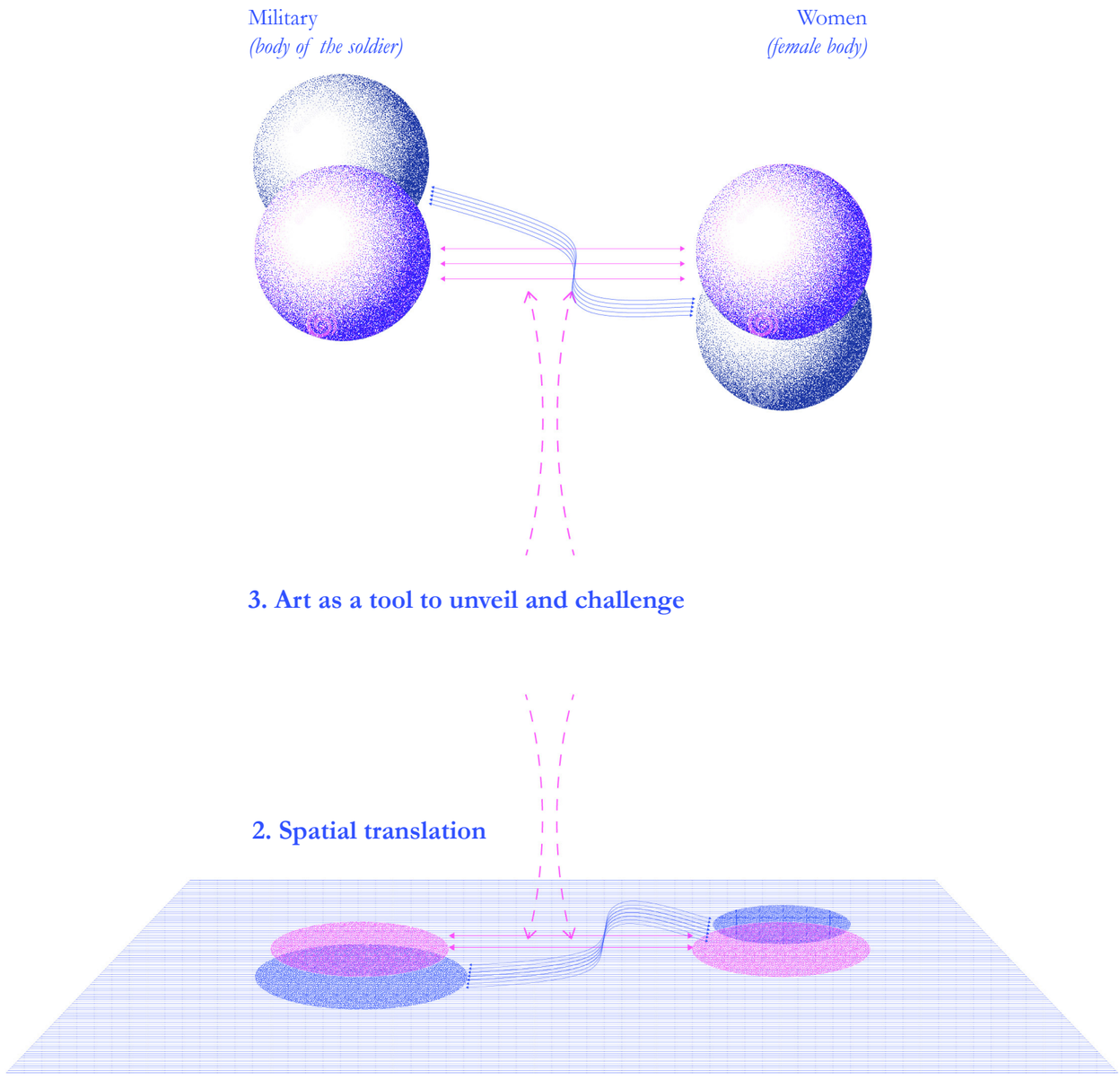
1. Institutional relation between military and women, specifically examines the military as an institution and its role in shaping gender hierarchical relations and the ways in which these relations are structured and maintained (Chapter A).

2. Spatial translation of the relation between military and women, analyzing their various manifestations in space (Chapters B and C).

3. Art as a tool to unveil and challenge the relationship between the military and women. Specifically, to unveil (chapter A) and challenge (chapter C)

These concepts are explained in more detail in Chapter A of Atlas.

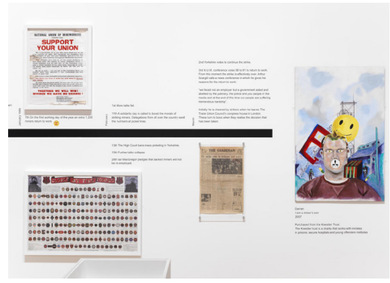
Fig. 06
Conceptual framework
Author: Andria Charilaou



Methodological Approach

The research employs visual ethnography as a primary methodology, which utilizes visual methods to explore, understand and communicate social phenomena to a broader audience (Barrantes-Elizondo, 2019).
In line with Van Maanen's description citated by Barrantes-Elizondo, visual ethnography focuses on studying social groups, specifically women and the military in this thesis, by examining their customs and ways of living within the context of a conflict environment as their natural setting. By doing so, the aim is "to describe and interpret cultural patterns of behavior, values, and practices" and further uncover how individuals' daily practices are institutionalized within norms, spatial practices and means of representation.
Drawing upon established approaches in the social and human sciences, visual ethnography encompasses various visual methods. The thesis employs these methods as primary sources of data, involving the analysis of visual materials such as photos and art. Moreover, visual methods are utilized to gather data through the creation of the archive and record data through art making, videos of the field site and performances, as well as mapping the social groups under investigation. These visual methods are integrated with the theoretical framework.

Throughout the research, the thesis pays close attention to patterns and meanings conveyed through visuals, considering them as significant sources of information. By employing visual ethnography, the aim is to gain insights into the complex institutional relationships between women and the military in conflict environments and to be able to unveil and challenge them.

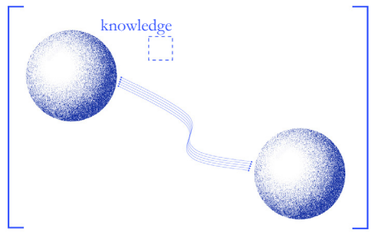


An example of visual ethnography art project

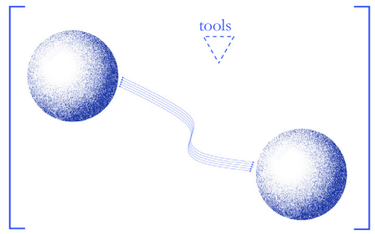
Fig. 07-09
Jeremy Deller
The Battle of Orgreave Archive (An Injury to One is an Injury to All)
2001
Image source: Tate,2023

Fig. 10-12
Methodological Framework
2023
Image author: Andria Charilaou

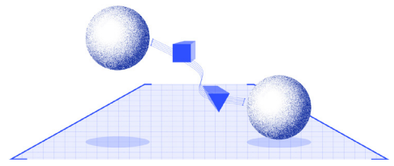
Methodological Framework



Research for knnowledge



Research for appropriate tools



Apply the knowledge and tools, to unveil and spatially challenge

The methodological framework outlines the structure of the report showing the methods used to answer each research question. Chapters A and B address the research questions in a non-site-specific manner while Chapter C addresses the same questions using the context of Cyprus.
Specifically, Chapter A.1 investigates the institutional relationships between the military and women through literature, and art research, online source analysis setting a strong theoretical basis.
Chapter A.2 together with the theoretical basis manifests the institutionalization of these relationships creating an image archive.
Chapter B.1 sheds light on the spatial translations of each relationship. Through the analysis of the archive, it maps the focal social groups.
Chapter B.2 studies various art forms and conducts interviews with performance artists exploring art as a tool to challenge sensitive gender issues and taboos related to body and sexuality. Their insights together with the performance mapping (chapter B1) structure a performance generator as a guide for the spatial performance.
Chapter C.1 by employing theoretical research, online source analysis, mapping, and filming in field work, sets the theoretical basis and showcases the institutional relationships within the context of Cyprus.
Chapter C.2 utilizes the methods of mapping and conducts interviews with women to gain insights on these relationships which unveils and challenges through the use of storyboards and performance art.
The last chapter C.3 uses visual ethnography art structuring an exhibition and presentation to communicate the findings of the research and reflect on the use of art as an experimental tool.

CHAPTER A. KNOWLEGDE BASIS

A.1 Theoretical basis
A.2 Archive

RQ1: What are the institutionalized gender hierarchical relations between the military and women in conflict environments?

CHAPTER B. ART AS A TOOL TO UNVEIL AND CHALLENGE

B.1 Performance mapping

RQ2: How do these relations find expression in space?

B.2 Knowhow to use art to unveil and challenge

RQ3: What are appropriate tools to challenge sensitive gender issues and taboos that concern body and sexuality?

CHAPTER C. CYPRUS AS A CASE STUDY

C.1 Cyprus as a case study

RQ4: What are the institutionalized gender hierarchical relations between the military and women in Cyprus and how do they find expression in space?

C.2 Unveil and challenge gender hierarchical relations in Cyprus

RQ5:How can the knowledge and tools be used to challenge the gender hierarchical relation between the military and women in Cyprus?

C.3 Challenge Gender Hierarchical Relations In Cyprus

Main Research Question: How can we make visible and challenge the institutional perceptions that feed gender hierarchical structures between the military and women in conflict environments?

Methods

CH.A1
KNOWLEDGE BASIS

Research question 1:
What are the institutionalized gender hierarchical relations between the military and gender marginalized groups in conflict environments?

Methods:
DOCUMENTARY RESEARCH:
1. Literature research
2. Online source analysis
3. Film and documentary research
4. Art research to UNVEIL

Steps taken during analysis:
Documentary research:
The study employs the method of documentary research, a form of secondary research, to analyze a set of documents and establish a comprehensive narrative that contributes to a broader understanding of the relationship between women and the military. The research examines various types of documents, including textual sources, photographs, art projects, videos, and monuments. By combining different forms of documents, it enriches the existing literature and challenges dominant institutional narratives by unveiling unexpected and more personal perspectives. The use of documentary research allows for a deeper exploration of the thesis' topic and provides a more nuanced understanding of its complexities.

Specifically, it researches:
1. Literature research through the fields of Urbanism, Gender Studies, Feminist Geography, Feminist Theory, Cultural Sociology, Postcolonial Studies, Spatial Theory, Social Policy, Performance Studies, Critical Discourse Analysis, Film Studies, Art History, Border Studies, Conflict Studies, Social Anthropology, Visual Studies, Performance Art. These fields of study cover a wide range of disciplines and perspectives that contribute to the exploration of space, gender performativity, power dynamics, conflict environments and the military within the research.
2. To supplement the literature research, this study also draws upon relevant online articles and websites specifically addressing the topic of interest.
3. In addition, the research examines a range of art forms, including war artists, reportage paintings, photojournalism, photography, documentaries, films, monuments, caricature, modern realism, socialist realism, independent group, pre-Raphaelite, artist international association, propaganda posters, figurative art, print art, history art, and new objectivity (Neue Sachlichkeit), drawing from Tate's art glossary. The focus of the study is on militarism, conflict environments, and women's experiences within this context. The choice of these art forms aims to uncover historical, social, and political events while also exploring more personal and individual perspectives. Specific art forms such as photography, photojournalism, and history art provide precise insights often related to space, while caricature, modern realism, figurative art, and print art offer a glimpse into more personal narratives.

Intended outcome:
Chapter A.1 plays a crucial role in the research by utilizing documentary research methods to gain a comprehensive understanding of the subject matter. It establishes a strong knowledge basis which guides the study in discovering and identifying the various categories that capture the complex nature of the relationship between women and the military. The theoretical framework established, and the categories discovered in Chapter A.1 hold significant importance throughout the research, as it serves as a framework to position empirical observations, narratives obtained from fieldwork (Chapter C.2), archival images (Chapter A.2), and personal experiences within a theoretical context.

CH.A2
IMAGE ARCHIVE

Research question 1:
What are the institutionalized gender hierarchical relations between the military and gender marginalized groups in conflict environments?

Methods:
1. Image archive

Steps taken during analysis:
1. Research employing visual documents, illustrating hierarchical (spatial and non-spatial) relations between the group of research in periods of conflict or war in various geographical locations through:
   a. Art research to UNVEIL through the art forms of war artists, reportage paintings, photojournalism, photography, documentaries, films, monuments, caricature, modern realism, socialist realism, independent group, pre-Raphaelite, artist international association, propaganda posters, figurative art, print art, history art, and new objectivity (Neue Sachlichkeit)
   b. Online source analysis
   c. Film and documentary
2. Image categorization based on the medium and period (period of war or 'conflict in limbo')
3. Image categorization of the type of relationship between two groups based on the theoretical basis and specifically Foucault's concept of 'sexual saturation of the female body' describing the degree of limitation of the female body.

Intended outcome:
The Image archive serves as a valuable instrument for research, exploring the multifaceted institutional relationships between women and the military as part of the documentary research.
By examining visuals from periods of conflict or war in various locations, the archive illustrates the recurrence of gender power dynamics, indicating that this phenomenon is not isolated or temporary. This highlights the institutional nature of the relationship between the two groups. Consequently, the thesis utilizes the archive in two distinct ways: firstly, as evidence of the institutionalization of the military-women relationship, and secondly, to identify and explore the diverse manifestations of this relationship.

CH.B1
PERFORMANCE MAPPING

Research question 2:
How do these relations find expression in space?

Methods:
1. Spatial and Performative analysis the institutional relationships found in the archive.

Steps taken during analysis:
1. Chapter B1 uncovers the spatial practices that promote and reproduce these institutional relationships by analyzing the images from the archive. This analysis considers the visibility of space and the level of precision or abstraction present in the images, capturing both documentary aspects and personal interpretations.
2. This method draws upon key concepts from existing literature Foucault's concept of the 'sexual saturation of the female body' highlights the limitations and roles attributed to the female body. William's concept of 'body genre' informs the examination of genre and means of representation. The analysis also integrates Goffman's 'dramaturgical metaphor', the concept of 'discourse' and the insights from interviews with performers exploring the relationship between performance and stage, as well as body configuration. In addition, it investigates the frequency, degree of normalization, and hierarchical dynamics between the two groups.
3. The analysis generates visuals depicting these elements using software tools such as Illustrator for mapping and diagrams, and Rhino for 3D animation and rendering.
4. This method allows the juxtaposition of the visuals for each relationship to draw conclusion. It highlights the transformations that these relationships undergo from periods of war to 'conflict in limbo' and reveals the varying degrees of normalization and frequency.

Intended outcome:
The method of performance mapping provides a comprehensive understanding of how institutional relationships manifest in space. It moreover offers insights into their transformations and normalization through different periods. This understanding guides the selection of specific relationships to focus on the last chapter and facilitates the identification of the relationships within the case study.

CH.B2
KNOWHOW TO USE ART TO CHALLENGE

Research question 3:
What are appropriate tools to challenge sensitive gender issues and taboos that concern body and sexuality?

Methods:
1. Art research to CHALLENGE
2. Interviews with performance artists

1. Art research to CHALLENGE. Art is used as a methodological instrument for research with an exploratory and transformative approach. By utilizing the art forms of identity politics, experimental ethnography, socially engaged practice, activist art, abject art, feminist art, performance art, and body art, the research delves into sensitive gender issues related to the body and sexuality. Through the exploration of these forms, the study seeks to discover appropriate tools on how to challenge and generate discussion concerning sensitive gender issues and taboos that concern body and sexuality. This method allows a deeper exploration of personal identity, representation in relation to societal and cultural dynamics, that goes beyond traditional research methodologies.

2. The study conducted semi-structured interviews, a form of primary research, with performance artists aiming to minimize any predetermined direction and encourage the artists to freely express themselves. The chosen interviewees, Elena Antoniou and Frida Giulia Franceschini, both engage with themes of gender power dynamics, as well as the interplay between space, body, and gender. Each interviewee participated in one session that lasted between 1.5 to 2 hours, and was voice-recorded. This ensured detailed documentation of the conversations, for further examination and interpretation. The interviews were structured in three phases. In the first phase, the focus was on exploring the artists' work, personal interests, and perspectives regarding body and sexuality. During the second phase, the performance artists engaged with the thesis' main topic of hierarchical relationships between the military and women, utilizing images from the archive to express their personal viewpoints. Finally, the third phase involved asking practical questions to understand how performance art could be effectively used to address gender power dynamics within a conflict environment, specifically considering the positioning of the artist towards a soldier in spaces with different visibility.

Intended outcome:
The insights gained from interviews and art research into the interplay between body, space, and gender shape the parameters for the performance generator, that serves as a guideline for structuring performances.
The performance generator, a methodological approach utilized in the thesis, has broader applicability. It employs the body as a primary medium to disrupt dominant institutional narratives and challenge gender power relations. By altering its parameters such as visibility of space, audience size, number of performers, type of relationship, and movement of the performers, the generator enables the creation of different performances.
Within the thesis' case study, the performance generator plays a vital role. By adjusting its parameters in the final chapters, the thesis actively challenges oppressive gender structures of the relationship between military and women in different stages in Cyprus. Additionally, the performance generator guides the analysis of the archive at Chapter B1, addressing the body configuration of the two focal groups and shedding light on the relationship between the stage and performances.

CH.C1
CYPRUS AS A CASE STUDY

Research question 4:
What are the institutionalized gender hierarchical relations between the military and women in Cyprus and how do they find expression in space?

Methods:
1. Mapping
2. Spatial analysis of the archive.
3. Online source analysis
4. Literature research
5. Field work

Steps taken during analysis:

1. Utilizing QGIS software, the research visually represents and analyzes the military presence in Cyprus using sources such as Openstreetmap, data.europa.eu, nextgis, and epsg.io. This method provides a spatial understanding of the distribution and activities of the military in relation to urbanized areas.

2. By analyzing the images from the archive, the focus is to unveil the types of relationships performed and the specific stages where they occur within the case study.

3. The online source analysis examines various online sources such as the sites of various military forces (http://www.army.gov.cy/) and online newspapers to gain insights into the portrayal and representation of relationship between the military and women.

4. The literature research explores academic sources to gather information on how the cultural, historical, and political context of Cyprus shapes the relationships between the two groups.

5. The fieldwork includes the research methods of filming as well as empirical observation in various militarized areas, such as public spaces, residential areas, areas within the buffer zone, and remote locations allowing the examination of the military presence and activities in different contexts.

   a. The method of filming is used to document militarized spaces, capturing visual data through the use of cameras that portray the dynamics and manifestations of the military-women relationships within specific spatial contexts. This method provides valuable insights into the embodied experiences and power dynamics at play.

   b. I actively engage in observing and capturing and analyzing—through the use of notes and sketches—the performances within the military-women relationships. This method involves immersing oneself in the research setting, closely observing the body performativity and spatial dynamics between the military and women, considering the position of the researcher within this relationship as a Greek-Cypriot woman. The methods used during the fieldwork allow for firsthand data collection and experiential understanding.

The findings from all mentioned research methods in Chapter C1 are categorized and represented in the report based on the performance mapping.

Intended outcome:
This chapter contextualizes the institutional relationships found in the previous chapters within the context of the case study of Cyprus, highlighting their broader societal implications. It establishes a theoretical basis on the unique context of Cyprus and showcases the various institutional relationships between the focal groups. Also, it examines the relationship between stage and institutional performances. These findings indicate the sites-stages that thesis uses in the last chapters to unveil institutional relationships and challenge them through the use of the performance generator.

CH.C2
UNVEIL GENDER HIERARCHICAL STRUCTURES IN CYPRUS

Research question 5:
How can the knowledge and the tools be used to challenge the gender hierarchical relation between the military and women in Cyprus?

Methods:
1. Mapping
2. Semi-structured interviews with women in militarized areas
3. Performance Generator
4. Performance Mapping
5. Storyboards

Steps taken during analysis:

1. Mapping:

Building upon the context analysis from Chapter C.1, the thesis selects two highly militarized sites in Cyprus with varying levels of visibility. The research then uses QGIS software to gather mapping data for each site and utilizes Rhino to visualize their topography showing their spatial characteristics. These mapped sites serve as stages for performances aimed at unveiling and challenging the institutional relationships between the military and women.
By exploring the relationship between the stage and performances, the research investigates how performances are influenced by the environmental conditions of each site.

2. Semi-structured interviews:

Chapter C.2 employs the method of semi-structured interviews to gather personal experiences from women within the selected militarized sites.
This method allows for flexible and in-depth conversations with the interviewees, providing a deeper understanding of their subjective experiences. The interviews were conducted individually and lasted between 5 to 30 minutes, focusing on the interviewees' feelings and observations regarding the military presence in their daily lives, and their personal experiences related to the military. Through these interviews, the study explores unexpected relationships and develops an understanding of the existing relationships within the case study. Detailed notes and sketches were taken during the interviews to ensure thorough documentation of the conversations for further examination of the gathered data. This method draws upon qualitative research methodologies, incorporating the narratives of women directly involved in the institutional relationships under investigation.

3. Performance mapping

Based on the performance mapping, the interviews are categorized according to the type of relationship and the role of women, showcasing various relationships and different interpretations of the same relationship within the specific context. Through the use of performance mapping, the thesis gains valuable insights into the interplay between performances and stages.

4. Storyboards:

Storyboarding is employed as a research method that incorporates the perspective of time, enabling to trace the evolution of a story. This method facilitates the examination of the interconnections between different relationships.
The storyboards visually represent the narratives obtained from interviews conducted with women. Two storyboards were selected, one from Nicosia and one from Pyla, which were deemed interesting for unveiling significant aspects. Specifically, one storyboard showcased the transformation of a relationship into another institutional relationship, while the other depicted a story in which a woman within an institutional relationship subverted the prescribed narrative. The process of creating storyboards involved several steps. First, narratives from the interviews were carefully chosen to be represented on the storyboards. Then, a script was developed describing each shot, to outline the key spatial and performative elements of the stories. Sketches were drawn to visualize the shots, providing a personal translation of the interview narratives. each storyboard is analyzed considering the type of relationship portrayed and its specific characteristics, the relationship between space and performers, and the relationship between space and the type of relationship, and how the relationship was challenged or not. This method draws from visual storytelling techniques and contributes to the comprehensive exploration of relationships within the research framework by providing a visual representation of narratives.

5. Performance art:

The thesis uses Performance art as the appropriate tool to challenge sensitive gender issues and taboos that concern body and sexuality. It uses this method to spatially address the research questions. To structure these performances and select the stages, this chapter utilizes the performance generator. Three stages are chosen for the performances, based on the mapping from Chapter C1. In each stage performance art was used for a different purpose. First, as a method for deeper understanding of the lived experiences within militarized environments. Second, as method to spatially critique and challenge institutional gender power relations by altering the parameters of the performance generator.
The performances are video recorded and edited using Davinci Resolve.
This research method establishes a literal connection between the researcher's body as a performer and the thesis research analysis, allowing for an active role in the research process and offering new perspectives in navigating and transforming power dynamics.
Drawing on the field of performance studies, the research is situated within a trajectory that explores the intersection of art, space, and discourse analysis.

Intended outcome:
This chapter establishes a coherent connection between the thesis methodologies—theoretical framework, archive, performance mapping, generator, storyboards, and spatial performances—to provide a comprehensive exploration of gender hierarchical relations.
Additionally, it examines the applicability of the tools presented in previous chapters within the specific context of Cyprus and assesses the resulting findings. By doing so, not only it unveils and challenges gender power dynamics in Cyprus, but also seeks to prompt critical thinking in other conflict environments facing similar issues.
The intended outcome is to establish a clear narrative that emphasizes the interconnectedness of the thesis methodologies and effectively communicates the thesis' main argument providing insights into gender hierarchical relations.

CH.C3
CHALLENGE GENDER HIERARCHICAL STRUCTURES IN CYPRUS

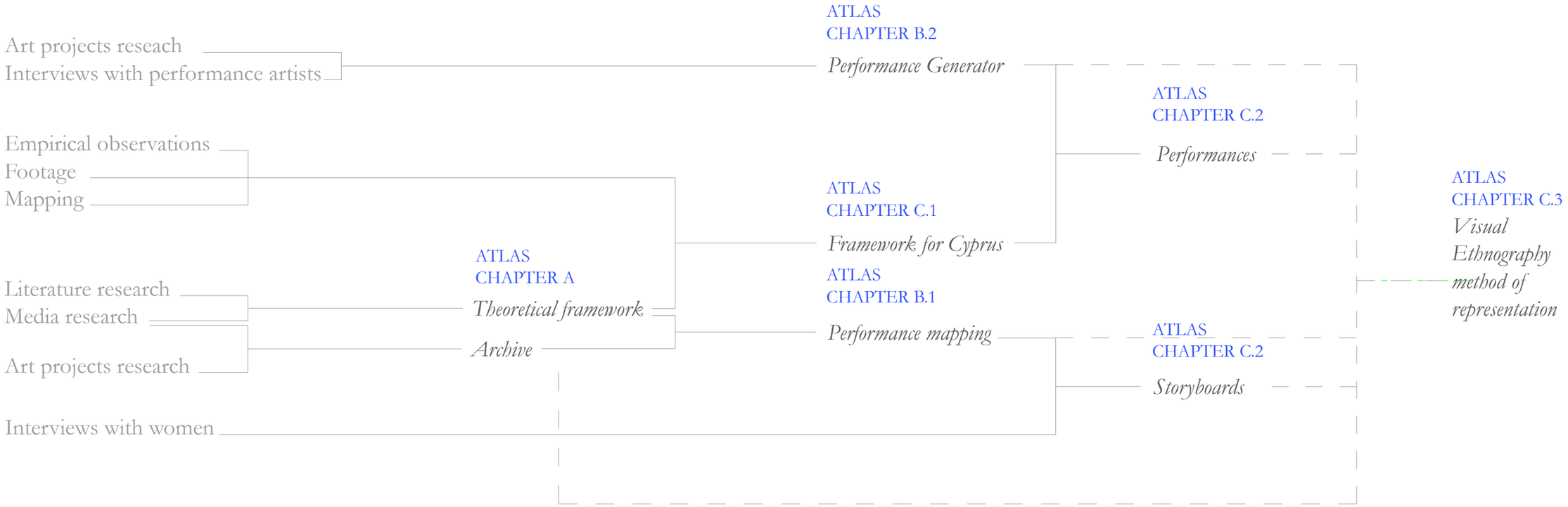
Research question 5:
How can the knowledge and the tools be used to challenge the gender hierarchical relation between the military and women in Cyprus?

Methods:
1. Art form of visual ethnography

Steps taken during analysis:
The thesis employs the art form of visual ethnography as the appropriate tool to communicate the thesis' findings to a broader audience at P5 presentation. It showcases the approaches used to analyze and gather data such as the archive, performance mapping and the approaches used to record and represent data such as the performance generator, storyboards, videos of the performances and from the fieldtrip.
The presentation first renders the various institutional relationships then illustrates the spatial patterns and meanings of each relationship. Last, it shows the tools employed in Cyprus (as a case study) to unveil and challenges these relationships and their outcomes.

Intended outcome:
The intended outcome is to create a presentation that effectively communicates the issue to the public and can be replicated in other locations. The intention is revealing the impact of gender power dynamics perpetuated by the military as an institution.

Methodological Mapping Framework



ATLAS

bodies of antithesis

Gender power relations in conflict and militarized environments

A T L A S

Chapter A

Research question 1:

What are the institutionalized gender hierarchical relations between the military and gender marginalized groups in conflict environments?

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ATLAS
CHAPTER A1

Theoretical Basis

Theoretical Framework

The theoretical framework outlines the theories that establish the foundation for understanding the institutional relationship between the military and women and examining the use of art as a tool to unveil and challenge gender hierarchical relations. The framework is comprised of both instrumental and substantive approaches.

Instrumental approach:

1. Visual Ethnography:
Barrantes-Elizondo (2019) highlights the use of visual ethnography as a primary method for exploring, understanding, and communicating social phenomena. This approach utilizes visual methods to gather, record and analyze data, aligning with the thesis' research methodology.

2. Art as a Method to Unveil and Challenge:
Tate (2023) provides a range of art terms that serve as methods within the methodology of visual ethnography to unveil and challenge taboo issues concerning the body and sexuality.

Substantive approach:

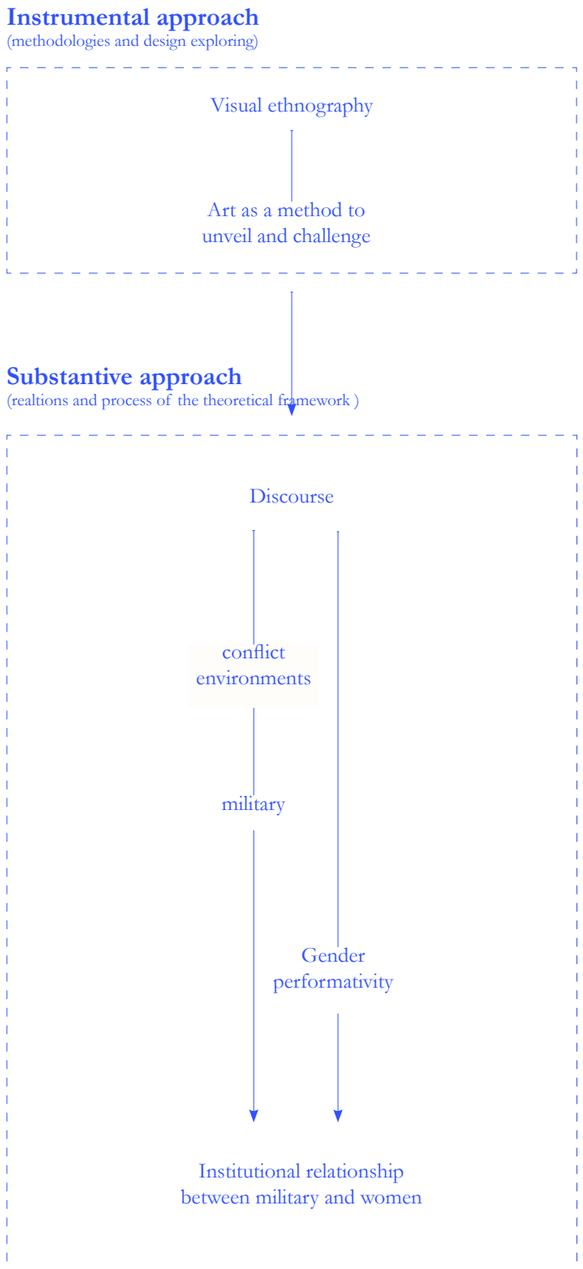
3. Discourse:
The research incorporates Hajer and Versteeg's (2005) discourse analysis of environmental politics. This analytical framework enables the examination of power dynamics, representations, and the construction of institutional narratives related to the military and women.

4. Conflict environment:
Kirsch and Colin's work (2011) contributes to the understanding of conflict environment as a complex and uncertain reality, informing the exploration of the influence of militarized power within such environments.

5. Militarism:
Kirsch and Colin (2011) further navigate the research in exploring the influence of militarized power within conflict environments, focusing on power dynamics and their implications for a gender perspective.

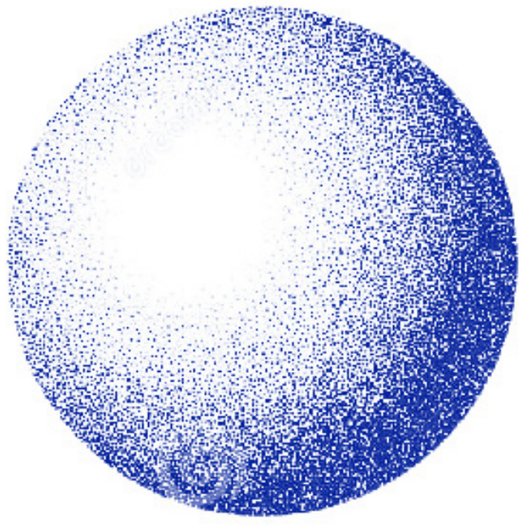
6. Gender Performativity:
The thesis examines the relationship between gender, body, space, and the formation of fixed notions. Using Goffman's "dramaturgical metaphor" it analyzes the interplay between institutional expectations and individual behaviors, highlighting the influence of social context on actions. It moreover integrates "gender performativity," Foucault's idea of the "sexual saturation of the female body," and William's (1991) work on "Film Bodies: Gender, Genre, and Excess," investigating how gender performances are socially constructed, maintained, and represented within institutions, including the military.

7. Institutional relationship between military and women in conflict environments:
To address the experiences and roles of women in relation to the military within conflict environments, the study draws on theories of gender dimensions of armed conflict and militarization of women's lives by Cockburn (2001), Enloe (2000), Vassiliadou (2002), and Carreira (2006).



Military As An Institution

Military
/body of the soldier/



KEY CONCEPTS AND THEORIES

Conflict Environment

'Conflict in limbo' describes a spatial and temporal state in which there is no clear distinction between war and peace, resulting in a state of limbo, that reality is much more complex and uncertain (Kirsch & Colin, 2011). The military's role and value are enhanced within conflict environments. According to Kirsh and Colin, the homeland space in this context is rendered as a national security issue, promoting the belief that a strong military presence and the involvement of state-sanctioned institutions of violence are needed. This portrayal presents the military as both a protector of the nation-state against external security threats and a symbol of justice, safety, and efficiency within society. Such representations convey the notion that the military is not only necessary but also beneficial in upholding national security and ensuring societal stability.

Spatal border as an institution

Fig.13-14
Wall on Wall exhibition
by Kai Wiedenhöfer
2019
Belfast

KEY CONCEPTS AND THEORIES

Military

Within a state of limbo, the research focuses on the influence of militarized power within conflict environments and how it perpetuates institutional power relations. In doing so, it adopts the discourse analysis approach by Hajer and Versteeg. This approach explains how social agents construct social reality utilizing practices that "generate and maintain ideas, concepts, and fixed notions of spatial hierarchies" (Hajer & Versteeg, 2005), thereby contributing to the formation of both spatial and societal power structures. This process ascribes meaning to social and physical phenomena, navigating individuals' perception, and understanding of reality (Richardson & Jensen, 2002). Using as lens the description of discourse, the research views the military as a social agent. By analyzing the practices utilized by the military, discourse analysis helps to uncover and understand the methods that it uses to generate maintain these concepts and fixed notions of spatial hierarchies. The focus is on examining the impact of militarism in spatial and societal power structures through a gender perspective.

The institutional perspectives that militarism promotes have a far-reaching impact in shaping social relations in often unacknowledged ways. Kirsch and Colin emphasize the importance of spatial and geographical tools to visualize the oft-unseen effects of militarized power relations in space, as militarism uses space as a means to enact new norms and create new realities. Their research emphasizes the influence of militarized power within conflict environments, investigating how it shapes new spaces and historical narratives by examining the processes, events, and relations of war, that become internalized within institutions, maps, spaces, and stories. In contrast Enloe, focuses on the implications that military has in the individuals describing militarism as a "gradual process in which something becomes controlled by, dependent on, and derives its value from" (Enloe, 2000). The authors aim to draw attention to the often unnoticed and gradual processes that militarism utilizes, making its impacts unseen, unconscious and deeply rooted in society.

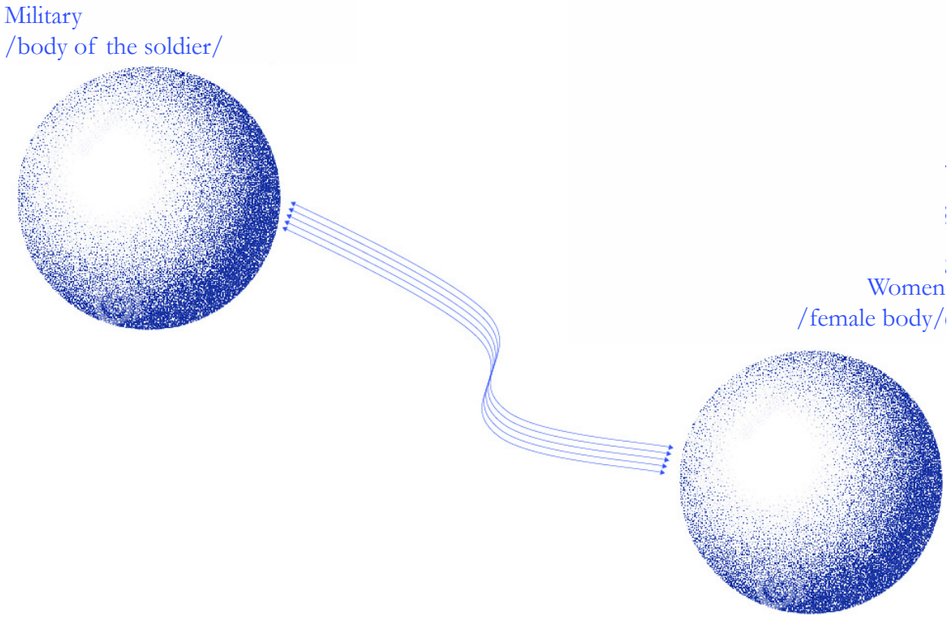
Militarism as an institution

Fig.15
"A warning sign is seen on a wall marking the United Nations buffer zone in the Turkish Cypriot side of central Nicosia"
Neil Hall
2014

Militarism as an institution

Fig.16
Author: Unknown
Ethnical parade celebration in Cyprus
2020
Source: National Military Guard of Cyprus

RELATION BETWEEN MILITARY AND WOMEN



KEY CONCEPTS AND THEORIES

GENDER PERFORMATIVITY

Focusing on the impact that militarism has in feeding gender power relations in conflict environments, the research utilizes the theories of gender performativity.

Institutional performance
Goffman's 'dramaturgical metaphor'
Goffman's 'dramaturgical metaphor' explores the relationship between body, space, and the formation of fixed notions. This metaphor views performance as the behavior that society expects from individuals, highlighting the influence of social context on their actions that is aligned with the concept of discourse. He argues that in dramaturgy there is a tacit agreement between performers, audience, and outsides to ensure that the performance will continue (Goffman, 1956). He describes that the audience (society) can manipulate the performance and vice versa, so that everyone stays satisfied with the outcome. He claims that if any performance disruptions occur, for instance if the expected behavior or norm of the body or audience is not what it is expected, there will be consequences at three levels of abstraction: personality, interaction, and social structure. This metaphor serves as a foundation for studying the institutional performances between the military and women focusing on the interplay between institutional expectations and individual behaviors.

Gender Institutional Performance
Butler's 'gender performativity'
Foucault's 'sexual saturation of the female body'
William's 'Body genre'
Attributing to this interplay between institutional expectations and individual behaviors a gender perspective, the research integrates Butler's concept of 'gender performativity' with Foucault's 'sexual saturation of the female body'.
Butler gives insightful input in understanding the aspect of gender within institutional performances. Gender, according to Bulter, is an identity formed through repeated acts and norms, in which the body is a key instrument in making gender a performative act. These norms and acts are constructed through social practices and discourses, dictating how one should perform one's body and shape the way the body is perceived within society (Butler, 1988). Butler emphasizes this institutionalized nature of gender performances, cautioning against perceiving them as natural phenomena, as this increases the power to the institutions involved, and within the context of the thesis, the military.
Aligned with Butler's 'gender performativity', Foucault's concept of the 'sexual saturation of the female body' (Foucault, 1976) focuses on these norms and acts, that give a multiplicity of meanings to the female body, as

Fig.17
Ana Mendieta
Untitled (Rape Scene)
1973
The estate of Ana Mendieta
Image source: Tate,2023

Fig.18
Margaret Harrison
Dumped On
1971
Image source: Tate,2023
'She **explores gender identity and stereotyping** as well as broader issues affecting women such as equal pay, homeworkers' rights, domestic abuse and rape. In these works the artist uses humour to explore male preoccupations, the way the media portrays women, and pop art.' (Tate, 2023)

Fig.19
Cindy Sherman
Doll Clothes
1975
Image source: Tate,2023
'Sherman's work since Dolls House has continued to **explore how identity is constructed, and especially how behaviour and performance shape conceptions of gender'**

means to control its behavior, and limit its freedom. Building on Foucault's' theories, Williams (Williams, 1991) investigates the application of these concepts within the realm of representation. She argues that the film genres of horror, pornography, and melodrama have used the female body as "the primary embodiment of pleasure, fear, and pain" aiming to evoke the exact same feelings in the audience. Hence, the female body becomes both the moved and the moving. For instance, by showing the female body in pain the aim is to make the audience feel pain, by showing the female body in pleasure the aim is to make the audience feel pleasure, and by showing the female body in fear the aim is to make the audience feel fear.

Collectively, these theories describe the female body in relation to society, concluding that its definition, characteristics, embodied feelings, and the feelings it aims to evoke, its role and value, are socially constructed performances. The reproduction of these meanings of the female body, serves in shaping, controlling, and sustaining binary categories of man and woman (Butler, 1988). This denotes that these meanings influence the ways in which women are perceived, treated, and positioned in relation to men. Therefore, the characteristics of the female body in each relationship, give a specific performative role to both the bodies of men and women, that determine the relationship between them. Consequently, the performative role attributed to the female body, defines their in-between relationship.

Overall, these concepts aim to draw attention to the ways in which power and control operate by representing and maintaining gender roles. Within the thesis context, the research investigates how the theories of gender performativity operate within conflict environments and how militarism has used the female body to oppress power in space and society.

Fig.20
Sir John Everett Millais, Bt 1829-1896
The Knight Errant
1870
Image source: Tate,2023

PORNOGRAPHY

Fig.21
Still from the porn film 'Babylon Pink'(porn)
1974
Image source: Williams, 1991

Fig. 22
Grerk-Cypriot women mourning
1974
Image author: Unknown
Image source: revolv.org.uk/Cinesthesia

MELODRAMA

Fig.23
Still from the film 'Imitation of Life'(melodrama)
Director: Douglas Sirk
1959
Image source: Williams, 1991

Fig.24
Nakamura Hiroshi
Sunagawa #5
1957
Image source: Tate,2023

HORROR

Fig.25
Still from the horror film 'Psycho'
Director: Alfred Hitchcock
1960
Image source: Williams, 1991

Fig. 26
'The New Crowd' 'crowd 39'
Misha Gordin
1996-1998
Image source: www.photographize.co/articles/mishagordin/

KEY CONCEPTS AND THEORIES

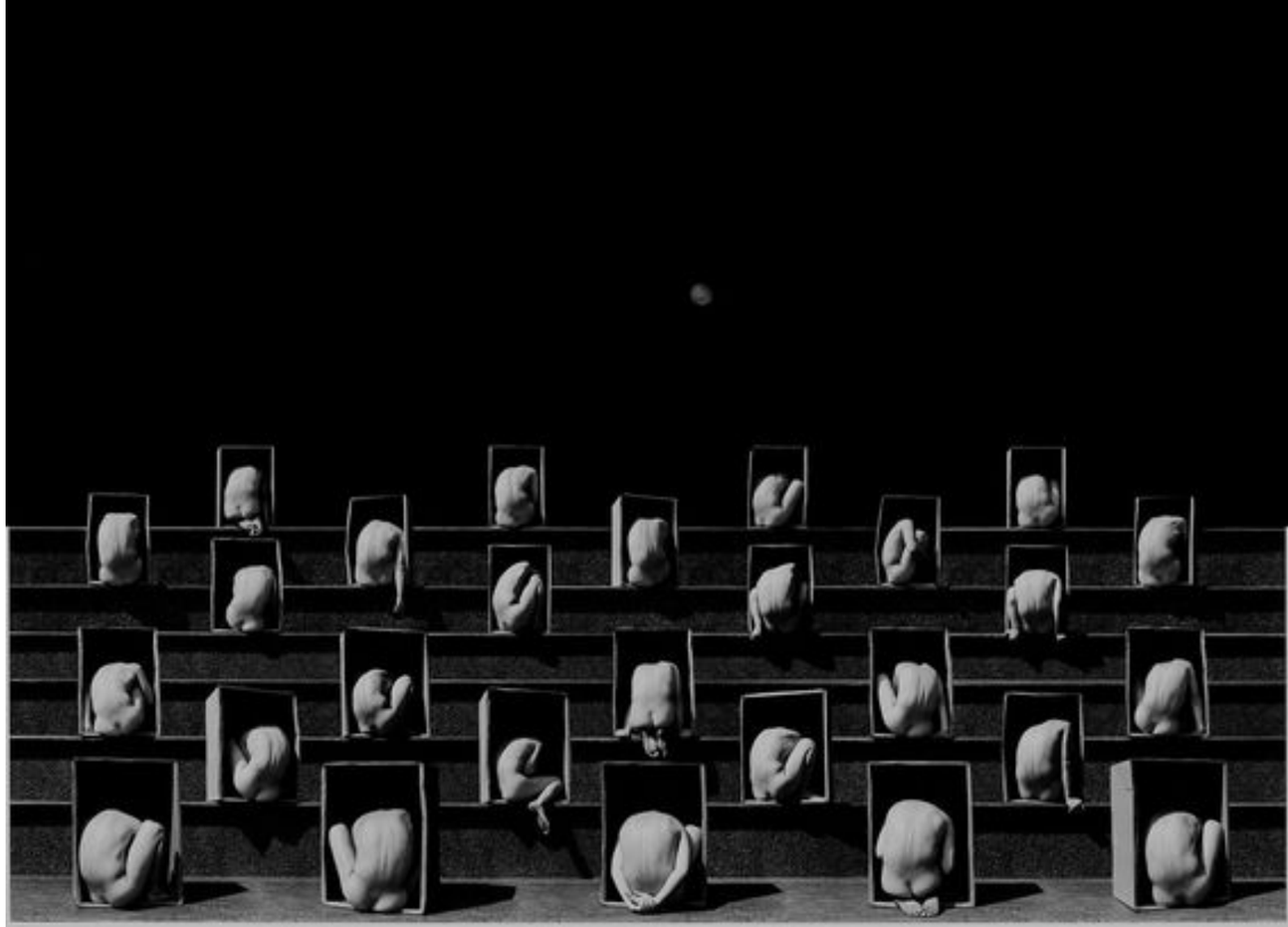
RELATION BETWEEN MILITARY AND WOMEN

The thesis perceives the military as a social agent that possesses significant power and institutional value within conflict or war environments. It argues that militarism exploits the conflict and employs the female body in a manner akin to how it is utilized in the film genres of melodrama, horror, and pornography, as described by Williams. This utilization aims to control, sustain, and generate gender power relations, thereby amplifying the military's value.

To assess this argument, the research examines the institutional relationships between the military and women. Its objective is to unveil the multifaceted translations of this relationship while simultaneously showcase the performative roles attributed to the female body in each one. Drawing upon Foucault's concept of "the sexual saturation of the female body" and Williams's notion of 'body genres', the research demonstrates how these roles are represented through different institutions such as the military. This exploration aims to unravel the emotions embedded in each role and the intended emotional response they seek to evoke from society.

In order to identify the various manifestations, the research combines literature and visual methods as primary sources of data. Additionally, it structures an image archive to gather data, categorizing the relationships based on the degree of limitation of the female body from the most static and dependent role to the most autonomous and dynamic one.

Particularly it identifies 14 relationships describing the focal relationship from the women's perspective; Experiencing severe violence, Experiencing personal sexual harassment, Experiencing environmental sexual harassment, Being surveilled and controlled, Facing sexual discrimination within military, Needing protection and to be saved, Being economic or socially depended, Loving the, Mourning, Supporting, Nursing and providing care, Offering leisure-driven relationships, Taking charge of the social space in the absence of soldiers, and Fighting together.
Based on Cockburn, the process of militarism reinforces patriarchal values, promoting fixed gender roles and contributing in a binary way of thinking. The following examples render how militarism has attributed performative roles to women, shaping their in-between relationship.



Insitutional relationships between military and women - Performative roles

Needing protection and to be saved by the soldiers

Cockburn (Cockburn, 2001) provides an example of an institutional relationship between military and women that underscores the perception of the military as protectors, leading to the latent belief that women need protection. This portrayal assigns women the role of victims and those in need of defense from the horrors of war. It simultaneously positions the native soldier as the hero and the opposing soldier as the enemy, reinforcing the idea that soldiers fight to save women from harm (Carreiras, 2006).

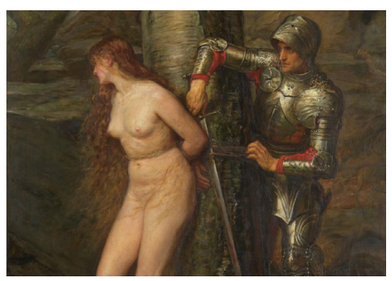
To reinforce this narrative, the representation of soldiers emphasizes their autonomy and ability to move, contrasting with the depiction of women as vulnerable and static. A compelling illustration of this dynamic is rendered in the painting "The Knight Errant," (Sir John Everett Millais, 1870) where a naked woman is helplessly bound to a tree, awaiting the soldier's rescue. This artwork effectively captures the dependent nature of the relationship (Carreiras, 2006), emphasizing the profound inequality between the two entities. Notably, the contrast between the nudity of the female figure and the attire of the soldier's body in the painting further reinforces this unequal dynamic. Similarly, the relationship of "mourning the soldiers" also carries a dependent nature, further highlighting their interplay of the genres of melodrama and horror within both relationships.

Images retrieved from the Archive (Chapter A.2)

Key for archival images:

- Period of war
- Period of "conflict in limbo"

Fig.20
Sir John Everett Millais, Bt 1829-1896
The Knight Errant
1870
Image source: Tate,2023



The manifestation of this relationship is most prevalent during periods of war; however, its essence and implications persist even during the period of "conflict in limbo," in various forms. Notably, public spaces serve as platforms for the reproduction of this relationship through the presence of monuments, statues, and billboards, which perpetuate a lasting and symbolic representation of the soldier's role as a savior and women's role as victims within the spatial context. A prime example of this institutional and symbolic representation can be observed in liberty monument in Nicosia, depicting soldiers liberating prisoners and war victims, including women.

Moreover, to facilitate the consistency of this relationship, it is necessary to consider the relationship of "experiencing severe violence by the soldiers." By reinforcing the latter relationship's horror aspect, the native military strengthens its position as the heroic figure. This offers the military the opportunity to expand its presence within the urban fabric, such as increasing the number of soldiers and military settlements.

Fig.26-27
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

Experiencing severe violence by soldiers

This category describes direct acts of severe violence that soldiers commit against women, such as murder and/or torture.
Within this relationship, soldiers exhibit autonomous and collective movement, while women remain static. The dynamics of this relationship are characterized by rigid boundaries and a restrictive nature, as soldiers collectively exert control over the movements of women, establish a direct physical contact. A prime example of this configuration is captured in Nakamura Hiroshi's painting "Gunned Down," in which a woman's crumpled body lies motionless dominating the canvas, as a result of a deliberate shooting by a soldier (Hiroshi).

Fig.28
Nakamura Hiroshi
Gunned Down
1957
Image source: Tate,2023

Transitions from period of war to period of conflict in limbo:
During periods of war, this becomes systemic, occurring in spaces with high visibility, intensity, and frequency. In contrast, in periods of 'conflict in limbo,' the relationship transforms into a more individual and personal one, with reduced frequency and visibility. Such relationships often occur in less visible spaces, such as grey areas, or natural landscapes, intentionally hidden from the public gaze.

The portrayal of this relationship aligns notably with the genre of horror as described by Williams, embodying the female body in fear. It frequently projects act committed perpetrated by the opposing military forces or, at the very least, dissociated from native soldiers. Peter Kennard's painting illustrates this association by depicting a soldier wearing gloves while he paints the faces of both men and women who were "disappeared" and murdered. This representation symbolizes the soldier's dissociation from the violent deeds committed against civilians, including women. (Kennard).

Fig.29
Peter Kennard
Disappeared Prisoners
1978
Image source: Tate,2023

Being economic or socially depended to the soldiers

Ikeda's painting "American Soldier, Child, Barracks" (analyzed by Hoaglund) depicts an alternative relationship, the one of women 'being economically dependent to the soldiers. The painting portrays the contradictory emotions of a Japanese woman during her interaction with an American soldier. The oscillations between embarrassment and gratitude highlights the complex experiences of women during periods of war who relied on soldiers for financial support (Hoaglund, 2014).

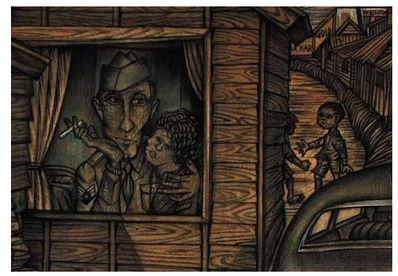


Fig.30
IKEDA
American Soldier, Child, Barracks,
1953
Image source: Tate,2023

The archive's images illustrate women in vulnerable positions, implying sexual relationships with military personnel in exchange for money. They are often mothers, daughters or older sisters who assume the role of breadwinners due to the absence of their husbands or fathers. Hence, the female body becomes simultaneously attached to the soldier and to other bodies, such as the family that relies on her support. These images highlight the economic dependence of women on the military and expose their exploitation and vulnerability in such circumstances.
In this relationship there is an exchange dynamic with the aim to diminish the limitation of the female body and granting greater freedom of movement.

Transitions from period of war to period of conflict in limbo:
This relationship emerges during periods of war and is oriented towards economic stability and survival mode. However, during 'conflict in limbo', this relationship undergoes transformation. Particularly, the military as an institution takes advantage of socially and economical vulnerable women and often projects images through media convey a sense of belonging as a means to attract personnel.

Fig.32
U.S. Army recruiting campaign
2022
Image author: Unknown
Image source: recruiting.army.mil

Fig. 31
John Everett Millais
The Order of Release,1746
1852
Image source: Tate, 2023

Mourning for the soldiers

The actual relationship occurs during war and is reproduced during "conflict in limbo" period in spaces with high visibility. Notably, the military institution strategically utilizes this role by placing posters in public spaces that depict women mourning (image depicting the posters of women mourning the soldiers at the Greek-Cypriot outpost in Nicosia). Moreover, annually memorials serve as repetitive performances that provide a public and highly visible stage, usually in churches and monuments to women to perform their institutional role as moirologist (professional mourners), mourning for the fallen soldiers and projecting the image of the soldier as a hero. The military capitalizes on these performances by having a strong presence in all the annual memorials. During these events the military puts on display a large number of armed soldiers in highly visible and public settings establishing its strong presence in the urban fabric and reinforcing the image of the soldier as a hero to gain value and power.

Genre of the female body:
This specific representation of the female body as a moirologist, aligns perfectly with Williams' concept of the female body within the melodrama genre. By portraying the female body in pain, the intention is to evoke emotions of pain in the audience (society), fostering feelings of hatred towards the enemy's military soldiers while simultaneously preserving emotions of gratitude and respect for their native heroes.

Fig.33
Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retreived the online website of Ministry of Defence.
Nicosia
2023
Image author: Unknown
Image source: mod.gov.cy

Fig.34
Young girls at a militaristic memorial during "conflict in limbo"
Nicosia
2013
Image author: Unknown
Image source: mihalismihail.blogspot.com

Fig.35
Greek-Cypriot women holding photos of soldiers missing, during the Turkish invansion
Nicosia
1974
Image author: Unknown
Image source: www.parikiaki.com (2015)
www.greekreporter.com (2013)

Offering leisure driven relationships to the soldiers

The relationship of offering leisure-driven facilities to the soldiers holds significant importance in the research, as it serves as a foundation for investigating the spatial translation of institutional relationships. This is due to its clear and visible spatial dimension during both periods of investigation. Specifically, the presence of military forces often leads to the emergence of sex work and leisure activities near militarized areas (Loopmans & Van Den Broeck, 2011). A vivid example depicting the spatial translation of this relationship is seen in the caricature titled 'BMC' (Bordel militaire de campagne) which portrays the mobile brothels that followed the army on the battlefield during World War 1 (Phipps, 2023). Additionally, Hulusi's series of photographs title 'Nightclubs in Nature' (Hulusi, 2019) illustrate the spatial dimension of this relationship during 'conflict in limbo'.

Fig.36
Unknown
BCM
1920
Image source: www.journalducanada.com

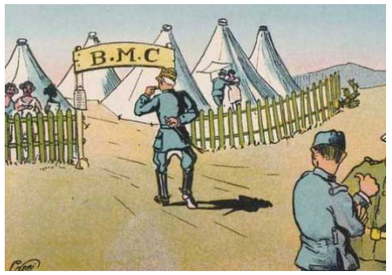


Fig. 37
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Moreover, this example perfectly illustrates the contradictory effects that institutionalized gender roles have on different bodies, significantly their impact on the presence, experiences, and visibility within urban environments. On the one hand, the soldier's body is highly visible within the urban fabric, representing and upholding patriarchal and national structures (Vassiliadou, 2002). On the other hand, sex workers' bodies are viewed as a form of resistance against fixed gender roles and to the social space to which women are traditionally confined, making them a threat to patriarchal structures (Ekpootu, 2017). As a result, sex workers are stigmatized, omitted, and often hidden within grey areas as depicted by Hulusi. This example showcases the stark contrast of representation of different bodies both in space and society.
Given these characteristics, this relationship serves as an ideal starting point to explore the spatial translations of the multifaceted relationships between the female body and the military.
The collected images from the archive portray leisure activities influenced by military culture, particularly the presence of bars or clubs catering to the military clientele.

These images highlight the focus on leisure and pleasure, with women playing a central role in offering entertainment. Additionally, some images suggest consensual sexual encounters between sex workers and soldiers.
The relationship between women and soldiers in this context shows a dynamic characterized by an exchange of money. It establishes a more horizontal relation compared to other identified relationships.
Both the soldier and the woman are positioned as equal participants (with the same movement), each offering and receiving something in return.
However, it is crucial to underline that this relationship is not entirely equitable, as sex workers frequently encounter instances of extreme violence and vulnerability. During periods of war, becomes systemic. It happens in various spaces with high visibility and frequency due to the ubiquitous presence of soldiers as depicted by George Grosz's painting "Gefährliche Straße" and Kubrick's film "Full Metal Jacket" (1987). In both art projects the relationship is represented in public settings with a large audience and also in a vibrant daytime setting.

Fig.38
George Grosz
Gefährliche Straße
1918
Image source: Tate,2023

Fig.39
Stanley Kubrick
Full Metal Jacket
1987

Fig. 40
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

In contrast, Hulusi's series of photographs named 'nightclubs in nature' by Hulusi, illustrates the hidden nature of this relationship during periods of "conflict in limbo." These photographs portray sex nightclubs situated in a non-human land hidden for the public gaze, forming a cluster between three military bases. This is an example in which spaces are shaped by the excessive leisure-driven social relations of militarization" (Kirsch & Colin, 2011) serving as attractions, offering quick escapism for military personnel.
The genre of pornography and the association of the female body with pleasure characterizes the representation of this relationship. It is worth noting that while this relationship is well-documented through various art forms and films, its representation within online sources and military institutions is scarce. It is by nature clandestine within a patriarchal society in which men need to retain their role as family leaders.

Loving the soldiers

Cockburn highlights the promotion of the idea of women loving men in uniform, as another example of the extent to which militarism has infiltrated our culture and militarized society (Cockburn, 2001).

The archive collects images that depict women expressing attraction or admiration toward soldiers. These images often attribute to women the role of 'trophy' representing national symbols such as liberty, Great Britain, or the waiting wife of a soldier, as seen repetitively in propaganda posters. This symbolic representation of the female body aims to motivate soldiers and provide them with a reason to participate in and continue fighting during periods of war (Fox, 2014).

The institutional relationship of 'loving the soldiers' has an attraction dynamic. Fox (2014) explains that both bodies are ensnared within this relationship, who highlights that khaki attire attracts women while the female trophy-lover-national symbol also entices soldiers with the notion of "he who serves wins the girl" and "Khaki is the style for men; being in the army attracts women."

Fig.42
Joseph Simpson, restored by Adam Cuerden
Your motherland will never forget
World War I
Image source: British Library

This relationship has been effectively sustained during both periods. During times of war, propaganda posters and public celebrations play a significant role, while in periods of 'conflict in limbo,' the relationship is often reproduced through annual parades in public spaces. Additionally, numerous monuments within the urban space represent the female body as a trophy and the soldier's body as a warrior as depicted in image 3.

This representation aims to elicit women's admiration for soldiers, enhance feelings of pride, honor, and societal acceptance for the soldier's participation in the military. This description aligns with the genre of melodrama exerting control over both bodies.

Fig.41
Unknown author
Women of Britain say - "Go!"
1915
Image source: Museum für Kunst und Gewerbe, Steintorplatz,

Fig.43
Turkish-Cypriots attend a parade in the northern part of Nicosia
2016
Image author: Iakovos Hatzistavrou
Image source: www.foreignpolicy.com

Fig.44
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

Experiencing environmental sexual harassment from the soldiers

The relationship of 'experiencing environmental sexual harassment from the soldiers' can be described as systematic rather than personal in nature. It involves various acts by soldiers towards women, such as general teasing or sexual jokes, sexual whistles, catcalling, suggestive looks, and the male gaze (Firestone and Harris, 1994). These acts have a profound, yet challenging-to-illustrate impact on women.

Fig.45
James Boswell
Soldier, Soldier
1934
Image source: Tate,2023

However, James Boswell's painting "Soldier, soldier" (Boswell, 1934) effectively captures the essence of this relationship, depicting a soldier undressing a woman with his male gaze, symbolizing the objectification and sexualization of the female figure. Based on Carreiras, these acts stem from the objectification and sexualization of the female body, which the military institution uses to "evoke feelings of pleasure among soldiers, as a means of reinforcing and confirming their male values of dominance" (Carreiras, 2006) akin to the pornography genre. In support of this notion, she references Arkin and Dobrofski to emphasize that the sexualization of the female body serves to eliminate any doubts about male gender identity.

The process of objectifying and sexualizing the female body is enacted within military units through the use of symbols that promote masculinity culture, such as pornographic posters and movies, as depicted in the film "The Inspection" (Bratton, 2022), and the painting "Atlantic Civilization" (Fougeron, 1953). This relationship is prevalent in both periods of research, with similar acts occurring frequently in spaces with varying degrees of visibility.

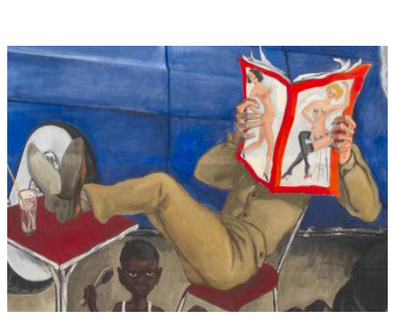


Fig.46
André Fougeron
Atlantic Civilisation
1953
Image source: Tate,2023

Fig.48
Elegance Bratton
The Inspection
2022
Image source: Tate,2023

The representation of this relationship employs understated means. A notable example, is depicted in the movie "Take the High Ground!" (Brooks, 1953), in the scene that depicts a woman surrounded by numerous soldiers looking at her, and her expression conveys a sense of joy in that situation. The portrayal of women enjoying such acts, suggests that this relationship is not perceived as harmful but rather, as satisfactory and complimenting for women.

Furthermore, this portrayal of women within the relationship of 'experiencing environmental sexual harassment from the soldiers' is closely intertwined with the relationship of 'loving the soldier': both relationships objectify the female body as a trophy or sexual object and employ subtle methods that contribute to their deep entrenchment and normalization in society.

Fig.49
Richard Brooks
Film 'Take the High Ground!'
1953

WANTED

TROPHIES

Fig.50
Unknow author
"Getting the party started – American troops and their friends celebrate VE Day in Piccadilly Circus at central London,"
1945
Image source: www.dailymail.co.uk

WANTED

SEXUAL OBJECTS

Fig.49
Richard Brooks
Film 'Take the High Ground!'
1953

ARCHIVE

Institutional relations and performative roles between military and women

This chapter identifies a range of institutional relationships between military and women within conflict environments, drawing upon theoretical research, visual analysis, and the archive that the thesis uses to analyze their spatial translations. Each relationship carries a performative role assigned to the female body, which shapes the dynamics between the two focal groups and defines the soldier's role.

Notably, these relationships and roles are influenced by genres such as horror, melodrama, and pornography as discussed by Williams (Williams, 1991). These genres serve as mechanisms facilitating the research to identify how institutions construct and reproduce these relationships and roles as discourses, attributing meaning to social and physical phenomena (Hajer & Versteeg, 2005).

Particularly, the study identifies several performative roles of the female body in relation to the soldier's body that range from the most autonomous performances (less limitation and greater independence) to the most dependent (high limitation) as described by Foucault's concept (Foucault, 1976), listed as follows:

Independent relationship: Co-fighter represents the most independent role, characterized by autonomy.

Exchange relationships: exemplified by the role of comfort woman, where the relationship involves mutual exchange.

Supporting relationships: encompassing the roles of stand-in, nurse, and supporter, where the female body provides support and assistance to the soldier.

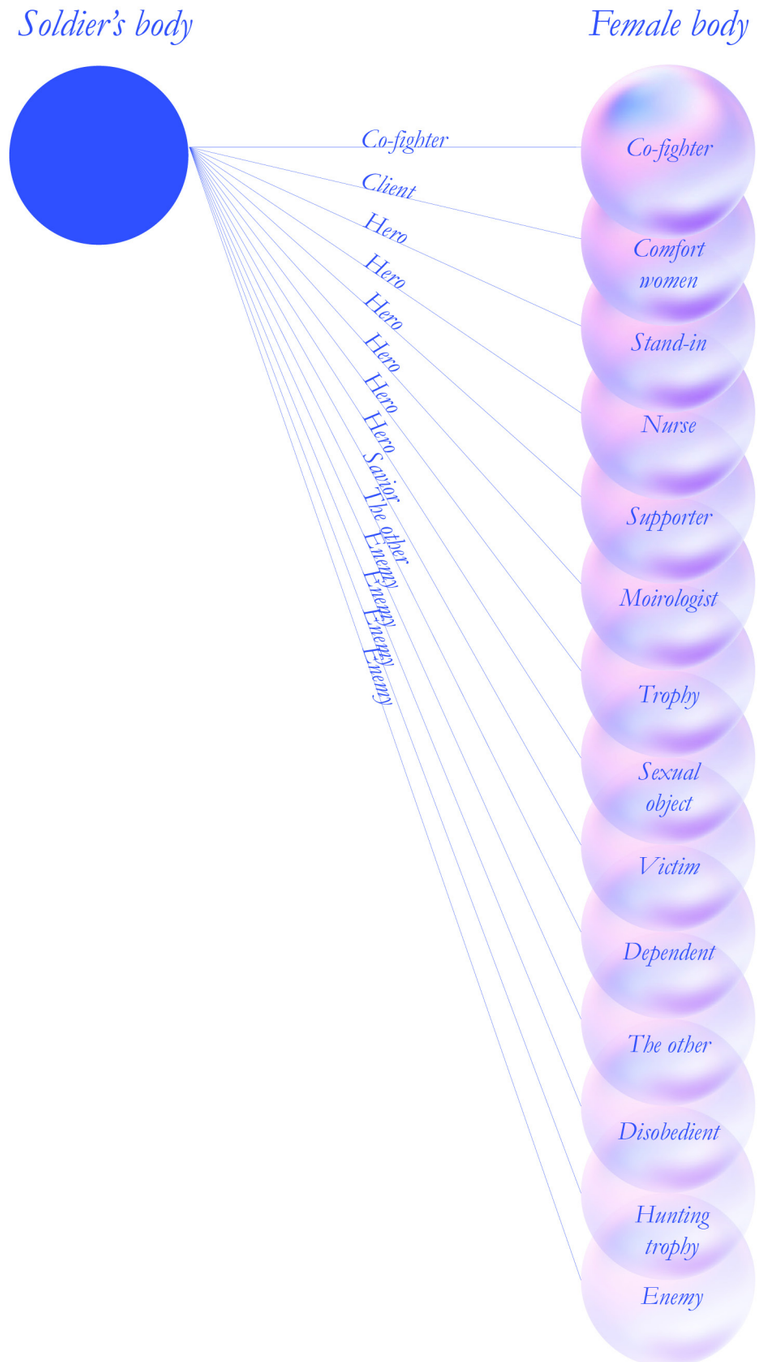
Dependent relationships: including the roles of moirologist, trophy, sexual object, victim, where the female body is subjected to various degrees of dependency and objectification.

Restricted relationships: comprising the roles of dependent, the other, disobedient, hunting trophy, and enemy, where the female body faces limitations, marginalization, or antagonism.

The analysis of these roles consistently reveals that the soldier's body occupies a hierarchical position in relation to the female body. However, in the relationships of "fighting together" and "offering leisure-driven interactions", a more equivalent dynamic exists, in which both bodies have similar agency-movement in a shared stage.

These findings shed light on the complex dynamics and gender power relations within militarized and conflict environments, demonstrating the nuanced ways in which institutional relationships and performative roles shape the experiences of women. By understanding these dynamics, we can further comprehend their relationship with the physical space.

Fig. 51
Diagram: Insituttional roles between the military and women
2023
Image author: Andria Charilaou



KEY CONCEPTS AND THEORIES

Art as a methodological instrument to UNEIL and CHALLENGE

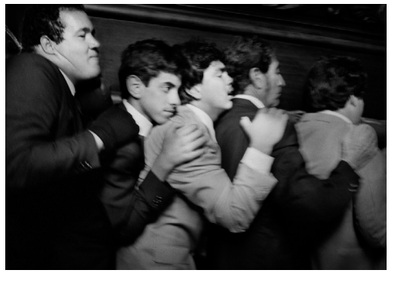
The thesis uses art as a tool to
unveil; analyze, research, unravel, and make visible
the hierarchical relations between military and women in different periods of conflict and war and simultaneously as medium
to challenge; critically question, disrupt, and provoke them.

Note: The following text is also utilized in the methodology section.
As a tool to unveil,
it uses the art forms war artists, reportage paintings, photojournalism, photography, documentaries, films, monuments, caricature, modern realism, socialist realism, independent group, pre-Raphaelite, artist international association, propaganda posters, figurative art, print art, history art, and new objectivity (Neue Sachlichkeit), drawing from Tate's art glossary (Tate, 2023). The focus of the study is on militarism, conflict environments, and women's experiences within this context. The choice of these art forms aims to uncover historical, social, and political events while also exploring more personal and individual perspectives. Specific art forms such as photography, photojournalism, and history art provide precise insights often related to space, while caricature, modern realism, figurative art, and print art offer a glimpse into more personal narratives.

Art as a tool to challenge
is used as a methodological instrument for research with an exploratory and transformative approach. By utilizing the art forms of identity politics, experimental ethnography, socially engaged practice, activist art, abject art, feminist art, performance art, and body art, it delves into sensitive gender issues related to the body and sexuality. Through the exploration of these forms, the study seeks to discover appropriate tools on how to challenge and generate discussion concerning sensitive gender issues and taboos that concern body and sexuality. This method allows a deeper exploration of personal identity, representation in relation to societal and cultural dynamics, that goes beyond traditional research methodologies.

Art as a tool to unveil

Fig.52-55
Antoine D'Agata
Japan
2004
Image source: www.nicowheadon.com



Art as a tool to challenge

Fig.56
VALIE EXPORT
Action Pants: Genital Panic
1969
Image source: Tate,203

RELATIONSHIPS BETWEEN MILITARY AND WOMEN

Archive

The thesis uses the archive to explore the multifaced imports of the female body, which Foucault examined in his own work, and to explore the limitations ascribed to it. It categorizes the relationships from the most limited, dependent, and static, to the least limited, autonomous, and dynamic ones. There are recurrent depictions of these types of relationships in different archives—showing the prevalence of the discussed gender norms and dynamics in various media.

To compile the material at hand, the thesis used the method of researching visual media and art projects as primary sources. The archive collected records from media, documentaries, and different art forms such as war artists, reportage paintings, photojournalism, street art, and caricatures. These sources provide visual representations of the relationships between women and military, during periods of conflict or war in different geographical locations.

Key for archival images

■ period of war
□ period of "conflict in limbo"

The archive unveils a series or relations which then categorizes from the most limited and static to the least limited and moving representation of the female body in relation to the soldiers.

1. Experiencing severe violence by soldiers
2. Experiencing personal sexual harassment by the soldiers
3. Experiencing environmental sexual harassment from the soldiers
4. Being surveilled and controlled by the soldiers
5. Facing sexual discrimination within military
6. Needing protection and to be saved by the soldiers
7. Being economic or socially depended to the soldiers
8. Loving the soldiers
9. Mourning for the soldiers
10. Supporting the military
11. Nursing and providing care to the soldiers
12. Offering leisure driven relationships to the soldiers
13. Taking charge of the social space in the absence of soldiers
14. Fighting together with soldiers

Image showing different body configurations of the body (from moving to static)

Fig.57-58
Nancy Spero
The First Language
1981
Image source: Tate, 2023

Documentary research:

Art forms to **unveil**

The terminology utilized for these pages has been sourced from the art glossary provided on the official website of the Tate institution.

WAR ARTISTS

"War artists are artists who are commissioned through an official scheme to record the events of war"

Fig.59
Evelyn Dunbar
A Land Girl and the Bail Bull
1945
Image source: Tate,2023

STREET ART

'Street art is related to graffiti art in that it is created in public locations.'
It has more connection with society and the space since it is site specific. Its relation between the audience (society) and the messages that the artist wants to pass is one of the most successful, thriving example. everyone has access to that kind of art within the urban space.

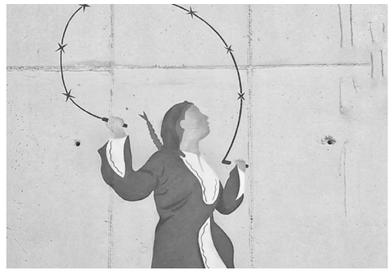


Fig.60
Alasia Struggles.
tweenty_three_artist
2019

PHOTOGRA-PHY

"Photography refers to the process or practice of creating a photograph – an image produced by the action of light on a light-sensitive material"

Fig. 61
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Fig. 62
Don McCullin
Cyprus
1964
Image source: Tate,2023

PHOTO-JOURNALISM

'Photojournalism is a form of journalism which tells a news story through powerful photography'

CARICATURE

'A caricature is a painting, or more usually drawing, of a person or thing in which the features and form have been distorted and exaggerated in order to mock or satirise the subject. '

'A practitioner of genius in the later eighteenth century and early nineteenth century was James Gillray, who used it for political cartooning, a form of caricature that continues to appear every day in our newspapers.

Fig.63
Gerald Scarfe
Margaret Thatcher
1979 to 1990
Image source: Tate,2023

REPORTAGE PAINTING

'Reportage painting was a Japanese post-war art movement that emerged in the early 1950s in opposition to the presence of the American military in Japan, and sought to reveal the inherent contradictions of post-war Japanese society which they saw as a puppet state to America'

Fi.64
IKEDA
American Soldier, Child, Barracks,
1953
Image source: Tate,2023

SOCIALLY ENGAGED PRACTICE

"Socially engaged practice, also referred to as social practice or socially engaged art, can include any artform which involves people and communities in debate, collaboration or social interaction.
The artists' aim could be to help this community work towards a common goal, raise awareness and encourage conversation around issues, or perhaps to improve their physical or psychological conditions."

Fig.65
Chang-Jin Lee
COMFORT WOMEN WANTED
2009
Image source: Tate,2023

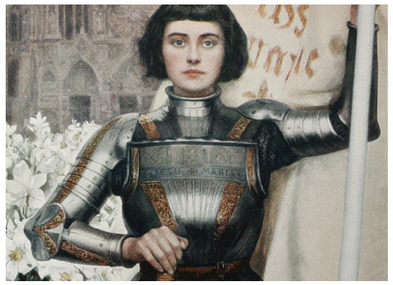


Fig.66
Albert Lynch
Joan of Arc by
1903
Image source: Tate,2023

FIGURATIVE ART

"Figurative art describes any form of modern art that retains strong references to the real world and particularly to the human figure"

MODERN REALISM

"The term modern realism is applied to painting or sculpture created since the development of abstraction in modern art but which continues to represent things in a realistic manner"

Fig.68
Paul Cadmus
Night in Bologna
1958
Image source: Tate,2023

INDEPEN-DENT GROUP

"The Independent Group (IG) were a radical group of young artists, writers and critics who met at the Institute of Contemporary Arts (ICA) in London in the 1950s, and challenged the dominant modernist (and as they saw it elitist) culture dominant at that time, in order to make it more inclusive of popular culture"

Fig. 69
Sir Eduardo Paolozzi
Yours Till the Boys Come Home
1951
Image source: Tate,2023

PRINT ART

"A print is an impression made by any method involving transfer from one surface to another"

Fig.67
Goya
The Disasters of War
1810
Image source: Tate,2023

Fig. 70
George Grosz
Gefährliche Straße (Dangerous Street)
1918
Image source: Tate,2023

NEW OBJECTIVITY Neue Sachlichkeit

"New Objectivity is the English translation of 'Neue Sachlichkeit', a German modern realist movement of the 1920s, described by one of its founders as 'new realism bearing a socialist flavour'"

Fig. 71
André Fougeron
Atlantic Civilisation
1953
Image source: Tate,2023

SOCIALIST REALISM

"A form of modern realism imposed in Russia by Stalin following his rise to power after the death of Lenin in 1924, characterised in painting by rigorously optimistic pictures of Soviet life painted in a realist style"

PRE-RAPHAELITE

The Pre-Raphaelites were a secret society of young artists (and one writer), founded in London in 1848. They were opposed to the Royal Academy's promotion of the ideal as exemplified in the work of Raphael

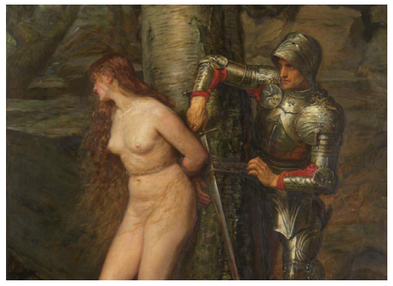


Fig 72
Sir John Everett Millais, Bt 1829-1896
The Knight Errant
1870
Image source: Tate,2023

ARTISTS INTER-NATIONAL ASSOCIATION

"Artists International Association was an exhibiting society founded in London in 1933, which held exhibitions and events to promote and support various left-of centre political causes"

Fig. 73
Clive Branson
Bombed Women and Searchlights
1940
Image source: Tate,2023

A T L A S
CHAPTER A2

Archive

Experiencing severe violence by the soldiers

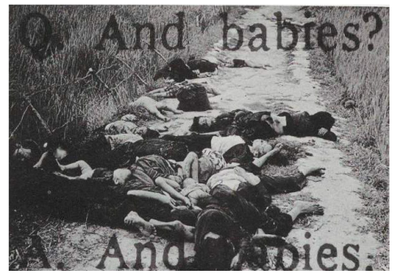
This group includes images that depict direct acts of severe violence ommitted by soldiers against women such as murder and torture.

PROPAGANDA POSTERS

Fig. 74
Victor Keppler (photographer)
'Wanted For Murder Careless Talk Costs Lives Warning'
1944
Printer: United States Government Printing Office
Distributor: United States Office of War Information
Image source: https://collections.ushmm.org/search/catalog/irn520948

PRINT ART

Fig. 75
My Lai Massacre
And babies
1969
Image source: MOMA (Wye,1988)



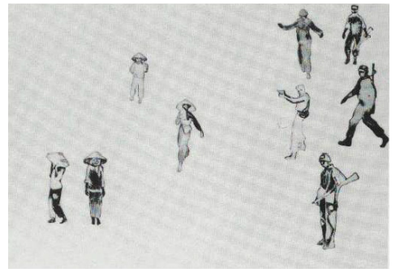


Fig. 76
Marina Gutierrez
Soldiers and civilians
1980
Image source: MOMA (Wye,1988)

Fig. 77
Richard Mock
A Runaway Pentagon
1984
Image source: MOMA (Wye,1988)

Fig. 78
Hambis Taggaris
The coup
1975
Image source: Hambis Municipal Museum Of Printmaking, Nicosia

MEDIA

PHOTOJOURNALISM

MOVIES

REPORTAGE PAINTING

ARTISTS INTERNATIONAL ASSOCIATION

PHOTOMONTAGE

Fig. 80
Uknown
Chinese old woman raped and killed by Japanese at Tai'erzhuang
Image sourc: wikipedia.org

Fig. 79
Online article: "Appeal hearing for Cyprus soldiers"
1998
Image source: http://news.bbc.co.uk/

Fig. 81
Unknown
"Vietnamese government troops attempt to force a suspected Viet Cong member, Vietnam"
1964
Image source: www.theatlantic.com

Fig. 82
Unknown
"Women's marching in Cyprus's buffer zone in 1989"
2021
Image source: alphanews.live

Fig. 82
Director: Alberto Cavalcanti
Went the Day Well?
1942
Image source: www.wsj.com

Fig. 83
Nakamura Hiroshi
Sunagawa #5
1957
Image source: Tate,2023

Fig. 84
Nakamura Hiroshi
Gunned Down
1957
Image source: Tate,2023

Fig. 85
Clive Branson
Bombed Women and Searchlights
1940
Image source: Tate,2023

Fig. 86
Peter Kennard
Disappeared Prisoners
1978
Image source: Tate,2023

Experiencing personal sexual harassment

The images depict women experiencing personal sexual harassment by the soldiers, such as rape.

MEDIUM

PRINT ART

MEDIA

Fig. 87
Francisco de Goya
“The Disasters of War’
1810
Image source: Tate,2023

Fig. 88
Hambis Taggaris
“INVASION”
1975
Image source: Hambis Municipal Museum Of Printmaking, Nicosia

Fig. 89
April 20,2022
Article by Anna Myroniuk
Image source: kyivindependent.com

Fig. 90
May 05,2019
‘A Good Career, if I Satisfied Him.’ Ukraine Fights Sexual Abuse, and a War.
Image source: www.nytimes.com

NEW OBJECTIVITY
(NEUE SACHLICHKEIT)

PHOTOJOURNALISM

MOVIES

DOCUMENTARIES

FIGURATIVE ART

CARICATURE

Fig. 91
Max Beckmann
The Night
1918–1919
Image source: Tate,2023

Fig. 92
Nick Ut
“The Terror of War”,
1972
Image source: en.wikipedia.org

Fig. 93
MARY F. CALVER
The Battle Within: Sexual Assault in America’s Military
2013
Image source: www.visapourlimage.com

Fig. 94
Director: Stanley Kubrick
Fear and Desire
1952

Fig. 95
Directed by Kirby Dick
THE INVISIBLE WAR
2013

Fig. 96
Chang-Jin Lee
COMFORT WOMEN WANTED
2014
Image source: imeo.com/61987450

Fig. 97
Director
Christine Choy
In the Name of the Emperor
1997

In the Name of the Emperor - comfort women segment

Fig. 98
Connie Freid
Raped
2014
Image source: www.conniefreid.com

Fig. 99
John Leech
The Comic History of Rome
1850
Image source: commons.wikimedia.org

Experiencing environmental sexual harassment

This group depicts acts of environmental sexual harassment by soldiers. It is a relationship with a 'systematic rather than personal in nature, such as general teasing or sexual jokes, sexual whistles, calls, suggestive looks, and the male gaze (Firestone and Harris, 1994). These acts are results of the objectification and sexualization of the female figure. The relationship is not often clear, and it is hard to illustrate.

PROPAGANDA POSTERS

Fig. 100
Unknown
With Your Help, We'll Win, Sister
World War 1939-1945
Image source: Bangor Public Library

SOCIALIST REALISM

Fig. 101
André Fougeron
Atlantic Civilisation
1953
Image source: Tate, 2023

MEDIA

Fig. 102
online article by Devon Bowers
Disturbing the peace: un peacekeepers and sexual abuse
2020
Image source: www.hamptonthink

MODERN REALISM

Fig. 103
Paul Cadmus
Night in Bologna
1958
Image source: Tate,2023

PHOTOJOURNALISM

Fig.105

Fig.104-106
Northern Ireland during the Troubles, Belfast,
1972
Image author: Brind Derek Brind
Source: www.foreignaffairs.com

Fig.106

MOVIES

Fig. 107
Richard Brooks
Take the High Ground!
1953

Fig. 108
Director: Max Färberböck
A Woman in Berlin
2008

Fig. 109
Director: Elegance Bratton
The Inspection
2022

INDEPENDENT GROUP

Fig. 110
Paul Cadmus
Night in Bologna
1958
Image source: Tate,2023

ARTISTS INTERNATIONAL ASSOCIATION

Fig. 111
James Boswell
Soldier, Soldier
1934
Image source: Tate,2023

PHOTOGRAPHY

Fig. 112
Uknown A soldier takes a photograph of a German woman
Second World War
1939-1945
Image source: dailymail.co.uk

Being surveilled and controlled by the soldiers

This category includes images of surveillance and control by the military, demonstrating the invasive and controlling nature of the military in relation to women. The images show soldiers pointing guns or checking personal belongings, creating a palpable tension and power imbalance in these interactions, although no physical violence has occurred yet.

MEDIA

Fig.115
UN Peacekeeper closes a gate at Ledara street crossing during a patrol of the buffer zone in Nicosia
2014
Image author: Andrew Caballero-Reynolds
Image source: Getty Images Europe

Fig. 113
Mahmoud Illean
"Israeli soldiers stand guard at Gush Etzion junction in the West Bank Friday, March 4, 2016, after a Palestinian woman allegedly tried to run over a soldier with her car. (AP)"
2016 (March)
Image source: www.independent.co.uk

Fig. 114
REUTERS/MUSSA QAWASMA
" A Palestinian woman argues with Israeli army soldiers as she is searched at a checkpoint during clashes in the West Bank Al-Fawwar refugee camp, south of Hebron"
2017 (December)
Image source: www.jpost.com

Fig. 116
Hazem Bader/AFP/Getty Images
"A Palestinian woman speaks with an Israeli soldier in the West Bank city of Hebron", 2016 (March)
Image source: www.theguardian.com

Fig. 117
Petros Karadjias
"A Cypriot soldier stands guards at an outpost next to the UN buffer zone"
2008 (March 12)
Image source: Alamy Stock Photo

MOVIES

PHOTOJOURNALISM

Fig. 118
Director: Alberto Cavalcanti
Went the Day Well?
1942
Image source: www.wsj.com

Fig. 119
Peter Kemp
"NORTHERN IRELAND CIVIL RIGHTS DEMONSTRATION - from our story 'Photos of the British Army in Northern Ireland"
1972
Image source: flashbak.com

Fig. 121
Peter Kemp
"NORTHERN IRELAND CIVIL RIGHTS DEMONSTRATION - from our story 'Photos of the British Army in Northern Ireland"
1972
Image source: flashbak.com

Fig. 120
Peter Kemp
"NORTHERN IRELAND CIVIL RIGHTS DEMONSTRATION - from our story 'Photos of the British Army in Northern Ireland"
1972
Image source: flashbak.com

Fig. 122
Mauricio LIMA
"A US marine enters a house to search as an elderly Iraqi woman in seen inside a kitchen during a foot patrol in the downtown restive city of Fallujah, Iraq"
2005
Image source: Getty images

Fig. 123
AP PHOTO/MICHEL LAURENT
"Women and children stand beside an armed British soldier in Belfast, days after Bloody Sunday in 1972"
1972
Image source: www.thejournal.ie

Facing sexual discrimination within military

The images show women facing discrimination due to their gender while serving the military. Some images depict women in lower positions than men, or concealing their gender identity to serve. Women are defined as the other. This relationship has been to a tool to discriminate what men and women are capable of, as a projection of their position in society.

MEDIUM

PRINT ART

MEDIA

Fig. 125
Newspaper 'Simerini' in Cyprus, articles title: "Women in the army or at the voids"
2017
Image source: https://simerini.sigmalive.com/

Fig. 126
Rob Picheta and Denis Lapin
Jarrett: Ukraine requiring female soldiers to wear high heels is sexism
2021
Image source: www.edition.cnn.com

Fig. 124
Directors: Tony Bancroft, Barry Cook
Mulan
1998

MEDIA

PHOTOJOURNALISM

PROPAGANDA POSTERS

Fig. 127
Reuters / Damir Sagolj
"North Korean soldiers march during a military parade marking the 105th birth anniversary of the country's founding father Kim Il Sung in Pyongyang on April 17, 2017."
2017
Image source: www.asiatimes.com

Fig. 128
David Guttenfelder/AP
"North Korean soldiers march during a mass military parade in Pyongyang's Kim Il-sung Square"
2012
Image source: www.theguardian.com

Fig. 129
Unknown author
"Milunka Savić had to conceal her gender to participate in the first world war, cutting her hair and donning men's clothes joining the Serbian army"
1912
Image source: https://en.wikipedia.org

Fig. 130
George M. Richards
"Oh, Boy! That's the Girl! The Salvation Army Lassie. Keep her on the job. Nov. 11th — 18th 1918. United War Work Campaign."
1918
Image source: https://commons.wikimedia.org/

Fig. 131
Unknown
WWII British Poster: "Women You Must Help! Join the A-T-S"
1939 and 1945
Image source: www.kshs.org

Needing protection and to be saved

Images that depict women being rescued by soldiers, often perpetuating a narrative of soldiers as heroes or protectors. Savior effect. Women are portrayed to be powerless and vulnerable and hence needing protection from the soldiers. This representation has illustrated the soldiers as the heroes who saves women facilitating a realtionship with a dependency nature.

PRE-RAPHAELITE

PRINT ART

PHOTOJOURNALISM

Fig. 133
Northern Ireland during the Troubles, Belfast,
1972
Image author: Brind Derek Brind
Source: www.foreignaffairs.com

Fig. 132
Max Beckmann
The Last Supper
1911
Image source: Moma

Fig. 134
UN Photo/Yutaka Nagata
"soldiers from the United Nations Peace-keeping Force in Cyprus (UNFICYP) evacuate over a thousand Greek Cypriot civilians before they come under the control of the Turkish military forces."
1974
Image source: www.cvce.eu

MONUMENTS

Fig. 135
George Harris
"Cyprus Incident Turkish Invasion Evacuation 1974"
1974
Image source: Shutterstock

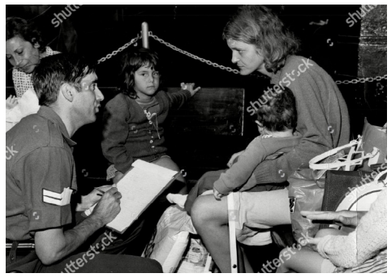
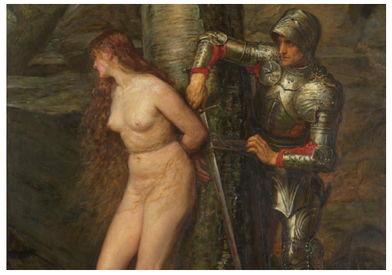


Fig. 136
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

Fig. 137
Mauricio lima "a statue of russian soldiers protecting civilians in bangui, the central african republic's capital"
Image source: the new york times

PRE-RAPHAELITE

Fig.138
Sir John Everett Millais
The Knight Errant
1870
Image source: Tate,2023



COMICS

Fig. 139
Hasbro
G.I. Joe - a real american hero
2014

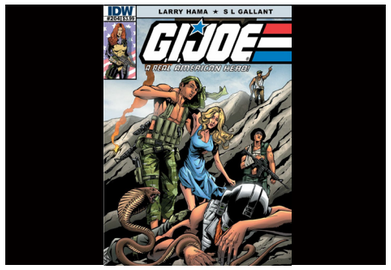


Fig. 140
Hasbro
G.I. Joe - a real american hero
2014
Image source: Viewcomiconline.Com

Being economic or socially depended to the soldiers

In these images women are illustrated in vulnerbale position implying sexual relationships with military personnel in exchange for money. They are often mothers, daughters, sisters which due to the absence of their husbant, or father who are often the primary breadwinners are taking their role of breadwinner.

PRE-RAPHAELITE

PHOTOJOURNALISM

SOCIALIST REALISM

Fig. 141
Unknow
An American soldier caresses the hair of an Okinawan girl.
1945
iMAGE SOURCE: http://mediawiki.arts.kuleuven.be/

Fig. 142
André Fougeron
Atlantic Civilisation
1953
Image source: Tate,2023

MEDIUMS

REPORTAGE PAINTING

PRE-RAPHAELITE

PROPAGANDA POSTERS

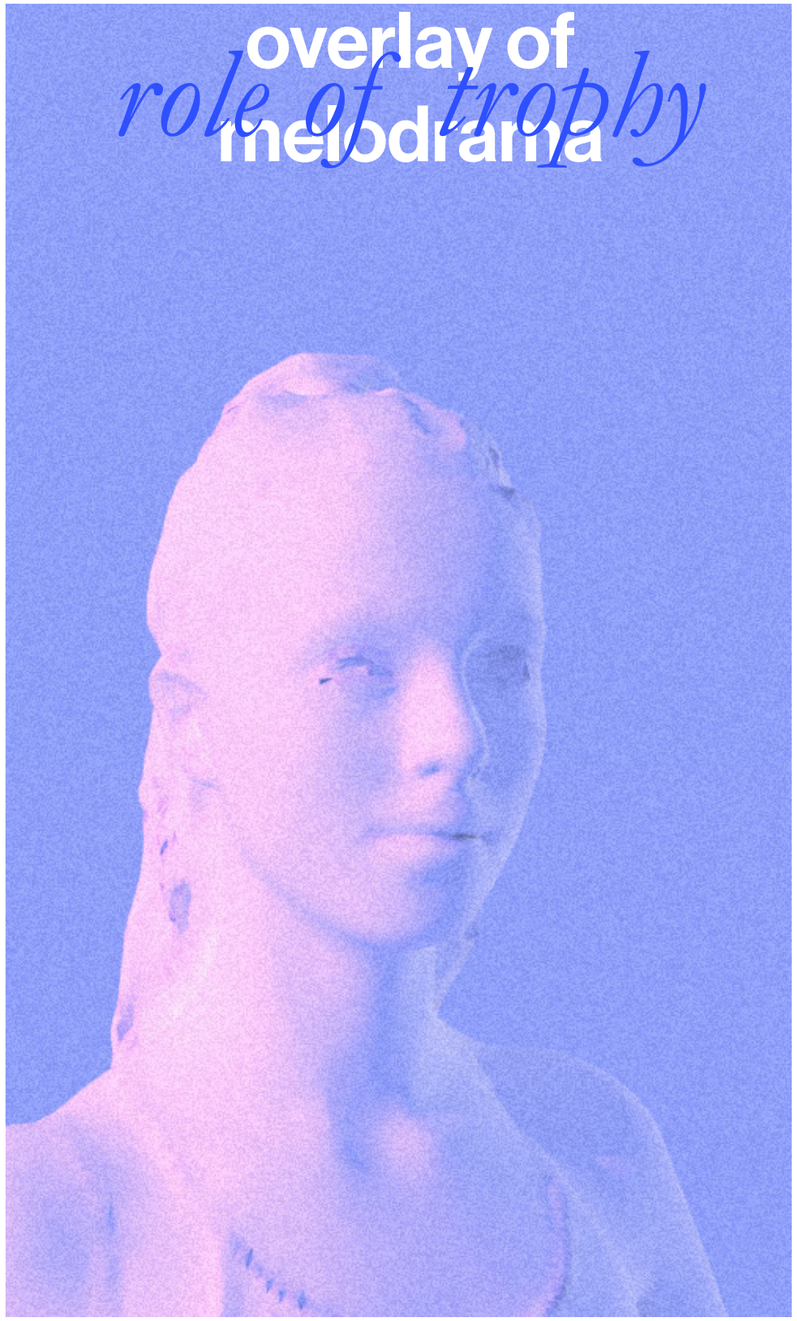
Fig. 143
IKEDA
American Soldier, Child, Barracks,
1953
Image source: Tate, 2023

Fig. 144
John Everett Millais
The Order of Release,1746
1852
Image source: Tate, 2023

Fig.145
U.S. Army recruiting campaign
2022
Image author: Unknown
Image source: recruiting.army.mil

Loving the soldiers

Images that depict women expressing attraction, affection, or admiration towards soldiers. These images often portray women in a 'trophy' role by implying that they will wait for the soldiers to return home, motivating them to participate in war for public admiration and acceptance. This attraction feed the military as an insitution and it is often used as means to control both groups.



PHOTOJOURNALISM

Fig.146
Harold M. Lambert
"A young woman lifts her feet while embracing and kissing a uniformed US serviceman at the train station at New Hope, in Bucks County, Pennsylvania"
1945
Image source: Getty Images

Fig.147
Unknown
"Two Turkish soldiers tasked with protecting and helping the evacuation of British and German tourists during the Turkish invasion of Cyprus"
1974
Image source: Getty images

Fig.148
Unknown
"Getting the party started – American troops and their friends celebrate VE Day in Piccadilly Circus, central London"
8 May, 1945
Image source: https://www.dailymail.co.uk/

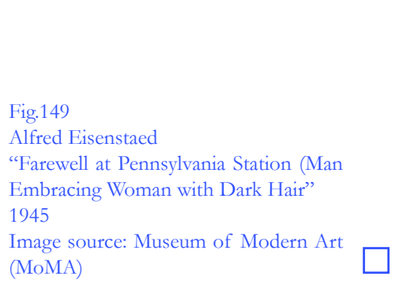


Fig.149
Alfred Eisenstaed
"Farewell at Pennsylvania Station (Man Embracing Woman with Dark Hair"
1945
Image source: Museum of Modern Art (MoMA)

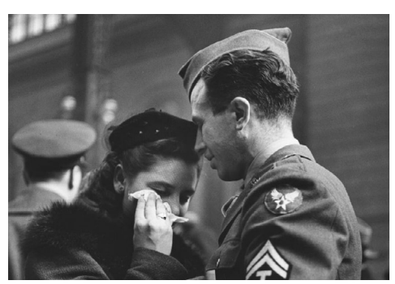


Fig.150
Unknown
"A soldier of the British Expeditionary Force, arriving back from Dunkirk, is greeted affectionately by his girlfriend"
May 31, 1940
Image source: Topical Press/Getty Images

Fig.151
Alfred Eisenstaedt
"A U.S. Navy sailor is pictured passionately grabbing a passing woman and dipping her in an embrace, in a celebration of the US's victory over Japan"
August 14, 1945
Image source: https://artsandculture.google.com/

ARTISTS INTERNATIONAL ASSOCIATION

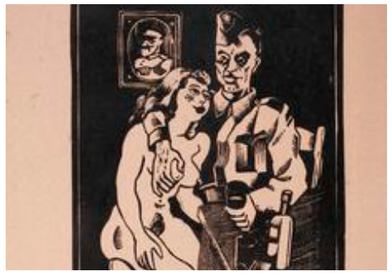


Fig.152
James boswell
The sergeant's wife
1942
Image source: harry moore-gwyn

Fig.153
Otto Dix,
Memory of the Halls of Mirrors in Brussels, 1920,
Image source: Pompidou Centre.

MONUMENTS

Fig.162
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

Fig.157
Iakovos Hatzistavrou
"Turkish-Cypriots attend a parade in the northern part of Nicosia"
2016
Image source: www.foreignpolicy.com

MEDIA

Lisa krantz
"Soldiers are congratulated by family members during an awards ceremony"
2012
Image source: san antonio express-news

PROPAGANDA POSTERS

Fig.158
Minister of National Defence
2022
Image source: Ministry of National Defence(MOD)

Fig.159
Byam Shaw,
The Call,
1917
Image source: Canada in Khaki: a tribute to the officers and men now serving in the Canadian Expeditionary Force.

Fig.160
Unknown author
Women of Britain say - "Go!"
1915
Image source: Museum für Kunst und Gewerbe, Steintorplatz,

Fig.161
Joseph Simpson, restored by Adam Cuerden
Your motherland will never forget
World War I
Image source: British Library

HISTORY ART

Fig. 243
Theodoros Vryzakis
Grateful Hellas
1858
Image source: https://www.flickr.com/photos/telemax/3304728674

Mourning for the soldiers

This category shows images of women mourning for soldiers who died during their military service, highlighting their emotional attachment to them.

overlay of *role of* melodrama

moirologist

PHOTOJOURNALISM

Fig. 162
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

Fig. 163
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

Fig. 164
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

Fig. 374
Unknown
"Mothers and other relatives of the missing persons of Cyprus are the most tragic victims of all"
1974
Image source: http://kypros.org/Occupied_Cyprus/cyprus1974/missings.htm

Fig. 165
Mauricio Lima
Kobani, Syria
September 2017
Image source: limauricio instagram profile

Fig. 166
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

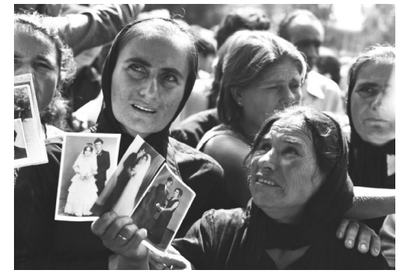


Fig.167
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

Fig. 168
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

PHOTOJOURNALISM

Fig. 169
Unknown
“Children in the military memorials in Cyprus”
1981
Image source: https://papapolyviou.com

Fig. 170
Unknown
Civilians, among them women, holding posters such as ‘Where are you my son?”
1974
Image source: https://www.patrisnews.com/kypros-1974-2019-i-tragodia-gia-tis-ikogenies-synechizete/

MEDIA

Fig. 171
Uknown
Military memorial in Cyprus
20 July 2002
Image source: https://www.tovima.gr

Fig. 173
Unknown
Memorial of war heroes
Image source: Cyprus Ministry of Defence

Fig. 174
Unknown
Young girls at a militaristic memorial during “conflict in limbo”, Nicosia
2013
Image source: mihalismihail.blogspot.com

Fig. 176
Doros Partasides
Missing
1974
Image Source: www.times-series.co.uk/

MONUMENTS

Fig. 172
Uknown
Military memorial in Cyprus
20 July 2019
Image source: https://www.alphanews.live/cyprus/i-kypros-thymatai-kai-tima-toys-iroes-tis-toyrkikis-eisbolis-toy-1974-foto

Fig. 175
Unknown
Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retreived the online website of Ministry of Defence.
Nicosia
2023
Image source: Cyprus Ministry of Defence

Fig. 177
Peter Schickert
Liberty monument in Nicosia
2022
Image source: www.lookphotos.com

PRINT ART

Fig. 178
Unknown
Woman siting on top of Cyprus holding her head indicating her sorrow
1974
Image source: https://www.newsnowgr.com/article/704270/ellada-kypros-1974-2014-diaforetika-mesa-idioi-kai-xeiroteroi-skopoi.html

Supporting the military

Images that depict women, offering emotional or physical support to soldiers, like bringing them food or drinks, wooing for clothes etc. The attraction, support and admiration of the women to the military which in return attracts the soldiers. Like a magnet

PHOTOJOURNALISM

PHOTOJOURNALISM

MEDIA

Fig. 179
Unknown
Photos from the Turkish invasion in Cyprus
1974
Image sources: Turkish media, Anadolu and CNNTurk.

Fig. 180
Unknown
Photos from the Turkish invasion in Cyprus
1974
Image sources: Turkish media, Anadolu and CNNTurk.

Fig. 181
Unknown
Annual military parade Cyprus
1 October 2019
Image source: Photos Cyprus News Agency, philenews

Fig. 182
Unknown
Annual military parade Cyprus
1 October 2018
Image source: Getty images

PROPAGANDA POSTER

WAR ARTISTS

DOCUMENTARY

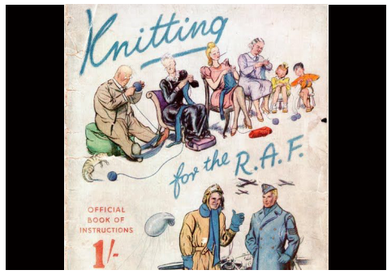


Fig. 183
Unknown
Instruction booklet,
Knitting for the RAF,
WW2

A Knitting Party
Evelyn Mary Dunbar
1940
Image source: Imperial War Museum London

Fig.185
Women woving for the soldiers
1965
Image source: Rik's archive Cyprus
https://www.digital-herodotus.eu/archive/video/items/7353/gunaikes-plekoun-1965/?page=

Nursing and providing care to the soldiers

Images that depict women nursing and providing care to the soldiers.
Both the soldiers and mgg are not autonomous. The soldier physically and the mgg in the sense that is serving the soldiers by nursing them. Somehow they are codependent.
In 'conflict in limbo', this relationship has translated into a public performance, reproduced during parades.

MEDIUMS

PHOTOJOURNALISM

PROPAGANDA POSTERS

Fig.187
Victor Keppler
Become a nurse
1944

Fig.188
Douglas Crockwell
Nurses are needed in veterans administrarion hospitals
World War 1939-1945

Fig.186
Unknown photographer
"German Red Cross nurses during WWI attending to wounded soldiers"
1915
Image source: German Red Cross http://150jahre.drk.de/uploads/tx_drkhistory/19153.jpg

SOCIALIST REALISM

Fig.189
Neilson-Gray, Norah
The Scottish Women's Hospital : In The Cloister of the Abbaye at Royaumont. Dr. Frances Ivens inspecting a French patient.
1920
Image source: Imperial War Museum Women's Work Section commission

MEDIA

Fig.190
Author: Unknown
Ethnical parade celebration in Cyprus
2018
Source: boyMediaNews

Fig.191
Author: Unknown
Ethnical parade celebration in Cyprus
2020
Source: National Military Guard of Cyprus

WAR ARTISTS

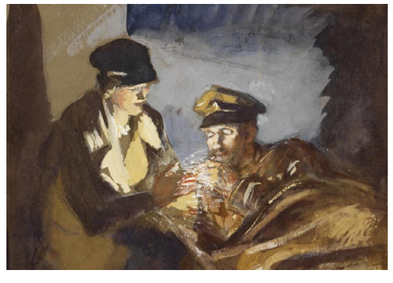


Fig.192
Olive Mudie-Cooke
A World War One Voluntary Aid Detachment nurse lighting a cigarette for a patient inside a ambulance
World War 1
Image Source: http://www.iwm.org.uk/collections/item/object/19893

Fig.193
Evelyn Mary Dunbar
St Thomas's Hospital in Evacuation Quarters
1942
Image source: Imperial War Museum London

Offering leisure driven relationships

These images show nightlife activities influenced by the military culture, such as visiting bars or clubs addressing the military clientele, driven by an intense focus on leisure and pleasure. The images emphasise on the leisure activities offered by women. There are also images that are implying consensual sexual encounters between sex workers and soldiers.

ACTIVIST ART

Fig. 194
Chang-Jin Lee
COMFORT WOMEN WANTED
2014
Image srouce: https://www.changjinlee.net/comfort-women-wanted/

MEDIA

Fig.195
Unknown
The "Temple of Aphrodite"
7 October 2017
Image source: https://alioshabielenberg.com/the-temple-of-aphrodite/

ARTISTS INTERNATIONAL ASSOCIATION

Fig.196
James Boswell
Illustration for the Army Bureau of Current Affairs'
December 8 1945,
Image source: fortnightly magazine "Current Affairs". NoB11

Fig.197
James Boswell
Illustration for a story, in Lilliput
1944
Image source: Tate, 2023

NEW OBJECTIVITY
Neue Sachlichkeit

Fig.198
George Grosz
Gefährliche Straße
1918
Image source: Tate,2023

Fig.199
Otto Dix
Front-line Soldier in Brussels (Frontsoldat in Brüssel) from The War (Der Krieg)
1924
Image source: Moma

PHOTOJOURNALISM

Fig.200
Mai Lan Gustafsson
"The Warlore of Vietnamese Bargirls,"
1971
Image source: https://dvan.org/2015/10/mai-lan-gustafssons-warlore-vietnam-ese-bargirls-part-2/

Fig.201
NIK WHEELER
GIs and prostitutes during Vietnam War during the Vietnam War
Image source: https://www.nikwheeler.com/image/I00000PvYeX17JNQ

PHOTOGRAPHY

Fig. 202
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Fig. 203
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

MOVIES

Fig.204
Stanley Kubrick
Full Metal Jacket
1987

Fig.205
Heinrich Zille
"Etappenbordell"
Image source: http://www.greatwardifferent.com/Great_War/Brothels/Brothel_06.htm

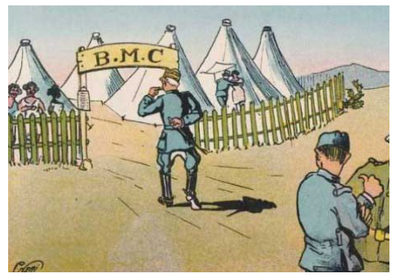


Fig.206
Unknown
BCM
1920
Image source: www.journalducanada.com

CARICATURE

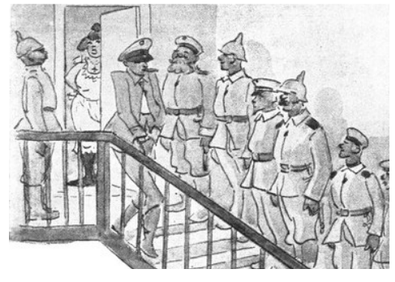
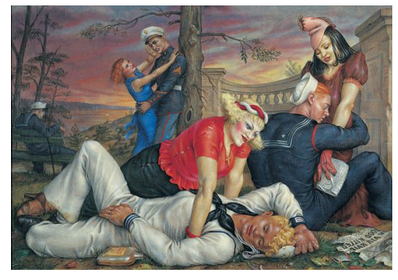


Fig.207
Paul Cadmus
Sailors and Floozies
1938



MODERN REALISM

Taking charge of the social space in the absence of soldiers

The images portray women taking on active roles while men are away during periods of war. Women perform tasks that are traditionally male-dominated, such as providing security as police officers and producing food as farmers. Propaganda posters promoting women in charge are also included in this category. However, this dynamic changes when men return from war and women are expected to resume their traditional roles.

MEDIUMS

MOVIES

Fig. 208
Director: Alberto Cavalcanti
Went the Day Well?
1942
Image source: www.wsj.com

PHOTOJOURNALISM

Fig. 209
Unknown
"The mighty women of World War I"
World War I
Image source: https://edition.cnn.com/2018/11/08/opinions/davis-world-war-i-women-x/index.html

Fig. 210
Unknown
"The mighty women of World War I"
World War I
Image source: https://edition.cnn.com/2018/11/08/opinions/davis-world-war-i-women-x/index.html

Fig. 211
James Boswell
Cartoon of ATS (Auxiliary Territorial Service).

Fig. 212-216
Unknown
The more women at work the sooner we win
World War II 1939-1945
Image source: https://fineartamerica.com/featured/world-war-ii-1939-1945-the-more-women-at-work-the-sooner-we-win-american-poster-showing-a-woman-anonymous.html

Fig. 213

Fig. 214

Fig. 215

Fig. 216

Fig.217
Unknown
Women walk hom, Cyprus
Image source:
https://cyprus-mail.com/2022/10/30/women-still-walking-home/

Fig.218
Evelyn Dunbar
A Land Girl and the Bail Bull
1945
Image source: Tate, 2023

Fig. 228
Evelyn Mary Dunbar
Land Army Girls going to Bed
1943
Image source: IWM (Imperial War Museums)

Fig. 229
Evelyn Mary Dunbar
An Army Tailor and an Auxiliary Territorial Service Tailoress
1943
Image source: IWM (Imperial War Museums)

Fighting together with soldiers

These images show women taking on the active and empowering role of a hero or a fighter, meaning they are actively entering the battlefield and fight, having an equal role with the men soldiers. The relationship is more intense in periods of war. In contrast in periods of conflict in limbo it often gets a more propaganda character and it is often because of the need for recruitment and it is projected these times in the media.

MEDIUMS

PHOTOJOURNALISM

Fig. 220
Mauricio Lima
Kobani, Syria
September 2017
Image source: limauricio instagram profile

Fig.219
Unknown
"Captain Nieves Fernandez shows U.S. Army Private Andre Lupiba how to silently kill using a bolo"
Image source: https://medium.com/the-collector/the-lady-school-teacher-who-silently-slayed-200-japanese-forces-in-wwii-3965d6ce9d6a

Fig.221
Mauricio Lima
Kobani, Syria
September 2017
Image source: limauricio instagram profile

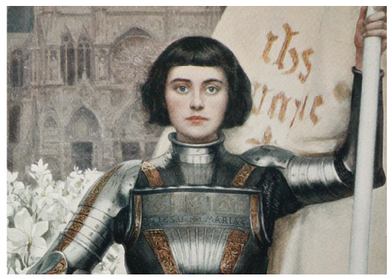
Fig. 222
Unknown author
"Milunka Savić had to conceal her gender to participate in the first world war, cutting her hair and donning men's clothes joining the Serbian army"
1912
Image source: https://en.wikipedia.org

MOVIES

Fig. 223
Director: Carl Theodor Dreyer
The Passion of Joan of Arc
1928

FIGURATIVE ART

Fig. 224
Albert Lynch
Joan of Arc
1903



PROPAGANDA POSTERS

Fig. 225

Fig. 225-227
U.S. Army recruiting campaign
2022
Image author: Unknown
Image source: recruiting.army.mil

Fig. 227

MEDIA

Fig. 230
Military training Cyprus
18 February 2023
Image source: https://www.alphanews.live/cyprus/binteo-foto-entyposiakes-eikones-apo-tin-stratiotiki-ekpaideysi-kyproy-ipa

A T L A S

Chapter B

Research question 2:

How do institutional relations between the military and women find expression in space?

Research question 3:

What are appropriate tools to challenge sensitive gender issues and taboos that concern body and sexuality?

1. PERFORMANCE MAPPING

1.a	Performative and spatial analysis of the relationships	146-155
1.b	Performance mapping	156-225

2. KNOWHOW TO USE ART TO UNVEIL AND CHALLENGE

2.a	Art as a tool to challenge	228-231
2.b	Interviews with performance artists	232-241
2.c	Performance generator	242-253
2.d	Tragicomic genre	254-255

ATLAS
CHAPTER B1

Performance Mapping

Methodology

Performative and spatial analysis of the relationships

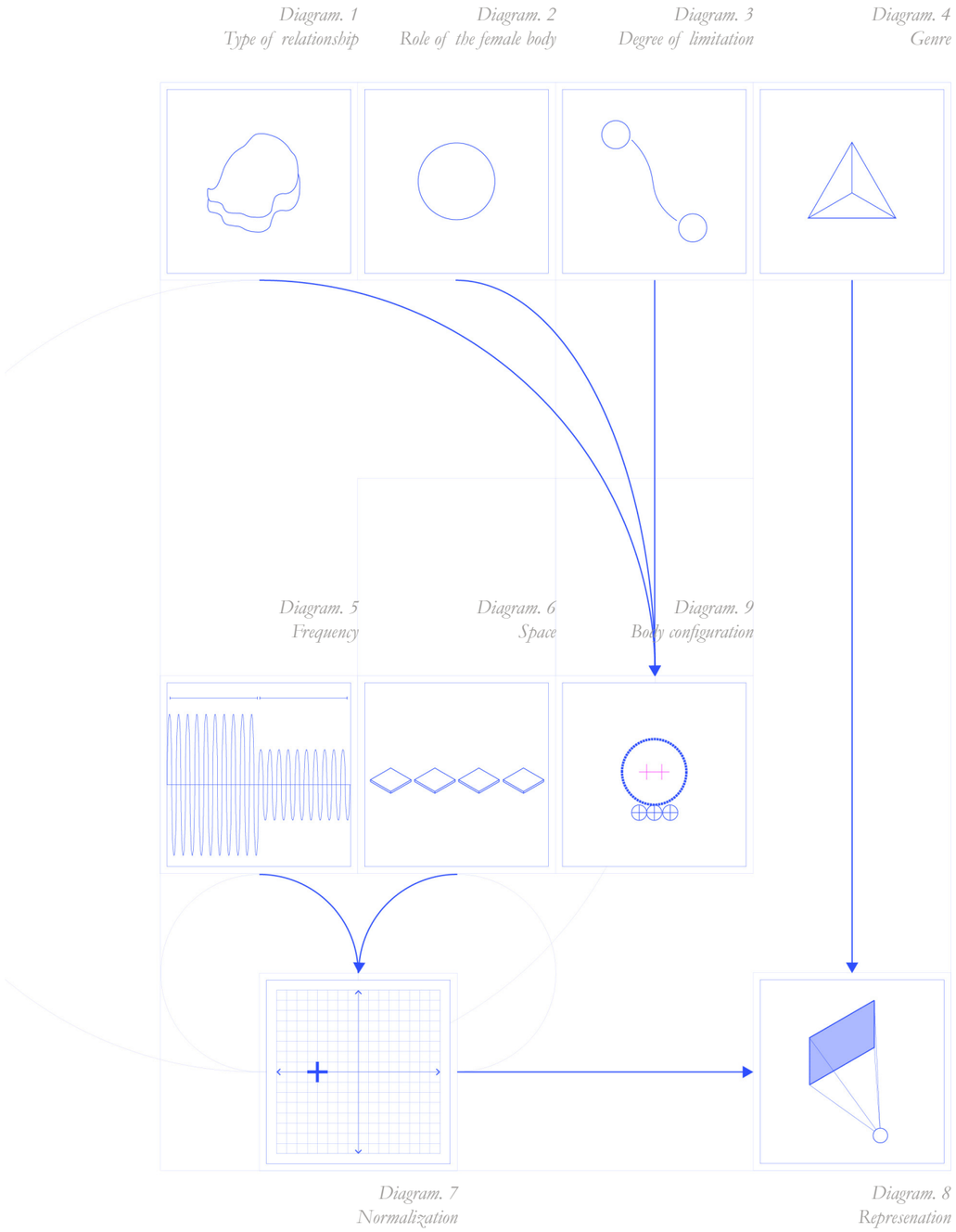
The archive and the theoretical basis established in the previous chapter uncover a range of institutional relationships between the military and women during periods of war and "conflict in limbo." This chapter examines the spatial dimension of each relationship by employing a spatial and performative analysis that draws upon the theoretical concepts from Chapter A and the in-depth examination of the archival images.

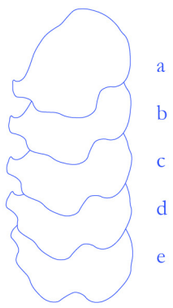
Specifically, this analysis draws upon the:
1. the type of relationship, describing the dynamic between the two groups in question
2. the role of the female body in each relationship, informed by Foucault's meanings ascribed to the female body (Foucault, 1976)
3. the degree of limitation of the female body, highlighted through the concept of the "sexual saturation of the female body" (Foucault, 1976)
4. the genre of the relationship, founded in William's notion of "Film Bodies" (Williams, 1991)

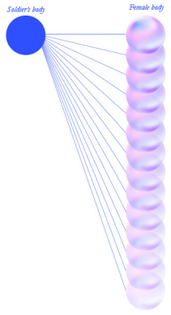
And further examines the archival images to uncover:
5. The frequency of each relationship within space.
6. The visibility of the space where relationships occur.
7. The degree of normalization in society for each relationship, based on visibility and frequency.
8. The representation and reproduction of the relationship in society, influenced by genre and degree of normalization.
9. The body configuration of the two bodies, and thus their performative roles on play, determined by the limitation and role of the female body and the hierarchy between the two groups. Additionally, body configuration is guided by the findings from the interviews with the performance artists.

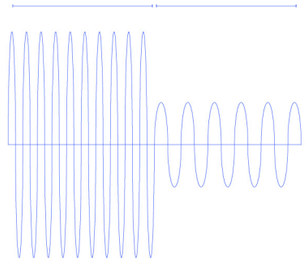
The method of performance mapping provides a comprehensive understanding of how institutional relationships manifest in space. It moreover offers insights into their transformations across the two research periods. This understanding guides the selection of specific relationships to focus on in the final chapter and facilitates the identification of the relationships within the case study during the period of "conflict in limbo".

Fig. 231
Framework of performative and spatial analysis
Author: Andria Charilaou









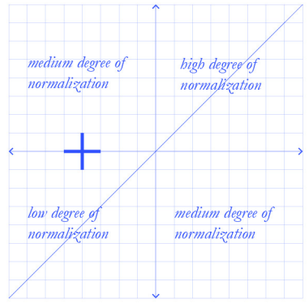


Diagram 1. Type of relationship:
This diagram categorizes the relationships based on the type of dynamic between the two focal groups, indicating the characteristics of the boundaries within each relationship. The relationships are classified into the following types:
a. Independent: characterized by loose boundaries and a higher level of independence.
b. Exchange: referring to an equal type of relationship that involve an exchange of benefits between the military and women.
c. Supporting: relationships where women provide support to the military.
d. Dependent: signifies relationships where women rely on the military.
e. Restricted: indicates relationships with stricter boundaries and limitations on the agency and autonomy of women.
For further elaboration and detailed explanation, please refer to pages 74-75 of this report.

Diagram 2. Role of the female body:
This category encompasses the roles assigned to the female body within each relationship, drawing upon Foucault's analysis of the meanings attributed to the female body (Foucault, 1976). It emphasizes that in each relationship, there exists a predetermined role for the female body, which not only shapes the dynamics between the military and women but correspondingly influences the role of the soldiers.
For further elaboration and detailed explanation, please refer to pages 74-75 of this report.

Diagram 3. Hierarchical relation:
This diagram represents the degree of hierarchy within the relationships indicating the level of limitation imposed on the female body. It uses the concept of the "sexual saturation of the female body" (Foucault, 1976) to examine the extent to which the female body is limited within each relationship. The relationships are categorized from the most equalitarian to the most hierarchical, reflecting the varying degrees of power dynamics between the soldier's body and the female body.
For further elaboration and detailed explanation, please refer to pages 74-75 of this report.

Diagram 4. Genre:
Genre describes the feelings that the female body embodies and aims to evoke within each relationship influenced by the three genres of pornography, melodrama, and horror from Williams' notion of "Film Bodies" (Williams, 1991). This genre saturation facilitates the understanding of how a relationship is maintained and reproduced in society.

Diagram 5. Frequency:
The diagram provides an approximate representation of the relationship's frequency, based on the analysis of the archival images. Its primary purpose is to illustrate the contrasting frequency of relationships between periods war and "conflict in limbo". While it does not provide precise quantitative data, it serves as a visual tool to highlight the differences in occurrence between the two periods.

Diagram 6. Normalization:
The level of normalization in society for each relationship is determined by the visibility and frequency of its occurrence. For instance, a relationship that occurs frequently in public spaces tends to have a greater degree of normalization and acceptance within society. Conversely, a relationship that occurs in less visible spaces infrequently may be less normalized or accepted.

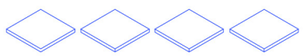


Diagram 7. Visibility of space: This diagram illustrates the degree of visibility of the spaces where each relationship occurs. Through the archival analysis, the research reveals that the visibility of space, the degree of normalization, frequency and forms of representation are closely intertwined.

For instance, a relationship that occurs in less visible spaces and less frequently indicates a lower degree of normalization, and it symbolized by the overlaying of a "double veil" to keep it concealed. In contrast, a relationship that takes place in highly visible spaces with high frequency is represented through the form of "structuring a stage" to display it prominently.

To illustrate this connection between the different parameters of analysis and examine the spatial dimension of the institutional relationships of focus, this diagram employes a range of symbolic icons. These icons vary in terms of visibility that impacts the meaning associated with each space. Specifically, the symbol of the monument represents the most visible stage, where relationships are highly normalized and frequent, and it corresponds to the "structuring a stage" diagram, from the means of representation. The least visible, less frequent, and less normalized stage is depicted by the icon of nature. Relationships occurring in natural spaces tend to be hidden and thus they are symbolized by the "double veil," as seen in cases of "experiencing severe violence."

Between these categories, there are nuances of spaces represented by different icons, listed from the most visible to the least visible: monuments, public streets, churches, militarized residential areas, military bases, the temple of Aphrodite (symbolizing private interactions between soldiers and women, often referring to consensual sex unveiled through the case study analysis), and finally, the nature stage (inspired by the artwork of Hulusi's "nightclubs in nature," which portrays hidden relationships in non-human environments).

diagram7.a
monument

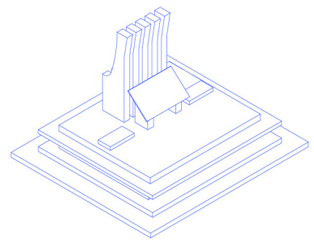


diagram7.b
street

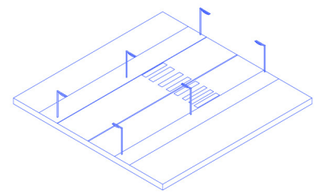


diagram7.c
church

diagram7.d
militirised residential areas

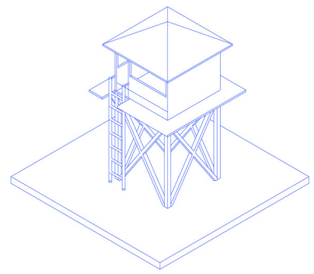


diagram7.e
military outpost

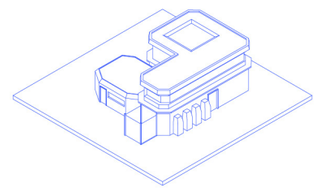


diagram7.f
Temple of Aphrodite

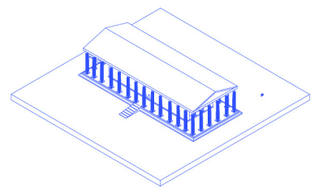
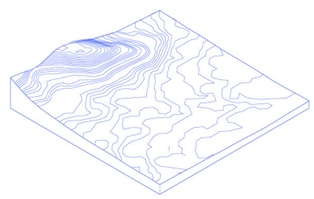
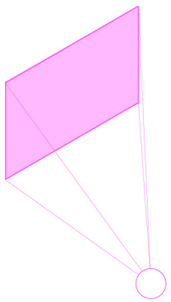
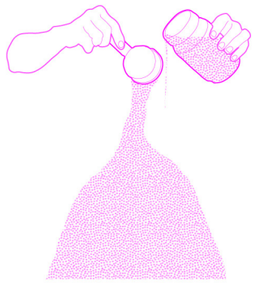


diagram7.g
nature







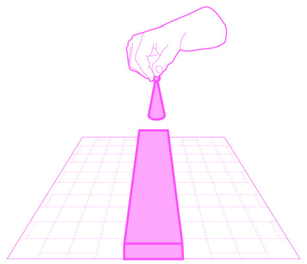


Diagram 8. Representation:
This diagram illustrates the diverse forms of representation adopted for each institutional relationship within society.
This diagram is influenced by the concept of body genre and the degree of normalization, which provide insights into the societal acceptance and perception of these relationships.
The representation is categorized into different forms:

Diagram 8.a"Corn syrup" application:
This form symbolizes the overlaying of a relationship with corn syrup that enhances taste and appeal, to make a relationship attractive and desirability and hence easily consumed. It pertains to hierarchical relationships that limit the female body. For instance, environmental sexual harassment is often presented as a complement to women, blurring its harmful effects.

Diagram 8.b Double veil overlay:
This form represents relationships that are extremely harmful and concealed from public view. Examples include the relationships of "experiencing of severe violence" and "personal sexual harassment", which are kept hidden or underreported.

Diagram 8.c Construction of a stage:
In this form, relationships are showcased prominently placed on a stage. It amplifies the value of militarism by reinforcing the presence of hierarchical relationships. For instance, military parades in public spaces serve as a means to display relationships such as "loving" and "supporting" the soldiers.

Diagram 8.d. Representation as a necessity:
This form highlights relationships claiming to address conflict-related concerns to establish a significant and beneficial presence in society and space.
An example is the relationship of "surveillance and control," which perpetuates the urban environment depicted as indispensable components of it.

Diagram 8.e The Application of a "Plan B":
This metaphorical representation refers to the relationship of "taking charge of the social space," wherein women actively assume roles traditionally held by men. This occurs primarily during periods of war when men are absent from the urban fabric. During this time, women act their performative role of temporary stand-ins, assuming dominant societal roles until the soldiers return to reclaim their positions.

These metaphorical forms of representation illustrate the ways that institutional relationships are portrayed in society.
They are influenced by the roles and feelings that the female body embodies in each relationship, and they navigate the thesis in unveiling the subtle ways in which manifestations of militarization exist in spatial practices and perceptions.

Female body:

less movement

more movement

Soldier's body:

less movement

more movement

Types of relationships:

independent (no line)

supporting

attraction

dependent

restricting

diagram 9a. restricting

diagram 9b. dependent

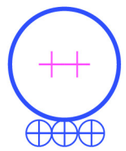


diagram 9c. attraction

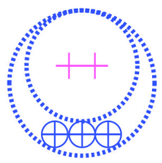


diagram 9d. supporting

diagram 9e. independent

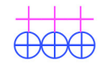


Diagram 9. Body configuration: This diagram describes the body configuration between the two focal groups, elucidating a still of the interplay between them. It draws upon insights from interviews conducted with performance artists, as well as the diagrams depicting the performative role of the female body, the degree of hierarchy, and the type of dynamic within each relationship. By rendering the type and degree of movement for each body and their position in relation to each other, the diagram serves as a valuable tool for structuring spatial performances in the final chapters. Additionally, it offers guidance on how to place the performers within different relationships.

Through this spatial and performative analysis of the archive, the thesis gains a deeper understanding of how the processes of militarization are ingrained in spatial and societal practices.

Performance mapping

Unveil the performative and spatial characteristics of each relationship found

Relationships of

RESTRICTION

Description:

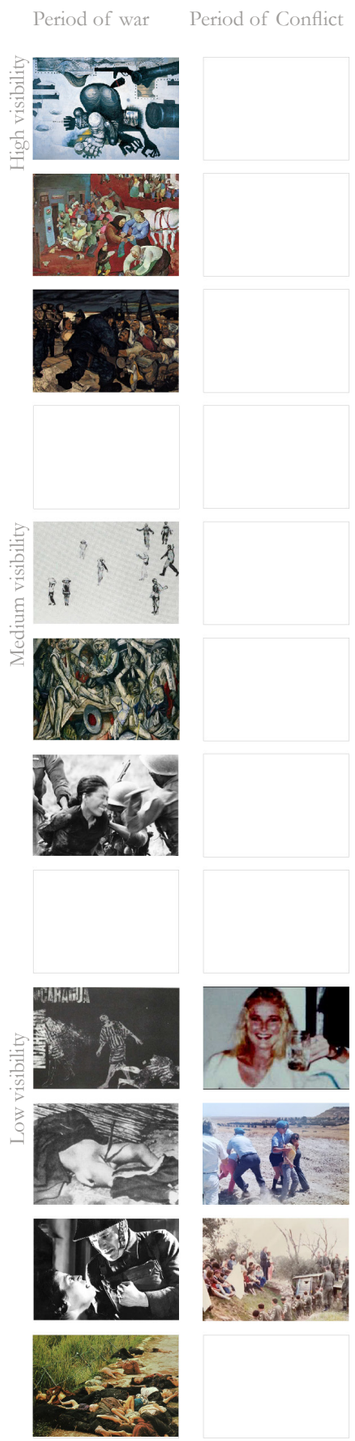
EXPERIENCING SEVERE VIOLENCE

The soldiers are moving autonomously and collectively.
The women are static and individual.
The boundaries are extremely strict and have a restricting nature, stabilising the movement of women.
The bodies are in direct contact.
The vertical position of women's body is lower in relation to the soldiers, often lying.
The women are often facing the soldiers or the soldier is behind them and their are facing in front.
(Soldiers are Collectively restricting)
(Women are personally restricted)

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' the relationship has an individual and personal nature.
This relationship happens in less visible space such as grey areas, or in nature hidden the public.
It has very low intensity during this period.

Spatial relationship in period or war
In periods of war this relationship gets a more environmental and systematic nature.
It happens in all spaces with various visibility.
It has high intensity

Archive



Key

Female body:
less movement
more movement

Soldier's body:
less movement
more movement

Types of relationships:
independent (no line)
exchange
supporting
attraction
dependent
restricting

Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

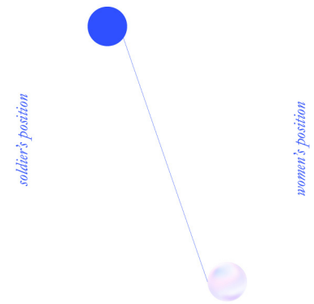


Diagram.04
Body Genre

Diagram.05
Frequency in space

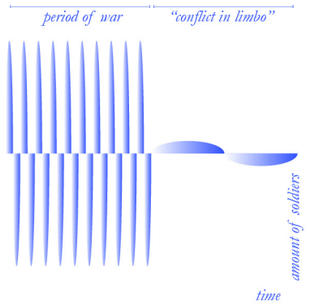


Diagram.06
Degree of normalization

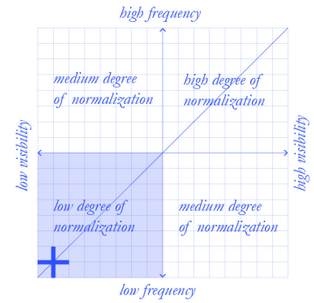


Diagram.07
Symbolic space

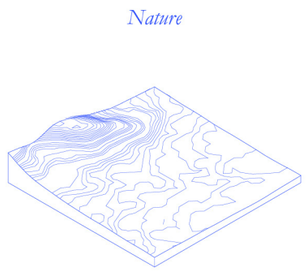
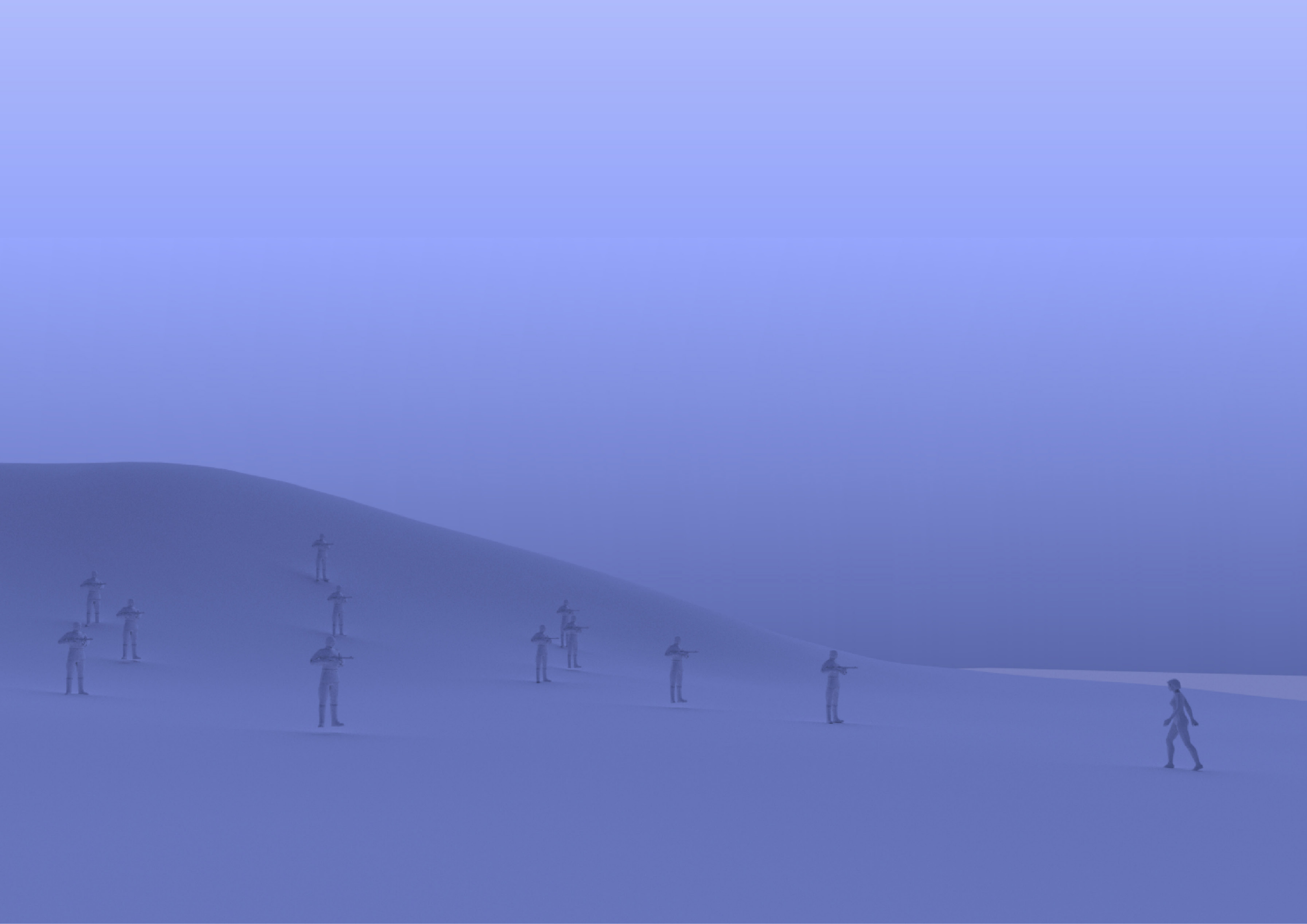


Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups



Description:

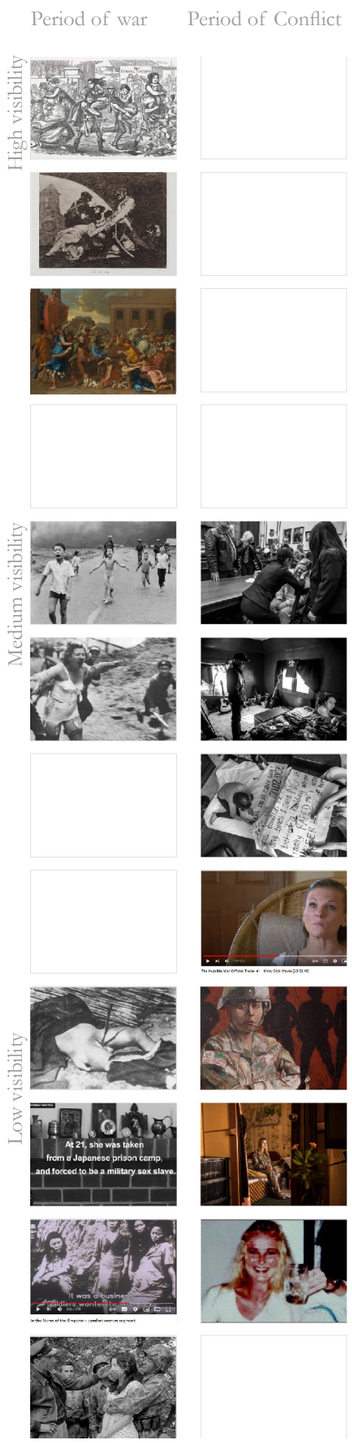
EXPERIENCING PERSONAL SEXUAL HARASSMENT

The soldiers are moving autonomously and collectively.
The women are static and individual.
The boundaries are extremely strict and have a restricting nature, stabilising the movement of women.
The bodies are in direct contact.
The vertical position of woman's body is lower in relation to the soldiers, often lying.
The women are often facing the soldiers or the soldier is behind them and their are facing in front.
(Soldiers are Collectively restricting)
(Women are personally restricted) restricted)

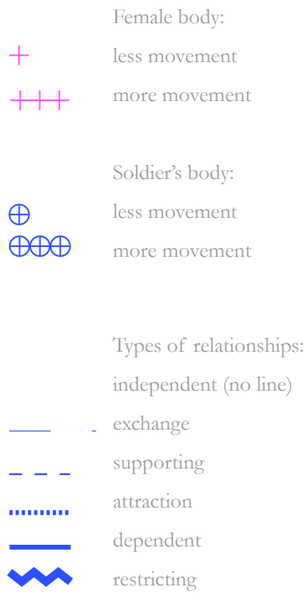
Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' it has an individual-personal nature (page 113).
This relationship happens in less visible space such as grey areas, or in nature hidden the public.
It has very low intensity during this period.

Spatial relationship in period or war
In periods of war this relationship
gets a more environmental and systematic nature (Carreiras, H. (2007) (page 112) happening in spaces with various visibility.
It has high intensity

Archive



Key



Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

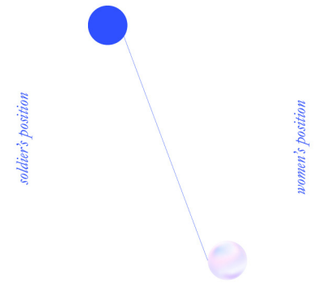


Diagram.04
Body Genre

Diagram.05
Frequency in space

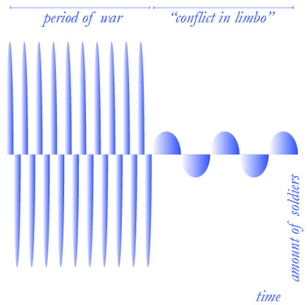


Diagram.06
Degree of normalization

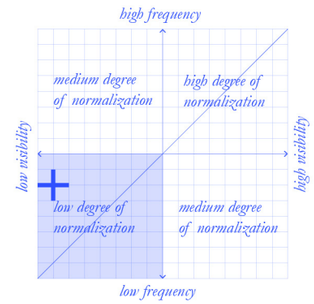


Diagram.07
Symbolic space

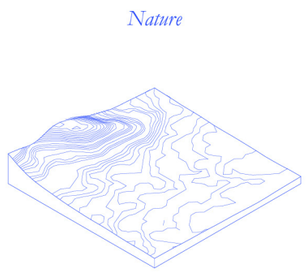
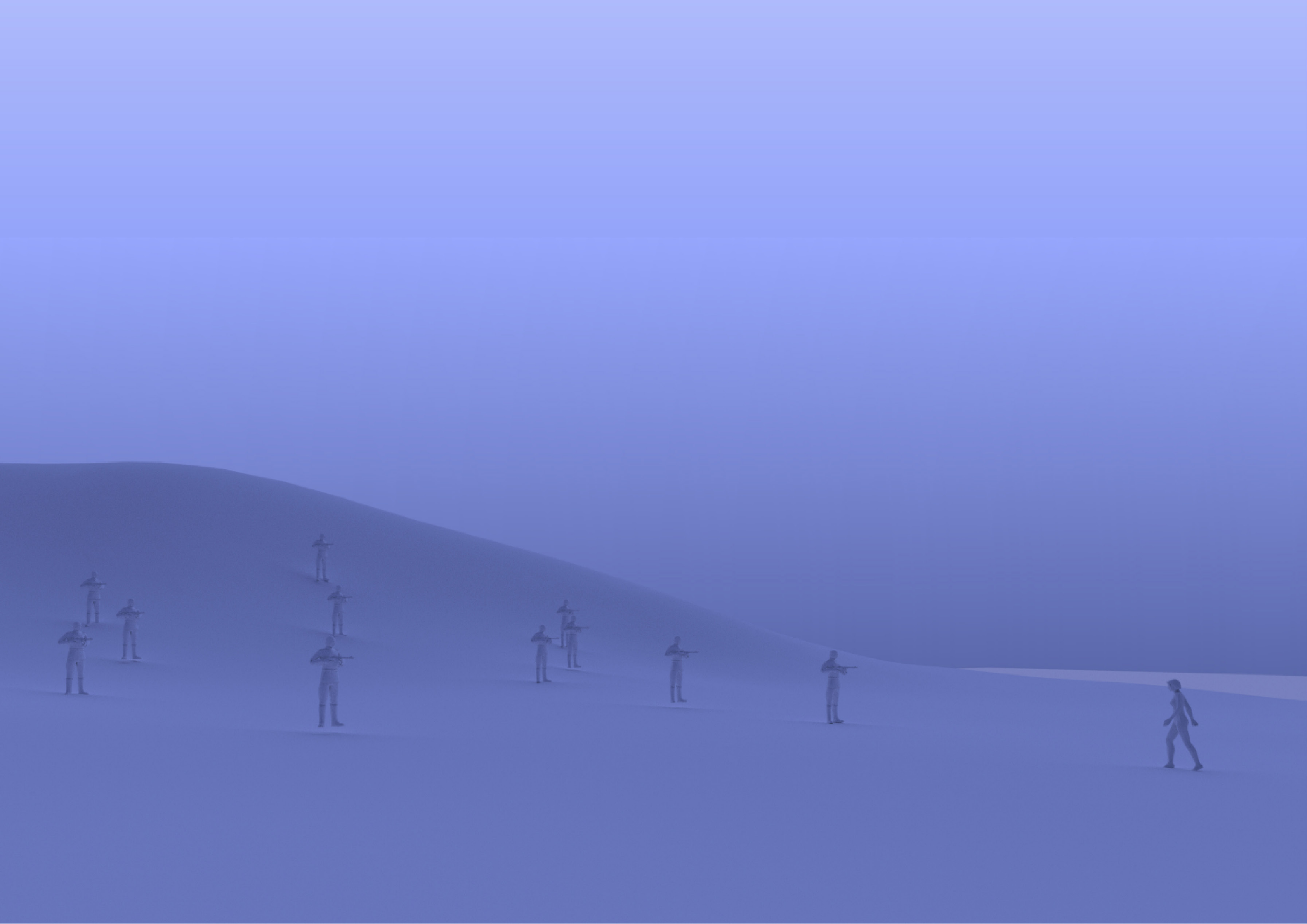


Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups



Description:

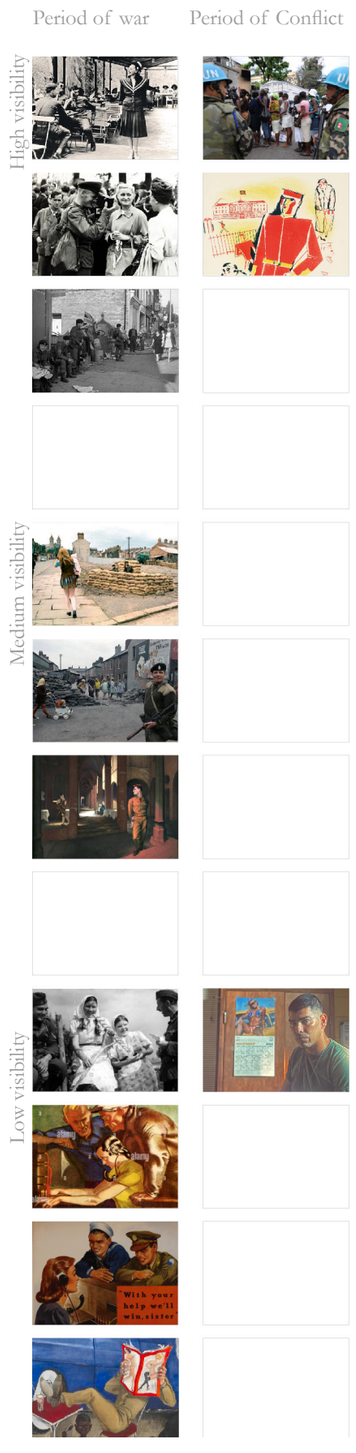
EXPERIENCING ENVIRONMENTAL SEXUAL HARASSMENT

Body configuration in space
The soldiers are moving autonomously and collectively.
The woman is static and often individual but can also be collective.
The boundaries have a restricting nature, limitating the movement of women.
The bodies are very close to each other, often in direct contact.
The vertical position of the woman's body is often lower in relation to the soldiers.
The women are usually not facing the soldiers. The soldiers look towards the body of the woman.
(Soldiers are Collectively restricting)
(Women are Collectively restricted) restricted)

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' this relationship has en environmental and systematic nature, happening in spaces with various visibility.
It has high frequency but less intensity in comparison to periods of war.

Spatial relationship in period or war
In periods of war this relationship has environmental and systematic nature, happening in spaces with various visibility.
It has high frequency.

Archive



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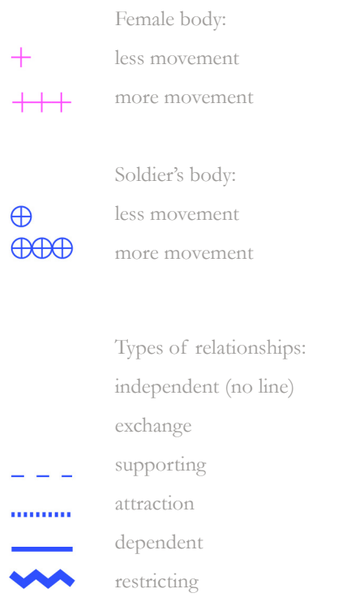


Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

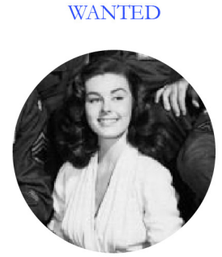


Diagram.03
Degree of hierarchy

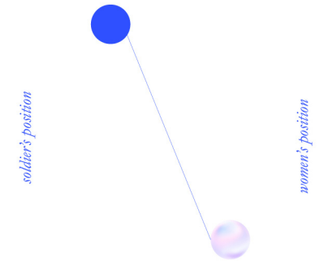


Diagram.04
Body Genre

Diagram.05
Frequency in space

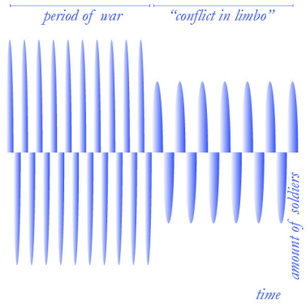


Diagram.06
Degree of normalization

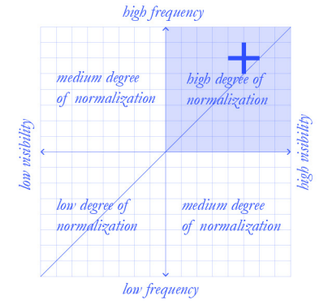


Diagram.07
Symbolic space

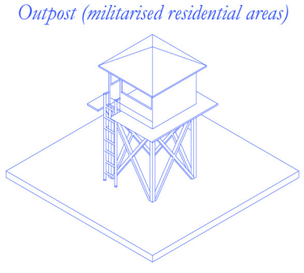


Diagram.08
Institutional representation

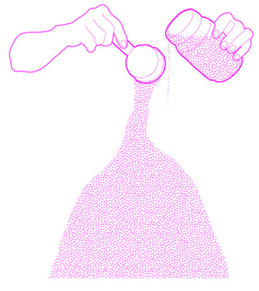
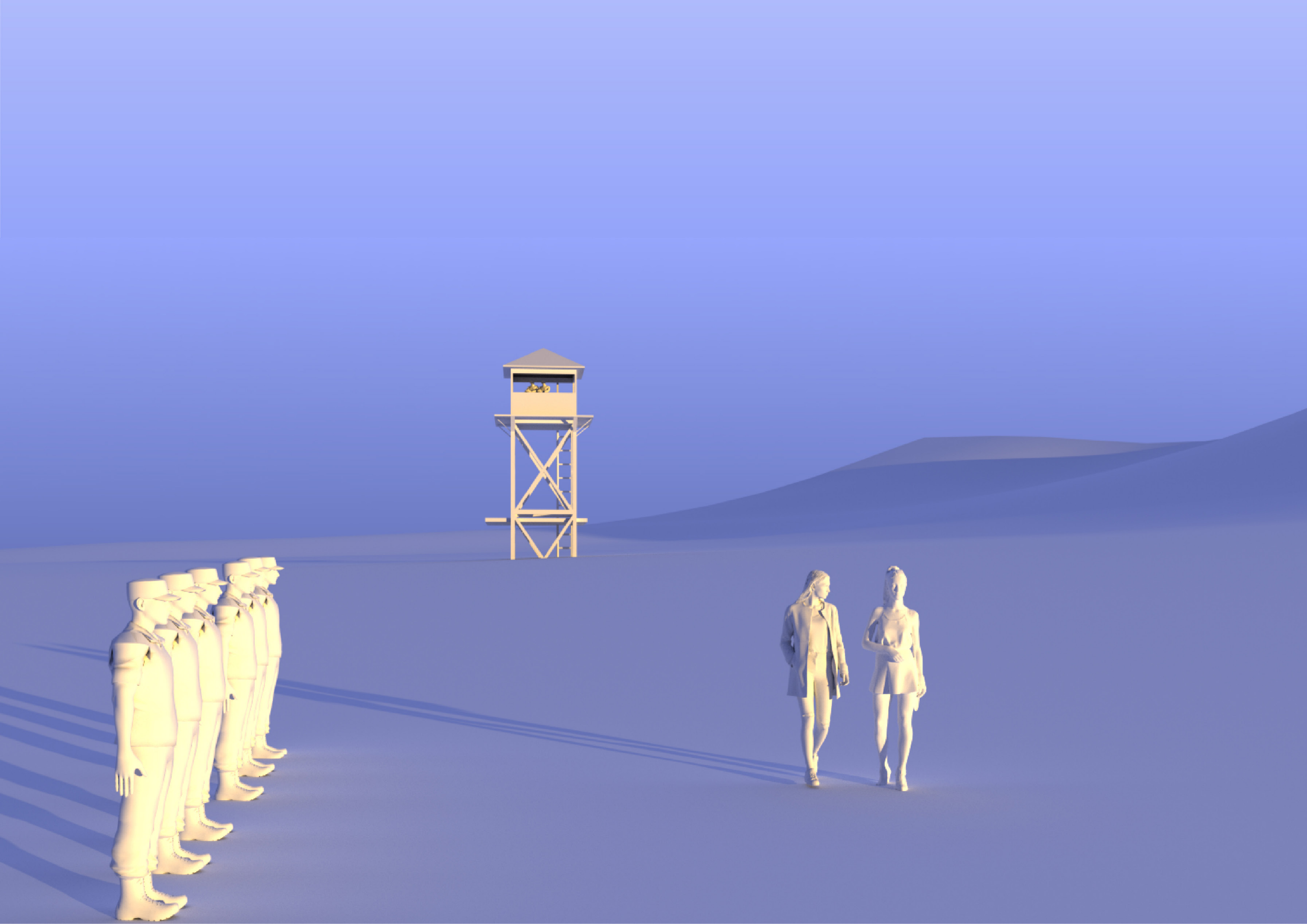


Diagram.09
Body configuration of the two groups



Description:

BEING CONTROLLED AND SURVEILLED

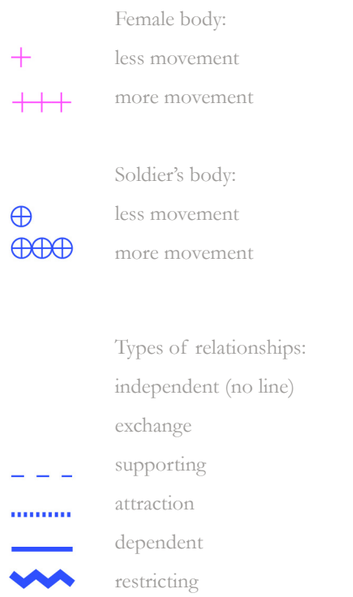
Body configuration in space
The soldiers are moving autonomously and collectively.
The women are static and collective.
The boundaries have a restricting nature, limitating the movement of women.
The bodies are not in direct contact.
The vertical position of the woman's body is lower in relation to the soldiers.
The women are usually not facing the soldiers. The soldiers look towards the bodies of women.
(Soldiers are Collectively restricting)
(Women are Collectively restricted)

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' this relationship has en environmental and systematic nature, happening in spaces with various visibility.
It has high frequency but less intensity in comparison to periods of war

Spatial relationship in period or war
In periods of war this relationship has environmental and systematic nature, happening in spaces with various visibility.
It has high frequency.

Archive

Key



Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

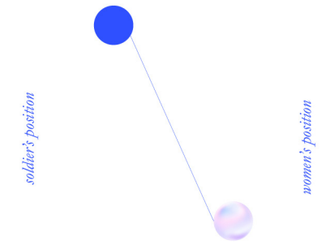


Diagram.04
Body Genre

Diagram.05
Frequency in space

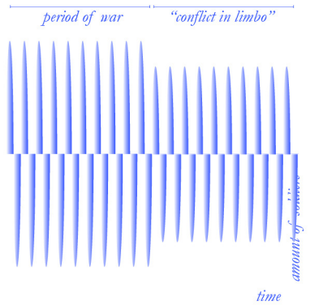


Diagram.06
Degree of normalization

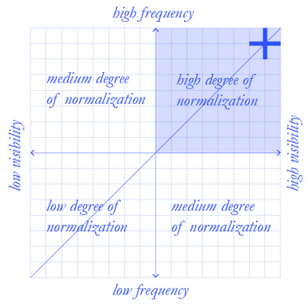
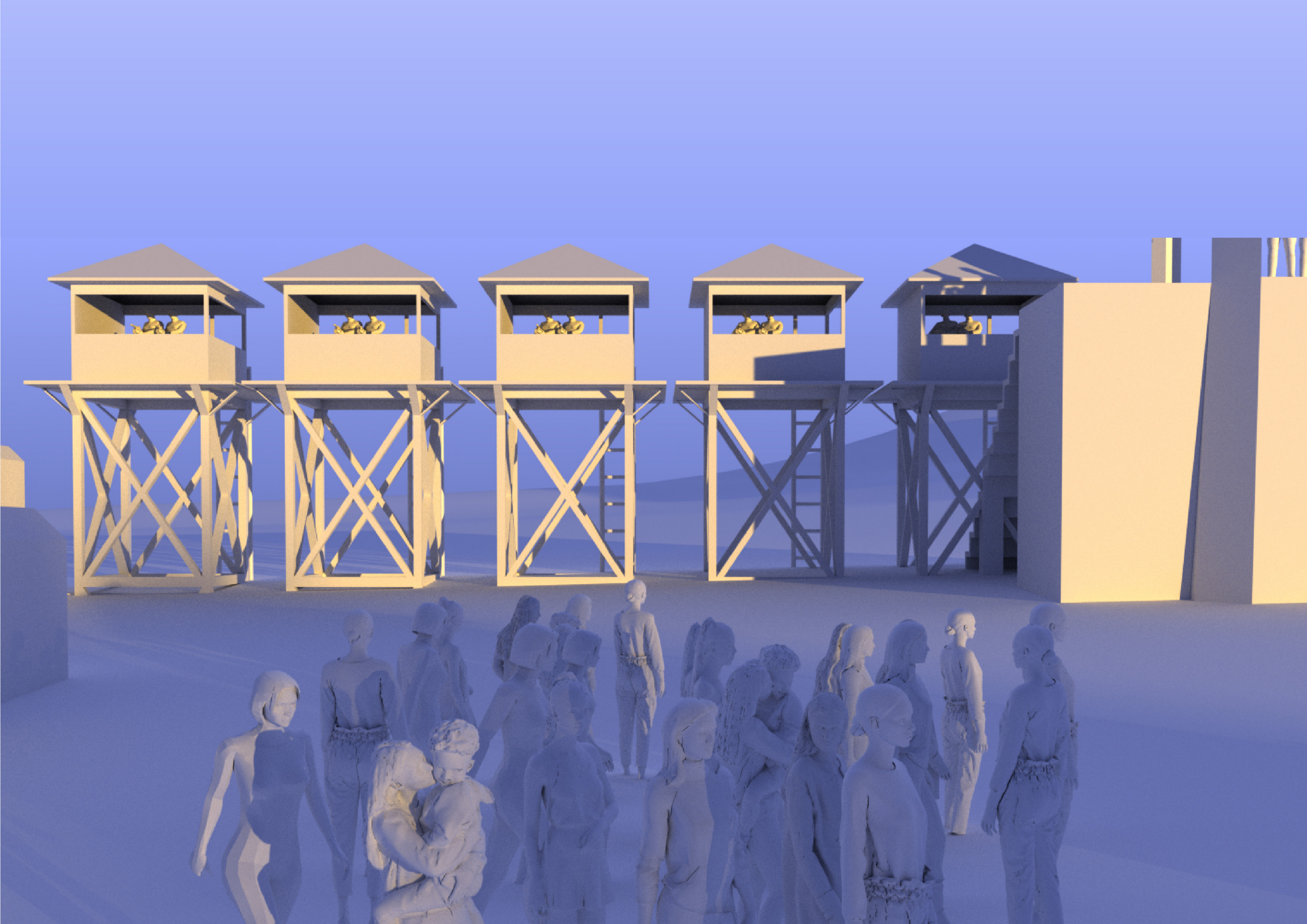


Diagram.07
Symbolic space

Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups



Description:

Archive

Key

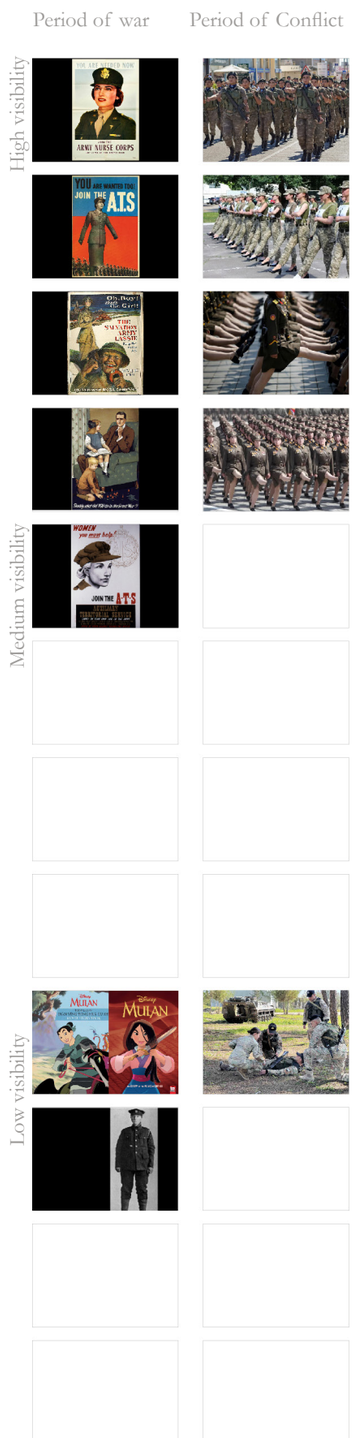
Analysis

SEXUAL DISCRIMINATION

Body configuration in space
The soldiers move autonomously and collectively.
The women are static and collective.
The boundaries restrict the movement of women.
The bodies are close to each other.
The vertical position of the women's bodies is often lower in relation to the soldiers.
The women and soldiers are placed next to each other in a comparative, competitive relation.
Soldiers are collectively restrictive.
Women are collectively restricted.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' this relationship has en environmental and systematic nature, happening in spaces with various visibility. The relationship is happening mostly within the military settlements and it represented in public spaces through parades, and the daily presence of mostly men soldiers in the public space.
It has high frequency.

Spatial relationship in period or war
In periods of war this relationship has an environmental and systematic nature, happening in spaces with various visibility.
It has high frequency.



Female body:
less movement
more movement

Soldier's body:
less movement
more movement

Types of relationships:
independent (no line)
exchange
supporting
attraction
dependent
restricting

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

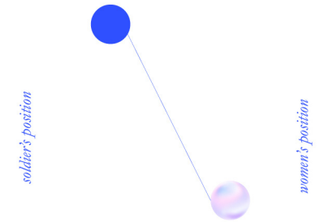


Diagram.04
Body Genre

Diagram.05
Frequency in space

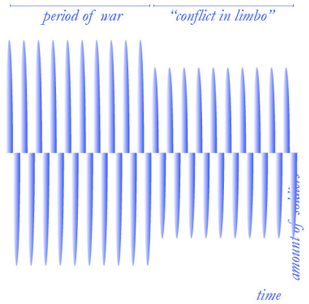


Diagram.06
Degree of normalization

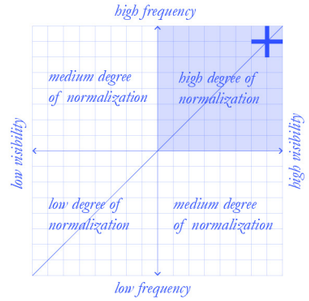


Diagram.07
Symbolic space

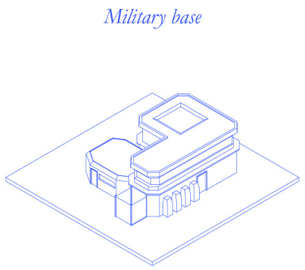


Diagram.08
Institutional representation

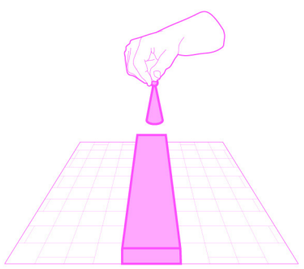
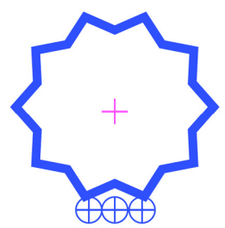
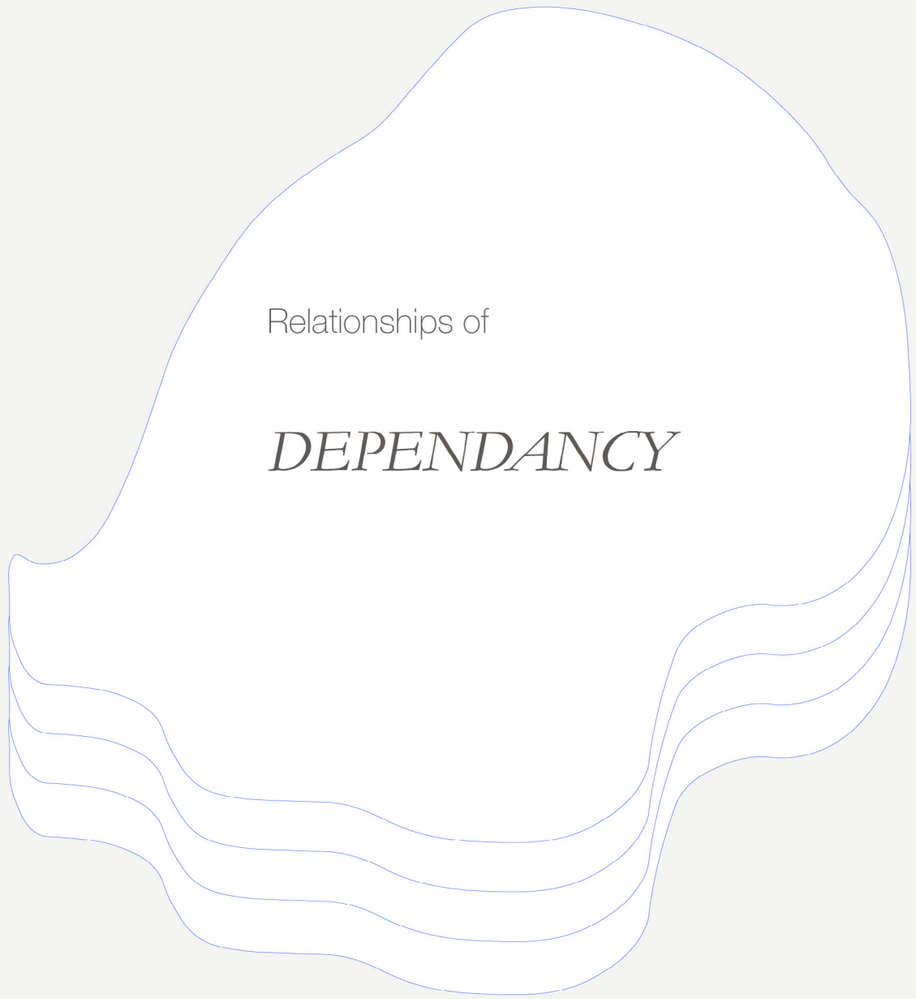


Diagram.09
Body configuration of the two groups




Relationships of
DEPENDANCY

Description:

NEEDING TO BE SAVED

Body configuration in space
The soldiers are moving autonomously and collectively.
The women are collectively static waiting for the soldiers to move them.
The women are on display, they are placed either behind the soldiers or in vertically lower position thatn the soldiers.
The boundaries are moderately strict and create a dependent nature between the two groups, controling the movement of women who are dependent on them.
Soldiers are collectively controlling
women are collectively dependent on the soldiers.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' the relationship environmental and systamatic nature.
This relationship is reproduced in highly visible spaces and public spaces in the form of monuments, statues, billboards.
It has high frequency and constant presence.

Spatial relationship in period or war
In periods of war this relationship has an environmental and systematic nature.
It happens in all spaces with various visibility.
It has high frequency.

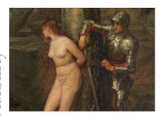
Archive

Period of war | Period of Conflict

High visibility

Medium visibility

Low visibility



Key

Female body:
less movement
more movement

Soldier's body:
less movement
more movement

Types of relationships:
independent (no line)
exchange
supporting
attraction
dependent
restricting

Analysis

Diagram.01
Type of relation

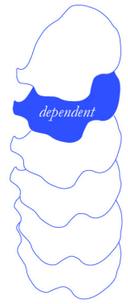


Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

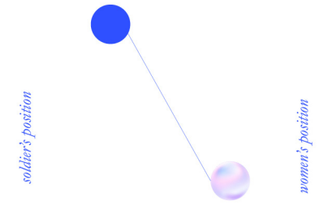


Diagram.04
Body Genre

Diagram.05
Frequency in space

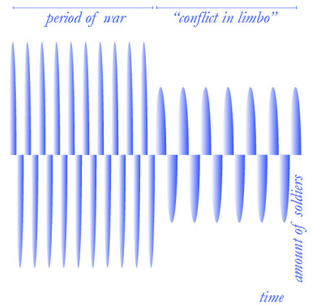


Diagram.06
Degree of normalization

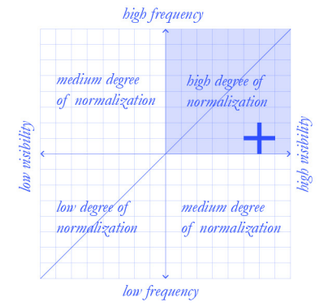


Diagram.07
Symbolic space

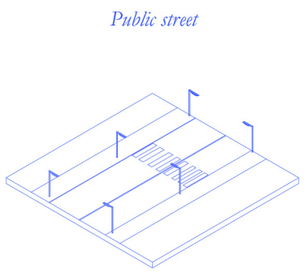


Diagram.08
Institutional representation

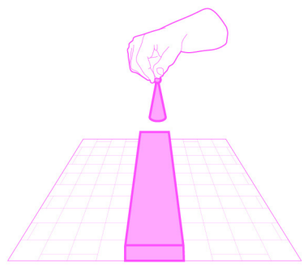
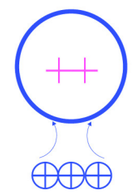
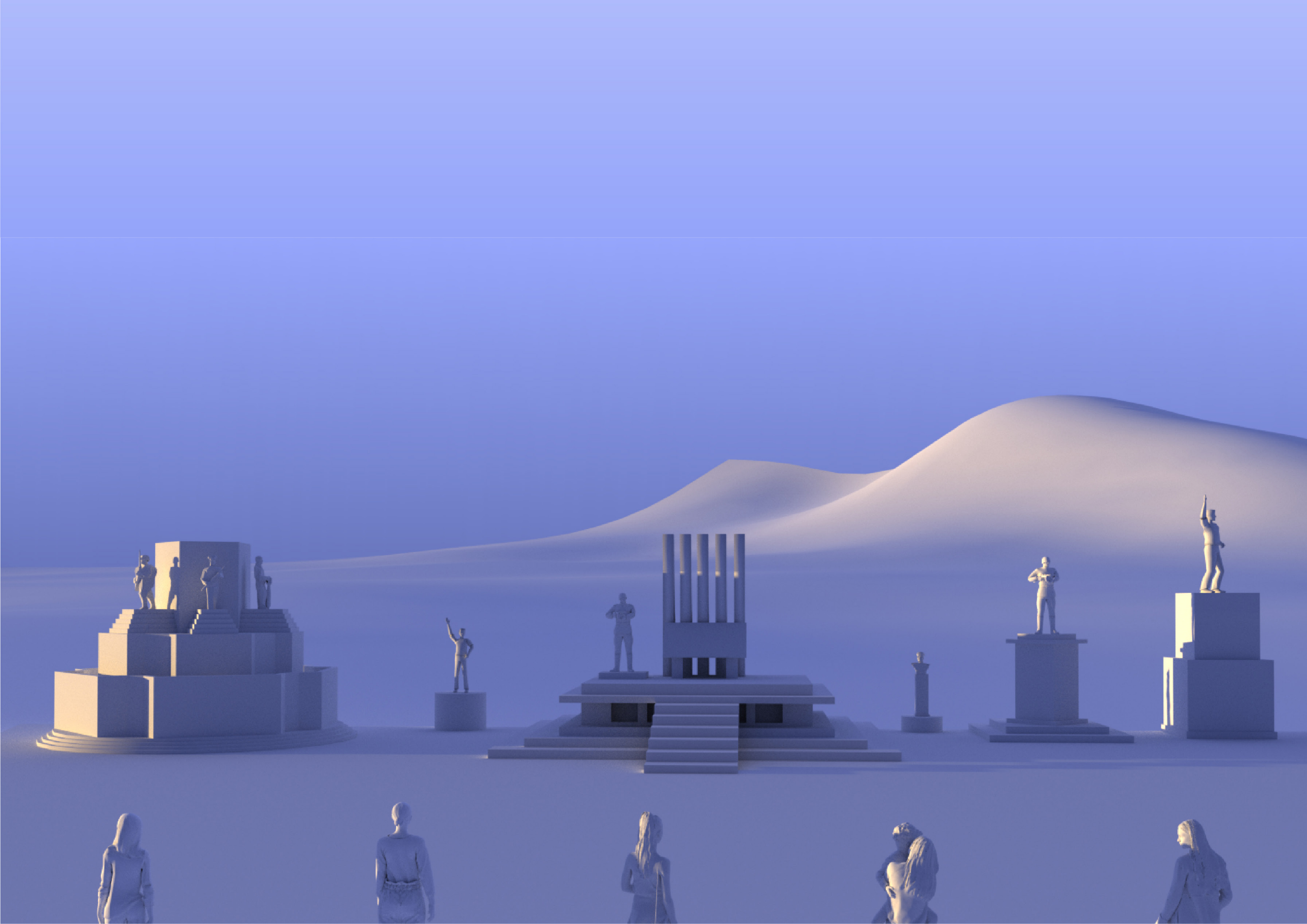


Diagram.09
Body configuration of the two groups





Description:

BEING ECONOMICALLY AND SOCIALLY DEPENDENT

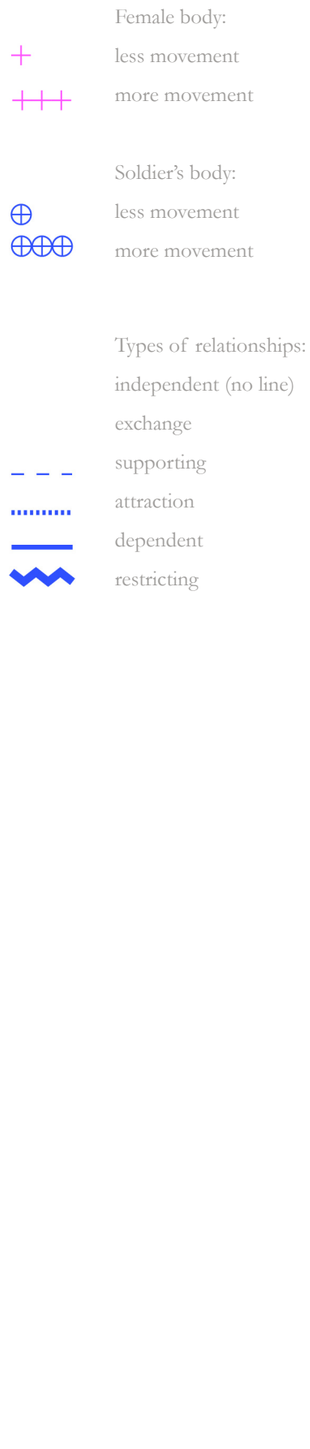
Body configuration in space
The soldiers are moving autonomously and collectively.
The women are collectively static and they are moved if they are attached to a soldier.
The women are often hidden, they are placed in the same vertical position and in direct contact with the soldier.
The women are usually not facing the soldiers. The soldiers look towards the bodies of women.
The boundaries are moderately strict and create a dependent nature between the two groups, controling the movement of women who are dependent on them.
Soldiers are collectively controlling
women are collectively and personally dependent on the soldiers.restricted)

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo' the relationship environmental and systamatic nature.
This relationship is reproduced in highly visible spaces and public spaces in the form of billboards and advertisments.
It has low frequency.

Spatial relationship in period or war
In periods of war this relationship has an personal nature.
It happens in spaces with medium to low visibility.
It has medium frequency.

Archive

Key



Analysis

Diagram.01
Type of relation

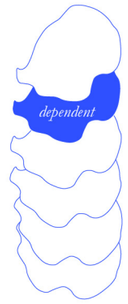


Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

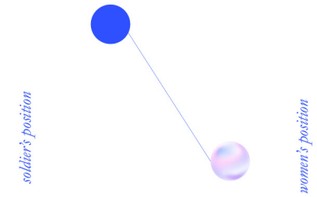


Diagram.04
Body Genre

Diagram.05
Frequency in space

Diagram.06
Degree of normalization

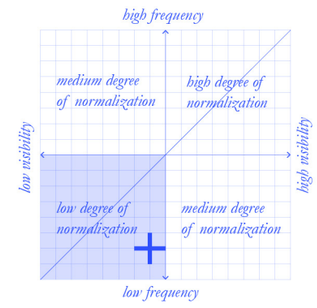


Diagram.07
Symbolic space

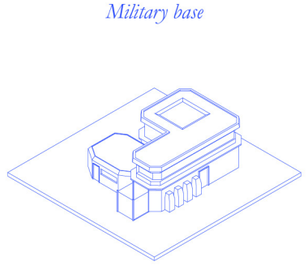


Diagram.08
Institutional representation

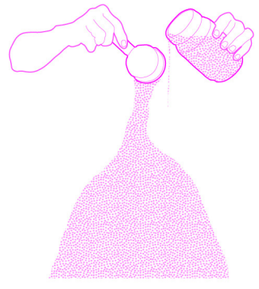
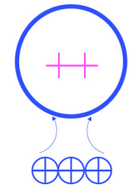
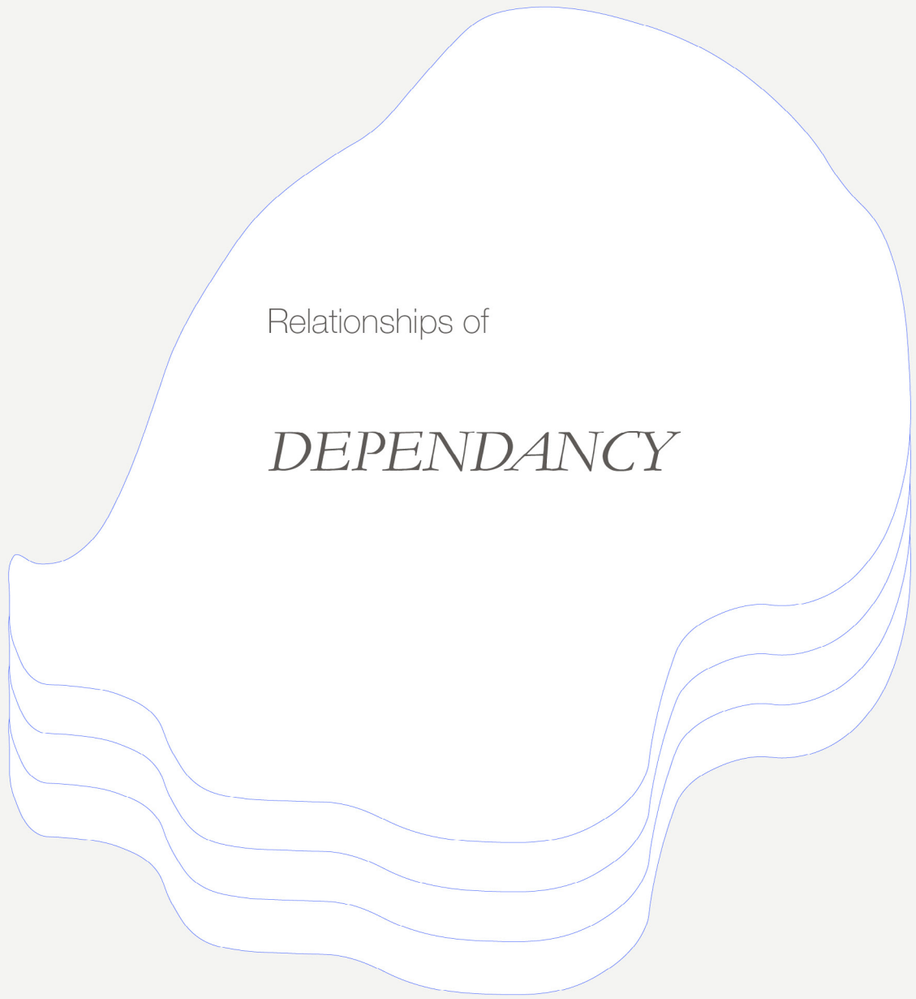


Diagram.09
Body configuration of the two groups




Relationships of
DEPENDANCY

Description:

LOVING

Body configuration in space
The soldiers are moving in relation to women and collectively.
The women are collectively attached to the soldiers.
The bodies are close to each other.
The women are often in a higher vertical position than the soldier. (symbolising a trophy)
The women are usually not facing the soldiers. The soldiers look towards the body of the woman, often surrounding it.
The boundaries are very sublte creating a attraction nature between the two groups, controling both the movement of women and soldiers.
Soldiers are collectively controlled
women are collectively controlled and attached to the soldiers.

Spatial relationship in period of 'conflict in limbo'
In periods of war this relationship has environmental and systematic nature. It happens in all spaces with various visibility. It has extremely high frequency.

Spatial relationship in period or war
In periods of 'conflict in limbo', the relationship has an environmental and systamatic nature. This relationship is reproduced in highly visible spaces and public spaces in the form of military parades, billboards and advertisments. It has constant and high frequency.

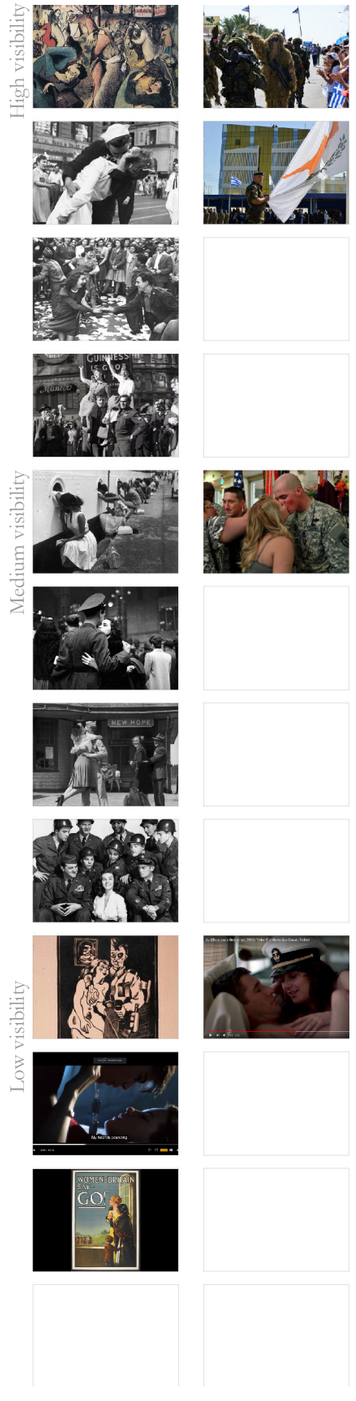
Archive

Period of war | Period of Conflict

High visibility

Medium visibility

Low visibility



Key

Female body:
less movement
more movement

Soldier's body:
less movement
more movement

Types of relationships:
independent (no line)
exchange
supporting
attraction
dependent
restricting

Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

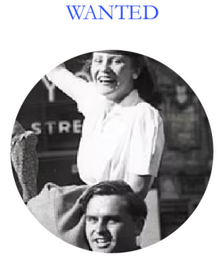


Diagram.03
Degree of hierarchy

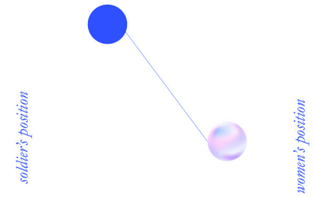


Diagram.04
Body Genre

Diagram.05
Frequency in space

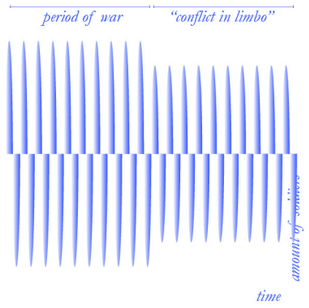


Diagram.06
Degree of normalization

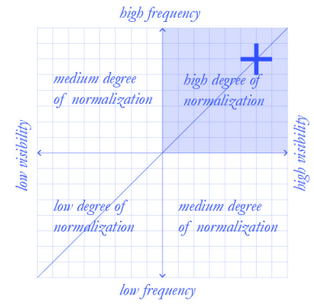


Diagram.07
Symbolic space

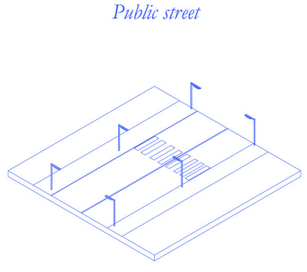


Diagram.08
Institutional representation

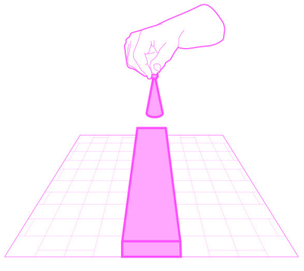


Diagram.09
Body configuration of the two groups

Description:

MOURNING

Body configuration in space
The soldiers are represented static and singly.
The women are collectively attached to the soldiers.
The women are on display, they are placed in a lower vertical position than the soldier.
The boundaries are very subtle creating an attraction relationship between the two groups, controlling the movement of women.
Soldiers are singly represented static.
Women are collectively attached to the soldiers.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo', the relationship has an environmental and systamatic nature.
This relationship is reproduced in highly visible spaces and public spaces in the form of memorials in churches, monuments in public spaces, posters in strategic locations such as borders and outposts.
It has constant and high frequency.

Spatial relationship in period or war
In periods of war this relationship has environmental and systematic nature.
It happens in all spaces with various visibility.
It has extremely high frequency.

Archive

Period of war | Period of Conflict

High visibility

Medium visibility

Low visibility

Key

Female body:
less movement
more movement

Soldier's body:
less movement
more movement

Types of relationships:
independent (no line)
exchange
supporting
attraction
dependent
restricting

Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

WANTED

MOIROLOGIST

Diagram.03
Degree of hierarchy

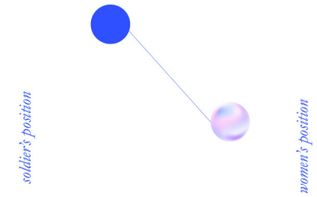


Diagram.04
Body Genre

Melodrama

Diagram.05
Frequency in space

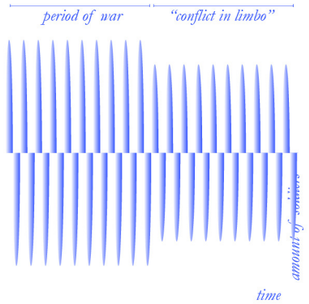


Diagram.06
Degree of normalization

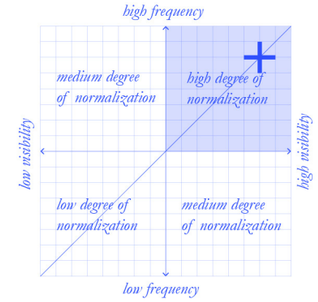


Diagram.07
Symbolic space

Monument

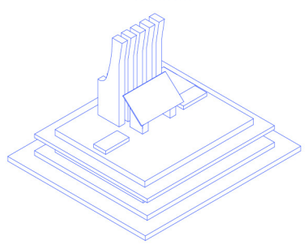


Diagram.08
Institutional representation

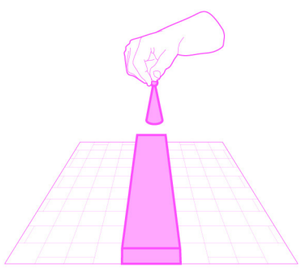
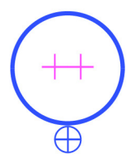
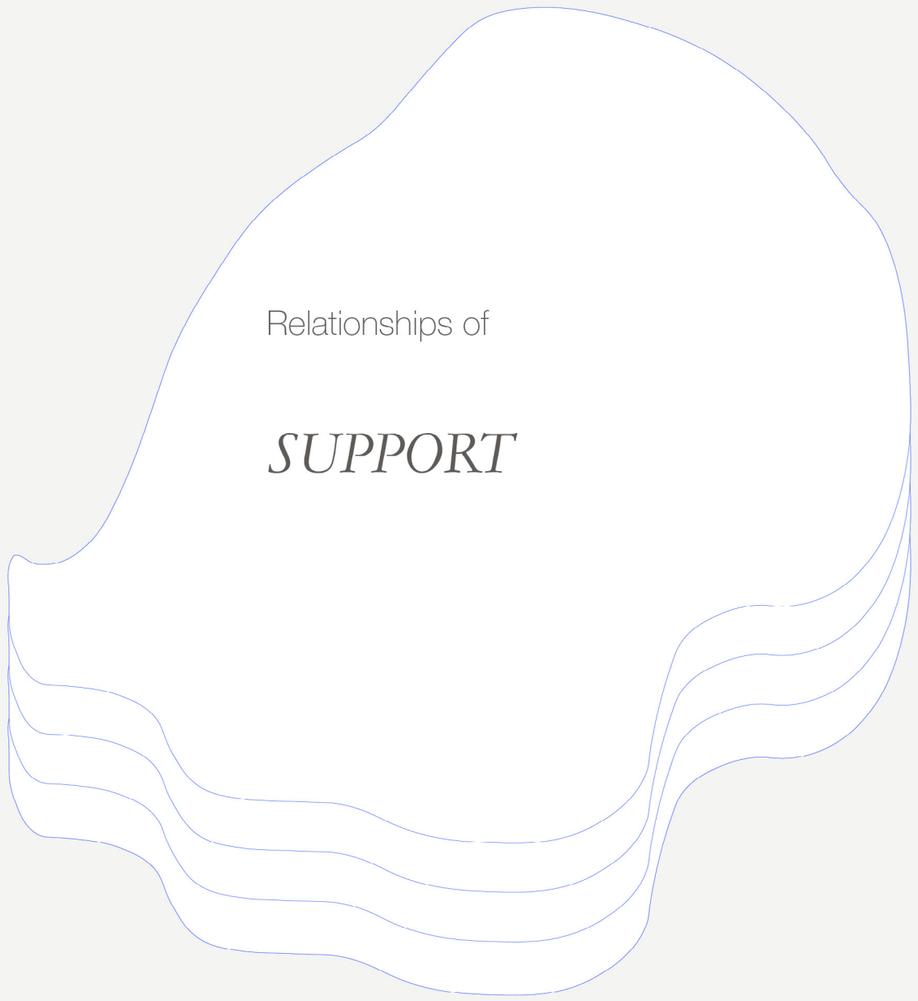


Diagram.09
Body configuration of the two groups




Relationships of
SUPPORT

Description:

Archive

Key

Analysis

SUPPORTING

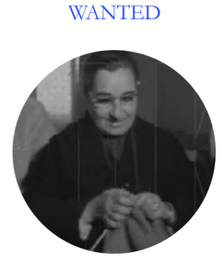
Body configuration in space
The soldiers are represented moving and collectively.
The women are collectively attached to the soldiers.
The boundaries are sublte creating an attraction and supporting relationship from the women to the soldiers.
They bodies are usually not in direct contact.
The vertical position of the soldier's body is higher in relation to women.
The women are facing the soldiers showing their support.
Soldiers are collectively represented moving.
Women are collectively moved by the soldiers and attached to them.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo', the relationship has an environmental and systematic nature. This relationship is reproduced in highly visible spaces and public spaces in the form of parades.
It has medium frequency and extremely high intensity.

Spatial relationship in period or war
In periods of war this relationship has environmental and systematic nature. It happens in all spaces with various visibility. It has high frequency.

Diagram.01
Type of relation

Diagram.02
Role of the female body



SUPPORTER

Diagram.03
Degree of hierarchy

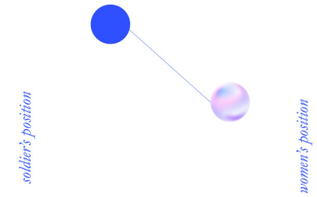


Diagram.04
Body Genre

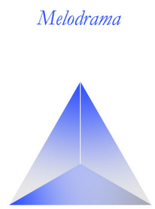


Diagram.05
Frequency in space

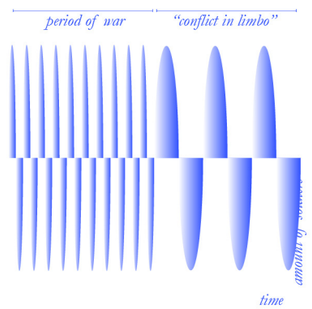


Diagram.06
Degree of normalization

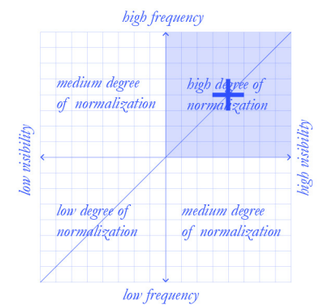


Diagram.07
Symbolic space

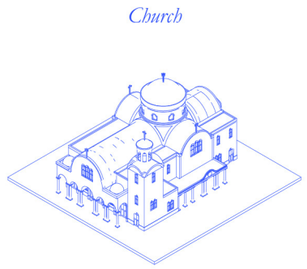


Diagram.08
Institutional representation

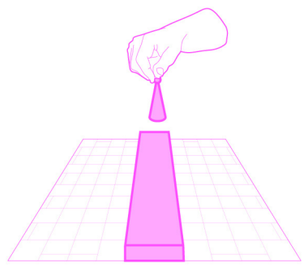
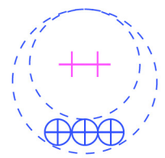
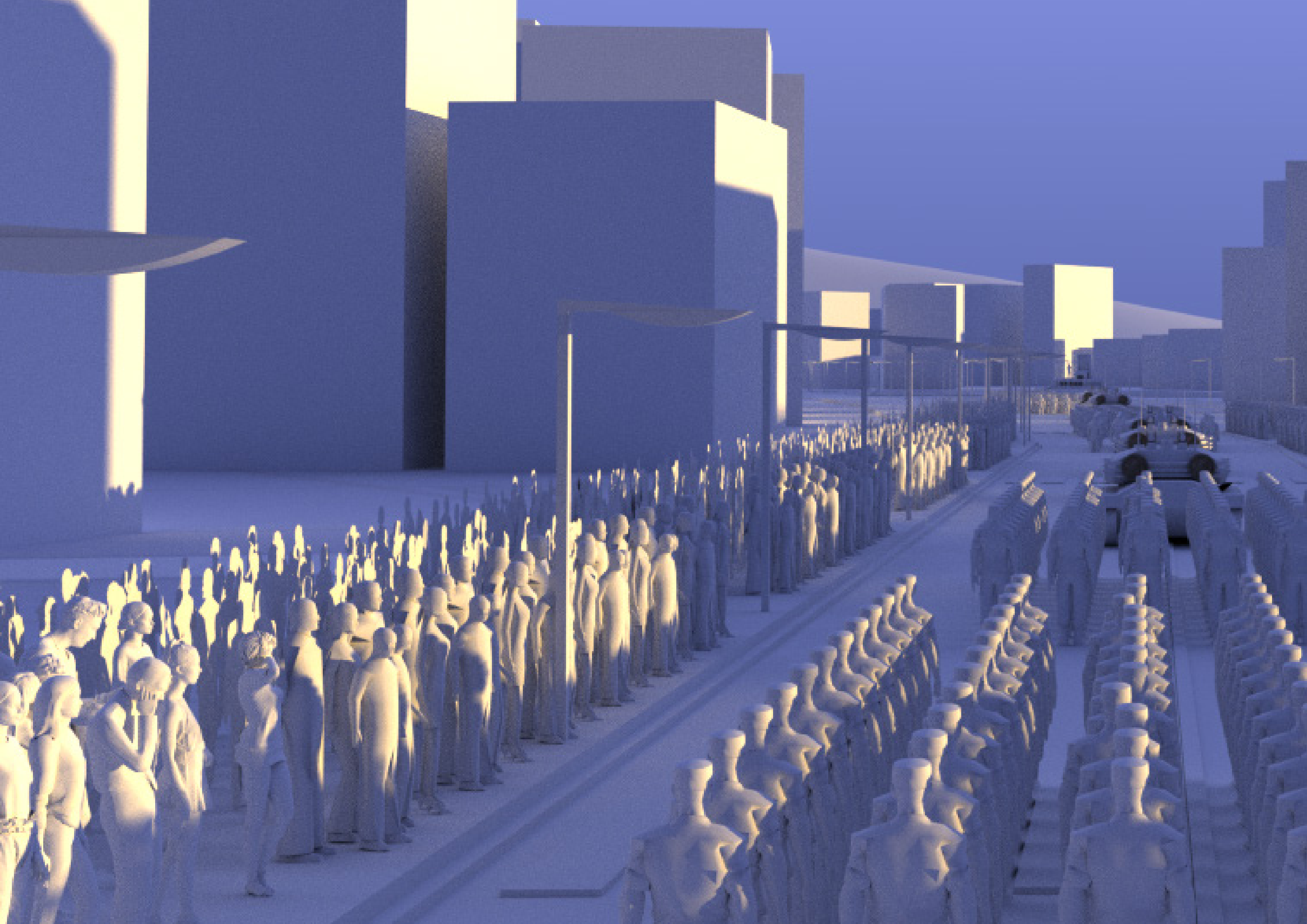


Diagram.09
Body configuration of the two groups





Description:

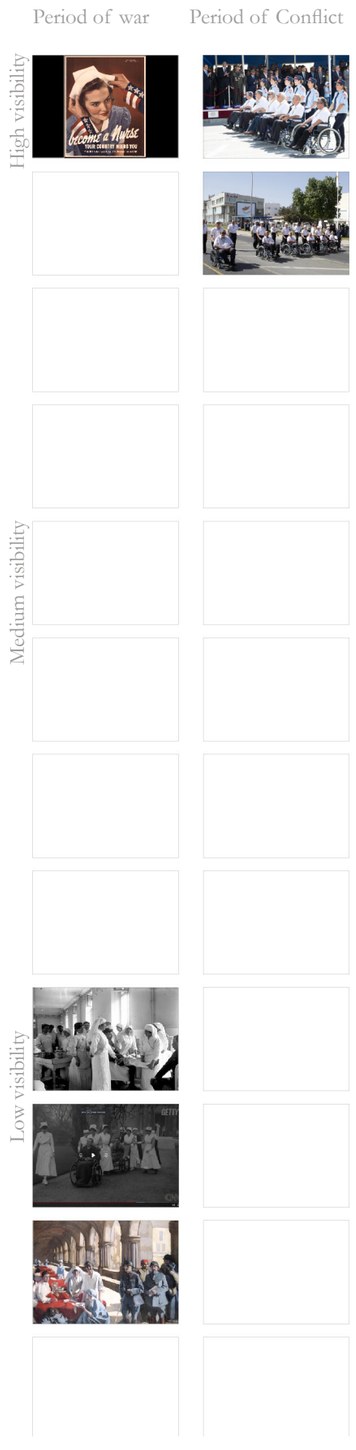
NURSIRING

Body configuration in space
The soldiers are represented moved and collectively.
The women are collectively attached and moving the soldiers.
The boundaries are clear creating a supporting and co-dependent relationship between the two groups.
The bodies are in direct contact.
The vertical position of the soldier's body is lower in relation to women, often pictured lying or sitting.
The women are facing the soldiers showing their support.
Soldiers are collectively represented moved by the women.
Women are collectively moving the soldiers and they are attached to them.

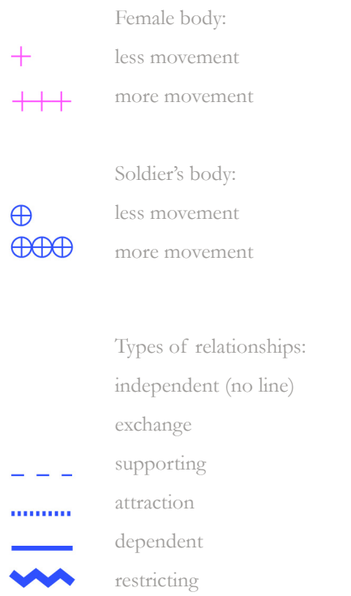
Spatial relationship in period of 'conflict in limbo'
limbo', the relationship has an environmental and systamatic nature. This relationship is reproduced in highly visible spaces and public spaces with parades in the form of a public performance. It has medium frequency and medium intensity.

Spatial relationship in period or war
In periods of war this relationship has an environmental and systematic nature.
It happens in less visible spaces such as close to battlefields and hospitals.
It has high frequency.

Archive



Key



Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

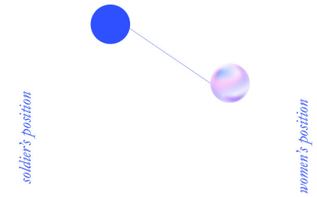


Diagram.04
Body Genre

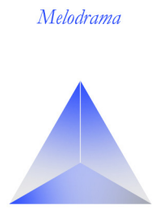


Diagram.05
Frequency in space

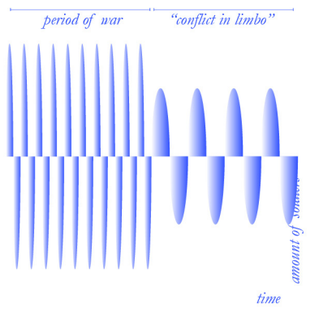


Diagram.06
Degree of normalization

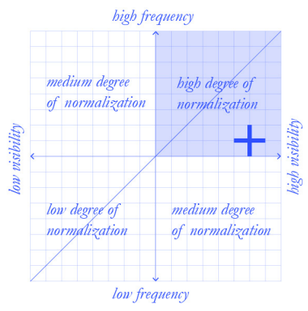


Diagram.07
Symbolic space

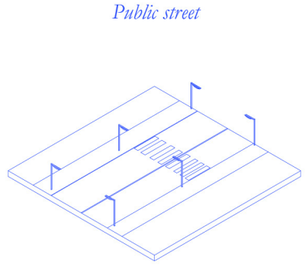


Diagram.08
Institutional representation

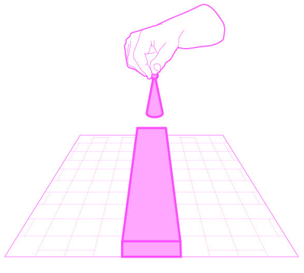
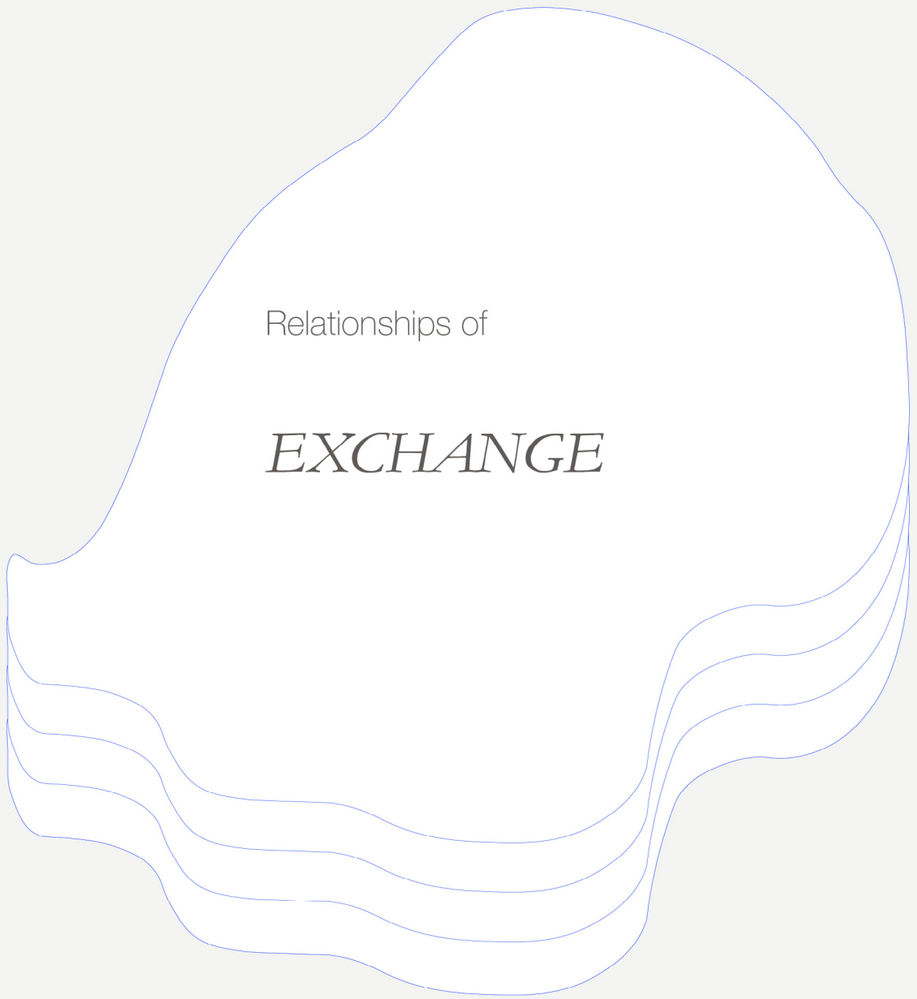


Diagram.09
Body configuration of the two groups


Relationships of
EXCHANGE

Description:

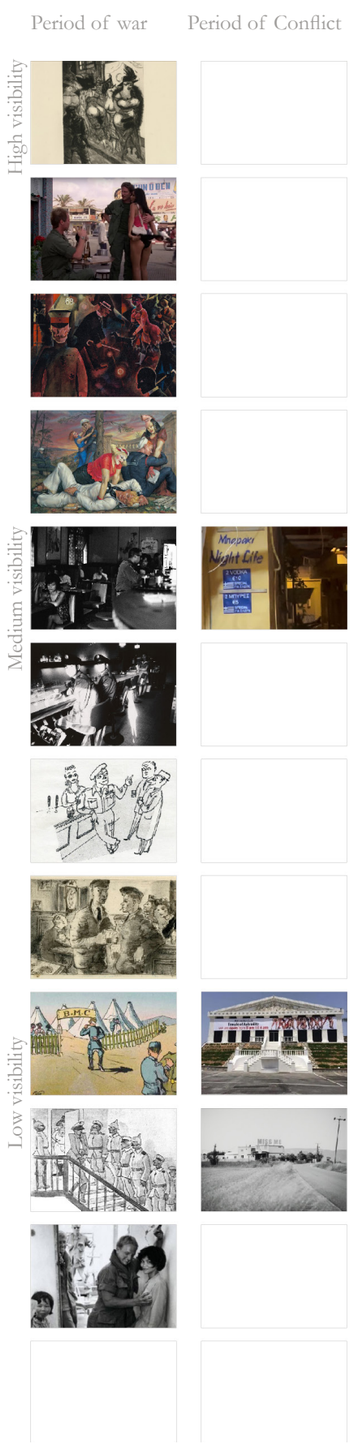
OFFERING LEISURE DRIVEN RELATIONSHIPS

Body configuration in space
The soldiers are moving collectively.
The women are also moving less collectively more as individuals.
The boundaries are clear creating a exchange relationship between the two groups.
The bodies are often in direct contact.
The bodies are placed in an equal vertical position.
Their are both facing each other.
Soldiers are collectively represented moving.
Women are less collective and moving.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo', the relationship has personal nature.
This relationship is reproduced in less visible spaces and private spaces, located close to military settlements.
It has medium frequency and medium intensity.

Spatial relationship in period or war
In periods of war this relationship has an environmental and systematic nature.
It happens in all spaces with various visibility, since the soldiers are present to all spaces,
It has high frequency.

Archive



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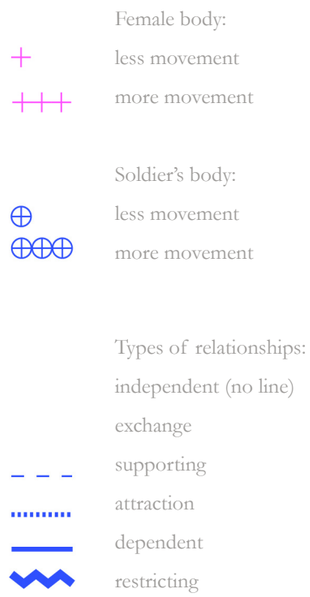


Analysis

Diagram.01
Type of relation

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

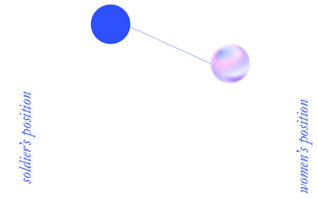


Diagram.04
Body Genre

Diagram.05
Frequency in space

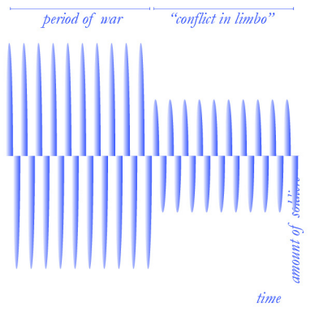


Diagram.06
Degree of normalization

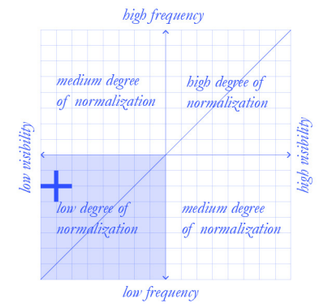


Diagram.07
Symbolic space

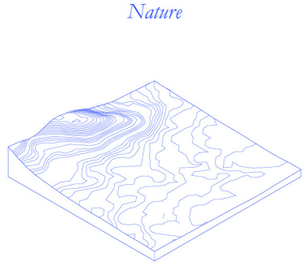
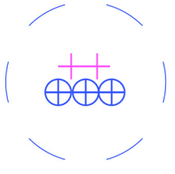
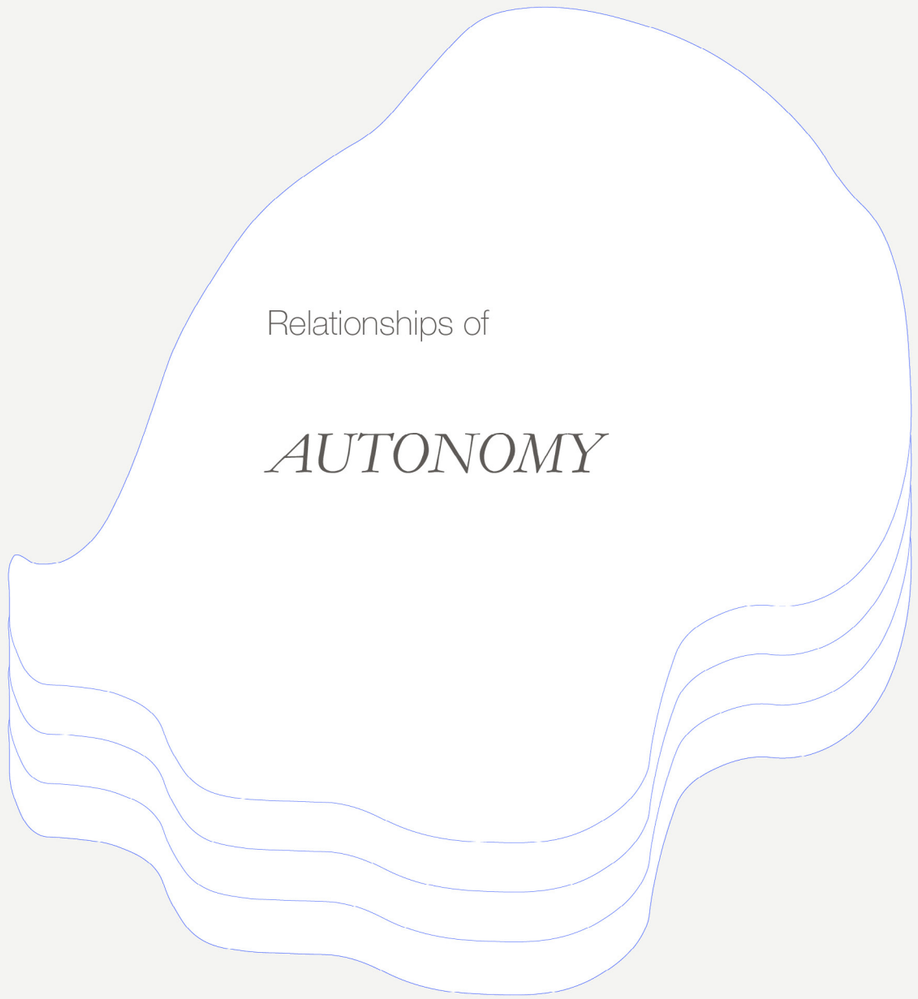


Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups




Relationships of
AUTONOMY

Description:

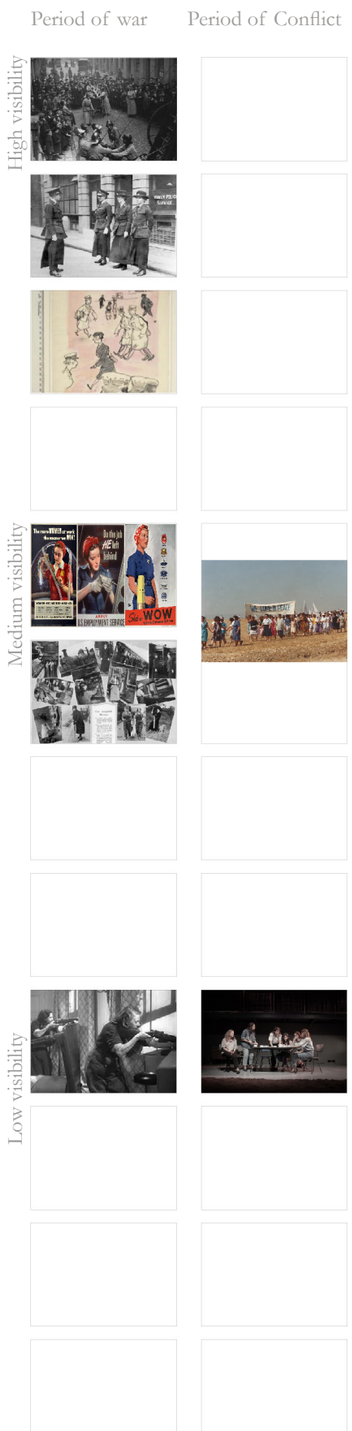
TAKING CHARGE OF THE SOCIAL SPACE IN THE ABSENCE OF SOLDIERS

Body configuration in space
The soldiers are absent.
The women are collectively moving.
There are only time-boundaries (until the soldiers are back).
The women are neither on display or hidden, they are placed in the same vertical position as soldiers (mimicing men).
Soldiers are collectively absent.
Women are collectively moving.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo', the relationship has an environmental and systematic nature.
This relationship is reproduced in private spaces, taking a role of peace-making.
It has low frequency and low intensity.

Spatial relationship in period or war
In periods of war this relationship has an environmental and systematic nature.
It happens in all spaces with various visibility.
It has high frequency.

Archive



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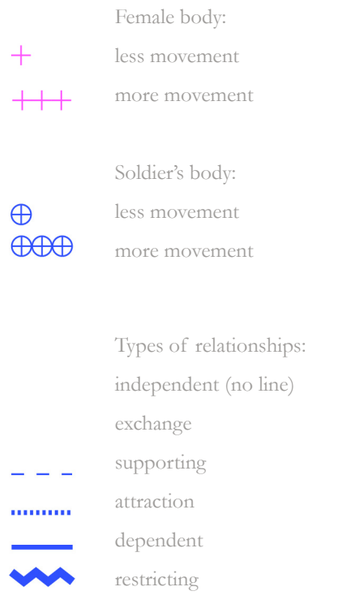


Analysis

Diagram.01
Type of relation

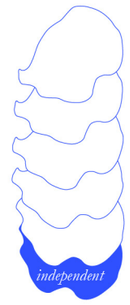


Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

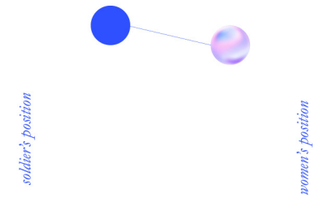


Diagram.04
Body Genre

Diagram.05
Frequency in space

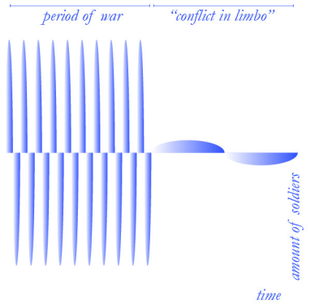


Diagram.06
Degree of normalization

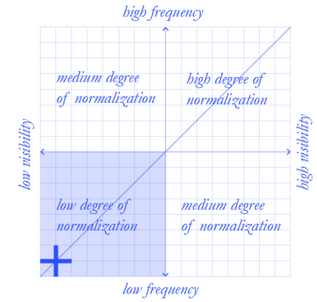


Diagram.07
Symbolic space

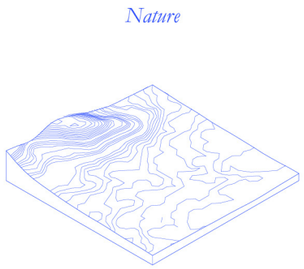


Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups

Description:

FIGHTING TOGETHER WITH SOLDIERS

Body configuration in space
The soldiers are collectively moving.
The women are collectively moving.
There are no boundaries.
The women are on display, they are placed in the same vertical position as soldiers.

Spatial relationship in period of 'conflict in limbo'
In periods of 'conflict in limbo', the relationship has an environmental and systematic nature.
This relationship is reproduced in private spaces, taking a role of peace-making.
It has low frequency and low intensity.

Spatial relationship in period or war
In periods of war this relationship has environmental and systematic nature.
It happens in all spaces with various visibility.
It has medium frequency.

Archive

Key

Analysis

Diagram.01
Type of relation

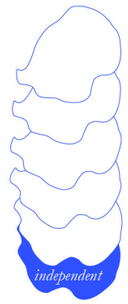


Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

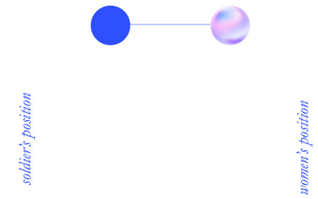


Diagram.04
Body Genre

Diagram.05
Frequency in space

Diagram.06
Degree of normalization

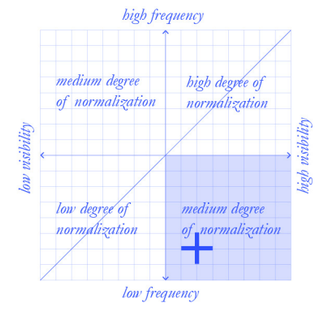


Diagram.07
Symbolic space

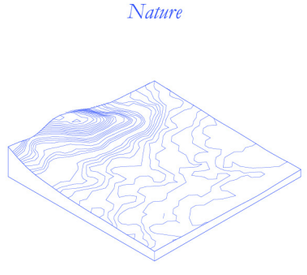


Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups

A T L A S
CHAPTER B2

Art as a tool to Challenge

Art forms to
challenge

Note: The following text, is also utilized in the methodology section.

Chapter B.2 examines art as a tool to challenge. This time art is used as a methodological instrument for research with an exploratory and transformative approach. By utilizing the art forms of identity politics, experimental ethnography, socially engaged practice, activist art, abject art, feminist art, performance art, and body art, it delves into sensitive gender issues related to the body and sexuality. Through the exploration of these forms, the study seeks to discover appropriate tools on how to challenge and generate discussion concerning sensitive gender issues and taboos that concern body and sexuality. This method allows a deeper exploration of personal identity, representation in relation to societal and cultural dynamics, that goes beyond traditional research methodologies.

EXPERIMENTAL ETHNOGRAPHY

Experimental ethnography is an approach to studying and *interpreting the cultures of everyday life* that uses the techniques of experimental filmmaking, like montage, found footage and surrealism, to create new ways of seeing the world around us. It *searches for new ways of representation that reflect the complexities of the multicultural world* in which we live.

Fig.232
Chantal Akerman
D'Est
1993
Image source: Tate,2023

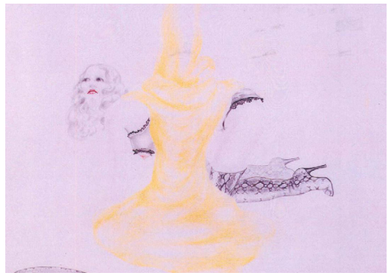


Fig.233
Mar
garet Harrison
Dumped On
1971
Image source: Tate,2023

'She explores gender identity and stereotyping as well as broader issues affecting women such as equal pay, homeworkers' rights, domestic abuse and rape. In these works the artist uses humour to explore male preoccupations and **THE WAY THE MEDIA PORTRAYS WOMEN.'**

ABJECT ART

'Abject art is used to describe artworks which explore themes that **transgress and threaten our sense of cleanliness and propriety particularly referencing the body and bodily functions.**
The abject is a complex psychological, philosophical and linguistic concept developed by Julia Kristeva in her 1980 book Powers of Horror.
The abject has a strong feminist context, in that **female bodily functions in particular are 'abjected' by a patriarchal social order.'**

IDENTITY POLITICS

Identity politics is the term used to describe an anti-authoritarian political and cultural movement that gained prominence in the USA and Europe in the mid-1980s, asking questions about identity, repression, inequality and injustice and often focusing on the experience of marginalised groups

Fig.234
Lorna Simpson
Haze
1998
Image source: Tate,2023

Lorna Simpson's art project "Public Sex series" is a photographic series that explores the urban environment, specifically empty places such as cityscapes and interiors. The series is notable for its absence of human figures and its inclusion of text captions that *narrate stories of public but unseen erotic encounters,* transforming the empty landscapes into locations teeming with illicit possibility. The art project *explores the politics of looking and of being seen, as well as the discomfort of surveillance.*
The series is also notable for its large scale and its use of silkscreen printing on felt

Fig. 235
VALIE EXPORT
Action Pants: Genital Panic
1969
Image source: Tate,2023

is a set of six identical posters from a larger group that the artist produced to commemorate an action she performed in Munich in 1968.
This confrontation challenged the perceived cliché of women's historical representation in the cinema as passive objects denied agency. Like Genital Panic, Touch Cinema forced people to encounter in public parts of the female body that they would normally touch or view in a private space or in darkness, where they would not be observed by unknown others.
When I was performing my actions in public, on the streets, in the urban space, new and different forms of reception developed. In the streets I provoked new explanations. I wanted to be provocative, to provoke, but also aggression was part of my intention. I wanted to provoke, because I sought to change the people's way of seeing and thinking ... If I hadn't been provocative, I couldn't have made visible what I wanted to show. I had to penetrate things to bring them

The terminology utilized for these pages has been sourced from the art glossary provided on the official website of the Tate institution.

FEMALE BODY BODY BODY BODY SPATIAL

BODY ART

'Body art is art in which the body, often that of the artist, is the principal medium and focus.
It includes much performance art, where the artist is directly concerned with the body in the form of improvised or choreographed actions, happenings and staged events.
Body art is also used for explorations of the body in a variety of other media including painting, sculpture, photography, film and video.
Body art is generally concerned with issues of gender and personal identity. In some work, the body is seen as the

Fig. 236
Ana Mendieta
Untitled (Rape Scene)
1973
Image source: Tate,2023

SOCIALLY ENGAGED PRACTICE

"Socially engaged practice, also referred to as social practice or socially engaged art, can include any artform which involves people and communities in debate, collaboration or social interaction.
The artists' aim could be to help this community work towards a common goal, raise awareness and encourage conversation around issues, or perhaps to improve their physical or psychological conditions."

Fig. 238
Chang-Jin Lee
COMFORT WOMEN WANTED
2014
Image srouce: https://www.changjinlee.net/comfort-women-wanted/

Fig.237
Guerrilla Girls
Do Women Have To Be Naked To Get Into the Met. Museum?
1989
Image source: Tate,2023

FEMINIST ART

'Feminist art is art by artists made consciously in the light of developments in feminist art theory in the early 1970s'

ACTIVIST ART

Activist art is a term used to describe art that is grounded in the act of 'doing' and addresses political or social issues.
The aim of activist artists is to create art that is a form of political or social currency, actively addressing cultural power structures rather than representing them or simply describing them. In describing the art she makes, the activist artist Tania Bruguera said, 'I don't want art that points to a thing. I want art that is the thing'.
Activist art is about empowering individuals and communities and is generally situated in the public arena with artists working closely with a community to generate the art.

Fig.239
TANIA BRUGUERA
Tatlin's Whisper #5
2008
Image source: Tate,2023

Interviews with performance artists

Elena Antoniou
Dance and performance artist
from Cyprus
http://elenantoniou.art/all/

1. Could you please tell me why challenging gender norms through art performance is important to you?
It wasn't my purpose from the beginning. It emerged though a series of different projects that I was working with. But now it has become a conscious decision to research specifically the gaze. This decision is a result of my own personal need as performer as a woman living within the Cypriot society as a unmarried 43 year old woman, what does this mean within the Cypriot society and not only. Investigating how my own body has experienced through all those years. Concerning the gaze, through our research we have concluded that it is not only about the male gaze, but we also focused on how we as women we have grown up constantly perceiving society through the male gaze. This conclusion was very important and a strong influence on my work. How do gazes affect the body?
I believe that through my own knowledge and experiences a person can easily be related. And may help another gaze. It can somehow communicate that I can understand your experiences, I know what it means to living under the gazes. How a personal experience becomes collective is a crucial aspect of my work.
Performance has a strong connection with space. For instance, a stage-platform is placed in a theater or at a public square. The decision on where to place a performance can affect the performance.
The performance 'wish' was placed within a theater. The theatrical aspect was very important for the project to break the boundaries between performers and audience. The performers were initially located in the theater' seats and the audience on the stage and during the performance they changed position and mingled together. The audiences' invasion to the stage.
Also, in my work at the museum,

I have placed my own body in the role of a monument being exposed for 8 hours in a museum. (so the body being placed in the space of the museum has taken the characteristics, qualities and purposes of a monument, such as the exposure, the static quality of a statue, or the continuous presence)

In contrast, the performance 'landscape' was initially going to be placed in a basketball court. In which basketball court is related to the masculinity of the male bodies, and it could be a great contrast to place on top of this relationship, a stage with only one woman. So,

if this performance is placed in different places, each time space would give a different quality, which means that the freedom of the audience changes. (Space not only affects the performance but also the reaction, freedom of the audience, see Goffman. Spaces carry fixed notions. There are different fixed notions in each space). For example, the audience would act different in a theater (in which there is a fixed place where they are located, and they have a fixed role and thus a fixed location within the theater) and in contrast if the performance is located in the middle of a public square there are different fixed notions that the audience would follow.

2. What is your process for creating a performance?
The last few years I have collaborated with the dramatist Odysseas Constantinou. After we decide a topic that we want to investigate, Odysseas asks critical questions about my perspective and through my answer he brings back references. The same process is applied through my collaboration with the artistic director Christos Kyriakides. Together the three of us work with emphasis on various forms of references such as text, paintings, videoclips. Simultaneously with the research, I work in my studio processing different body exercises based on the durational performance.

3. What mediums do you use in your creative process? (ex. sketches, texts, videos of the location and of the performance beforehand, etc.)
I am constantly taking notes of what I am doing, like a daily journal. Especially for my solo performances I work a lot with video, I watch the video and take notes. I also get feedback from the people that I collaborate with. I take notes from all the references that I see, listen, read.

4. How do you present a performance to an audience. What is your process of combining text, music, and other mediums for the final product?
I do not use speech. The main instrument is the body, my own body. It is very important the artistic part and the environment. There is a sound design, even in theater we analyze the sound in each environment that the performances take place. For example, from which point should we have the sound. In addition, I do not like to change the space or the environment in which the performance takes place. I take the space with its elements as an installation. I ask questions like how can the audience see in a different way the space? SOUND IMAGE BODY

5. From the images in the archive presented during the interview, could you select the most horrifying, melodramatic, and pornographic images?
Horror:
The women taking charge of the public space as firefighters. It is not horrifying itself but It is horrifying of what is suggest, what happened before and after that period.
Melodrama:
A soldier holding a woman in his arms and kissing her.
Pornographic:
Image from Vietnam could be identified by the pornography genre but the woman's look that there is an suspicious pleasure in it.

6. For each of the images you selected, could you describe how you would position your body differently in each scene?
This question was very crucial at my work 'Wish'.
pornography:
I would position myself very close to the face of the man without disturbing the act. I would stare at him aiming to gain his gaze and test whether he would change the way he looks.
Melodrama:
I would allow my body to lean back and then force a movement in which my body would again gain a more vertical position again. Like a movement from leaning back to standing up
Pornographic:
I would enter the team participating on the action.

7. Could you identify a relationship from the image archive that you believe would be challenging or appropriate to explore through a performance in a public space? Why do you find it challenging or appropriate?

The most appropriate relationship would be the ones that seem more normal, in which the hierarchical relationship is very well hidden, and it is not obvious. If you see it for the first time, you will not recognize that this relationship is harmful. The period in which the relationship is happening is very significant, for instance after the #metoo movement we are able more to identify and talk about this kind of problematic, harmful relationships. From the archive I choose the image of the woman at the telephone communication center having two men leaning at the desk. Also, the image in which the woman smiling sitting at the center of the image with a dozen of men surrounding her and giving her looks. This image has been replicated in movies and musicals dances a lot of times, a lot of men surrounding a woman and it was represented as fun, that the woman is not only liking it but also get pleasure from this relation. This is what scares me in these relations, that they are extremely subtle, and it is almost impossible to identify the harm. The image of the woman sitting at the bar together with the soldier. As a woman in the Cypriot society, if you sit at a bar alone you can feel the gazes from both men and women. And especially when they realize as the time passes that I am alone. It is not enough that you are sitting there alone either they pity you or they have the image that you want something. Even if you are a man sitting alone it is suspicious. Imagine you are woman these patriarchal ideas are preserved.

8. If you were performing in a room with a soldier, how would you position yourself and why? In contrast, if you were performing in a public space with a soldier, how would you position yourself and why?
There was a project that we are working with the woman and the soldier. The image of the woman together with the soldier. We do not know exactly her role towards the soldier if it is a mother, a lover. We researched how woman was carrying the injured body of the men soldier. It was our reference point.
I am interested in positioning those two bodies in a hierarchical position. I am also interested in placing myself in a higher position and also his body in a higher position. Positioning men in higher point would be the topic of my next performance.
In a public space this performance would change a lot. What is more important in the difference of public and private space is the third audience. If you a woman and a soldier are placed in a public space at the same position, the gazes from society would immediately and naturally empower the man, the uniform. If we see them in a private space, the gazes from society and thus the influence from society would not be at the same degree. **If a woman would be positioned in higher position, there are some roles that are related to women as carrying as the mother, the one waiting for the soldier to come back and hug him. There are all these images related to women, exactly because the female figure has all these roles.** (my notes:

Statue of freedom in Nicosia, there is the woman who represent the liberty and thus the trophy from war, the reason to fight for represented as a woman and place in a hierarchical position in relation to the soldiers. Thus, it is not only the location, place and vertical position of the soldier that gives a specific role to the soldier and the woman but also the locations and vertical position of the female figure that gives a role to the body of woman. Continue the diagram of the soldier in space and show the female figure as a statue in space). Hence even if you put women in a higher vertical position immediately it gets these roles which again are disempowering her. Through a patriarchal perspective.

9. The male gaze and surveillance from soldiers are significant aspects of gender power relations in Cyprus, as it is a relation that plays out in everyday life. How would you express this particular normalized and imbalanced relation in a performance?
It is very important how our bodies are positioned in relation to other's bodies. For instance, in my work landscape and wish, I place the female body in a position in All-fours. In wish this was happening very close to the audience, and they were both positioned at the same level. In landscape, the same image the is repeated, though the performer is placed in a higher position in relation to the audience. The audience can watch the performer form all sides. This means, the decision on how to watch and from which position to watch the performance is a political decision. The distance between them, from which point of view the audience will watch the performer from her face or her ass., all these are decisions. What does it mean to be in a situation in which you watch a body beaten up in front of you. How do you react? During the performance the decision on how to place the bodies with each other it will give a role to the audience. And gender plays a role, if the gender of the body in front of you can change your role.

10. Which of these aspects would you choose to explore for a performance in a public space, to address the repression of the female body by the institution of militarism in everyday life relations? Why?
Positioning the body in the different. Standing still in these stages and looking without fear creating a hierarchical look, creating a just relationship. Just looking at the soldier to create a moment in which both looks are equal. Walking in front of a group of soldiers or standing still in front of soldier needs a lot of guts. You know that passing in front of them they will stare at you, or they will whistle or talk or laugh at you, they think that they have the power to do that. With simple acts, such as looking back at a soldier the same way he is looking at you. Either in a private or a public space.
In the stage of panopticon when you are in constant surveillance. You can return and go back at the stage altering the perspective. Now I can see you. Now I see you and now I don't see you and hence reverse the roles.

Interviews with performance artists

Frida Giulia Franceschini
Berlin based performer and
dance maker
https://www.fridagiulia.com/about

Even though the position of the topic starts from the military against marginalized groups, you have to consider that the soldier, becomes an invisible body, a non-body because they are occupied and exercising a power and control, but nobody cares about them as individuals. In an abstract way there is an annihilation of the body and the individuality for both groups.
The military annihilates the soldiers, and the soldiers annihilate other bodies on the street, often the ones of women and more marginalized gender groups (queer, women, transgender, transexual)
Looking through the lens of performance, and performative bodies I cannot avoid seeing that what they perform is a performance of power, but everybody's bodies are annihilated. Hundreds of soldiers can die, and the military pushes more men to die for this cause, they are disposable. Military as an institution is completely okay with men dying. It is actually, from a performative point of power point, funny to see that the soldiers on the street feel extremely powerful because they are performing a power but as individuals, they have no power really and that they don't matter. The men that choose to be in this position are triggered because they got to perform in a position of power, often forgetting that their bodies don't matter at all and the institution that work for doesn't care if they are going to die. And it can be very scary for men that don't want to be there. Both men and women are performing two different things but where is the real power in this? Who has the power in each different moment? It has to do with power performance and gaze politics.
I suggest that you should talk to soldiers. There is difference on the people that believe in military the people that are there obligatory.

1. Could you please tell me why challenging gender norms through art performance is important to you?
Challenging Gender norms through performance, is not my focus, it is something that is inherent, deep-rooted, in the sense that I am queer, and I been a sex worker and doing art, so it is this biography doing art. I challenge, I became quite busy with the topics of gender labels so what does it mean for female body to work, gaze politics that came from being and socializing as a woman, growing up at a young age being aware what kind of gaze surrounds you, then deciding to be a dancing and actually deciding to being watched for money and that's is very loaded as a territory and doing sex work online was a very big experimentation itself but I did it also to gain money so I am not going to romantic it as a much, the transactional aspect of it was very important for me. But meanwhile I also reflected a lot how you are sein and how to exercise power in transactional relationships as the one of sex workers all the shades than you can feel very empowered and also completely striped of any power because you are being

sexualized and objectified but then also empowering yourself by objectifying yourself and monetizing yourself, also reflecting on the fact that women are often socialized in thinking of themselves or commodities or do things that objectifying you in an empowered way and it starts when you know how you are doing it. To answer your question, I don't know if my work is about challenging gender norms maybe it challenges or opens up the discourse of gaze politics and where the power fall, because it is art and I have a lot of fascination of poetic life, if I put also work with music or magic, I use a lot the spectacle thing in it. Let's say that my work is biographical but not documentarist, and I try to make it a bit more accessible in a fantastic way.

Sub question: Are you aware of the various degrees of power that change through your performance? (Does the awareness of the power dynamics give you more power?)
Yes. This is where it gets more technical in a sense that, through my experience as a performer, director, teacher, dances also online sex work you get a very technical idea of what works and what makes the other person feel like. So, you start to simply analyze over and over what are the moves or the sound that make the people feel in power, or where I have the power. Like very simple things like watching someone from above or from down. Moving your hips or leading the gaze. It gets really physiological like matching breaths with a person in front of you the way you keep your eyes. It is really muscular on what position you take, the space you create around you. Chorography has a lot to do with urbanism is about you creating the space for people to be in and you are part of the space. The difference is that you make people be part of space, things like sound. But also, in urbanism you also consider people in space very similar. You create an experience for somebody to feel in a certain way. And I am sure both have technical aspects. For example, matching breathes with somebody that is watching me makes them feel that they are connected to me. There are a lot of technical things than making eye contact, or moving more smoothly or sharply or depending on what you want to do. Some part of my work is about manipulating in a sense of leading somebody physiologically to an experience, some other parts can be more separated some other forms would just about watching and that's it.

2. What is your process for creating a performance?
3. What mediums do you use in your creative process? (ex. sketches, texts, videos of the location and of the performance beforehand, etc.)
Best scenario I have a good amount for research, and you cannot really divide the moment of research and the moment of creating. It can be very random, for example I can be inspired by a word or walking on the street and suddenly thinking about nights being in the night and maybe this concept stays being in my head and then I realize more and more that I want to do a piece about the nocturnal realms. But maybe inside there is another concept I often put together two or three things. For example, tricks for gold it was magic, online sex work because it came from a that. But you put these two elements that probably have nothing to do with each other to test how they react, and this is not my method all the time but until now that's how I noticed how I keep on working. For instance, some general fascination and then something can be more urgent at the moment and then I just put them together to see how they react and throughout the years I became more and more intellectual, but I still have a very physical approach for example when I am at the studio, I can move it is about moving. From the moment I move I get access into so much information that I cannot access when I don't move. There is something about moving that links everything.
I follow some fascinations I have, and I tent to put sociopolitical matters, but I start from a place of intimacy and then understand I understand how political that is. What I do is quite personal brings history and I add movement and writing and different artistic practice such as using voice.
For example, on the project that I am now working on 'the night'. I am trying to put together visual example essence and night. I don't go to the studio thinking about virtuality, but I could do that. Sometimes I work in a more abstract way and then testing a lot, but maybe you understand that there is something connected to the topic but when you analyze you can think that the move is like I am dancing in a rave, but I keep this material and develop it. And see if it can be abstracted or adding an object in hand and then it becomes something else. It is like you are building and it is great when you have an open attitude and stay with the material, it is really crafty.
Sub question: Do you record yourself during this process?

Yes, I sometimes use a camera. Or in solo it is very difficult, so you use your colleagues to do artistic practice together, some movement practices, and then you watch each other doing something, then maybe you explore something and the other one feedbacks you. Recording is not my favorite, but it is useful.

4. How do you present a performance to an audience. What is your process of combining text, music, and other mediums for the final product?
It goes step by step for me. One approach that people do is that they go on space with a lot of objects and mess everything around. They work layering up

everything at first and then start taking away. I work the other way around, for example I have this and then another element and I compose step by step. I tend to start from a movement exploration and place it in different places for example I am moving, and I feel that what I am doing has a lot to do with making a video so I am making a video. That it comes with association that comes from the video that I recorded and watch it and then I realize that this movement in a room does not make sense it not that interesting but the same movement in a different place it is another thing. It has a lot to do with images of where you want to place this body. I follow the images that I make in my head the feelings that I want to have from it.

5. From the images in the archive presented during the interview, could you select the most horrifying, melodramatic, and pornographic images? (The images will be shown in random order.)
6. For each of the images you selected, could you describe how you would position your body differently in each scene?

HORROR:
I am supper disturb by the image of the soldier crabbing the Asian woman's breast and smile. It is not so violent in the action, but the meaning is terrifying to me. Literally it is just one hand touching a boob, but the power relation is so strong and terrifying. The fact that she is also forcing a smile. **The fact that this relation is completely public (there is a lot of pressure to the performance of the female body) means there is no other option than for her to smile, she cannot perform otherwise.** There are other soldiers watching there, there is the camera. The power dynamic in this picture is from everywhere. It is so violent from so many angles. This one gives me a lot of fear.
CHANGE THE POWER DYNAMICS:

I would turn my body confronting the camera showing that I am acknowledging that fact that what is happening is distorted and bad, but I am doing it and I have a say in this. For me that would change the power dynamics in this picture.

PORNOGRAPHY:
The painting with the naked women and medieval soldier. Has a lot to do with pleasure. She is naked and he is dressed. With the experience that I have with sex work it has to do a lot with kink and pleasure for the male gaze, but they could also be women enjoying this fantasy but this one has more to do with pleasure. But he is trying to tie her up, but it is definitely an image that will use to masturbated. That's been painted for people to have pleasure. I believe that it is image of pleasure because you see the female body naked which it was something that in art female bodies would be represented naked and the anatomical beauty was a way to do pornography within religious or historical context. It was a way to contextualize pornography or what we know as pornographic imaginary. There is a naked female body and the fact that it is surrender and open and the other body is completely sheltered by their uniform and armed it is a pretty stereotypical fantasy of how somebody would like to feel either way. Being armless in somebody's hands and again I think this can go both form men and women. It is a sensorial feeling being saved and naked or having control and freeing somebody and this has a lot to do with pleasure.
CHANGE THE POWER DYNAMICS:
To change the power dynamics, I would have turn her towards him and make eye contact so literally look at him in the eye while he does that. That would make sense more powerful and less an object to be consumed. It would make them both more human and less an object of projection or screen of projections.

MELODRAMA is the embodiment of pain.
The painting with the mother and the child and the harmed soldier giving a paper to the other colonel. She is the embodiment of pain. Everybody comes to her. The kid is sleeping on her the husband is laying wounded on her, the other man is doing the same, the dog is. She is the strength. Aesthetically in the painting there is the movement of all the elements in the painting towards her. She is the center what holds everything. Everything, all the lines are towards her and her face is the only still thing on the painting and everything has a movement. You can see her anhelation like everything is framing the pain.
CHANGE THE POWER DYNAMICS:
Sub question: How this could be less painful? If you were on that sense addressing this exchange relation, what would you do?
The movement in the painting is very powerful. If the father was holding the child instead of the woman. If the father had his child on his hands, then the woman would have this interaction with the colonel and the two of them were holding hands like they are doing now. Because now you can see how much weight she is carrying maybe carrying one of the wight also embracing her would be different. I don't want to pinkwash art history but that would have changed the dynamic.
(Andria's thoughts: Soldiers knew how they got free, they knew that it was often a sexual exchange, but they did not want to confront it, they did not to be part of that, the shame that It might cause to their family or that they image that they had of their wife to be destroyed, But he is thanking her ignoring the exchange, I believe consciously.)

Giulia's reaction on the images from the archive, specifically the category sexual discrimination in military: Cutting hair in the process of military. Participating in the military everybody has to cut their hair and shave. This really has to do with taking away a person's identity and some studies they noticed that when they ask native American people to join the military how cutting their hair after a lifetime of having long hair changed completely their military performance. Not only because hair has to do with identity but also because hair has nerves. It has been proven that it has nerve endings and has to do with being connected to the world. They actually have a function in terms of sensitivity and connection. The act of cutting hair has a very big impact when it is not their choice. They function like antennas.

7. Could you identify a relationship from the image archive that you believe would be challenging or appropriate to explore through a performance in a public space? Why do you find it challenging or appropriate?
The Aphrodite temple and the "miss me" nightclub in the middle of nature is really poetic for me. In the middle of this divided and militarized areas there are these little cocoons.

(The meeting point between the contradictory relationships of violence and pleasure.) So patriarchal. The division and violence and the in these clusters here you can find comfort in women it is so ridiculous and poetic in a way. The image says miss me. I really like the image with the sign miss me and the Aphrodite temple and I am really attracted with this more architectonic expression in this precise moment.
I find quite loaded the picture from Northern Ireland with two women and a stroller and a baby and next to them a soldier. I love that they equally look completely lost. It is so funny if you have a dark sense of humor. Because on one hand you have this woman minding her own business having kids like normal people. And next to them is the soldier which looks really scared with the weapon in his hands. Performative I would have been very interested in this relation. Considering the performances of these bodies I can see how fragile most of these men are. Or that they are not even intending to use their weapons but how intimidating they look with this weapon in their hands, and I think performatively it is. This is not just to have a good laugh but where I think instead of diving more, thinking that military is the enemy and women are the victims. No, let's bring them all together this is where I feel where I am going with my guts now, not to make a political proposition but This is where I feel that art can change or challenge the vision. Let's start with the fact that the soldiers are people too and they need to be portrayed as people. Not to be portrayed as faceless fuck or kill machine they are people. They are not the first victims, but they are victims too. If you put everybody on the same plate,

looking at the institution instead of the women looking into these soldiers.

Women know, but putting people on the same spot through even for example with a silly art peace maybe that could be challenging. I would like to shed light on this relation. I think that the position of men is more questionable, obviously these women don't want to be there, but I think these men are often ambiguous figure. From patriarchy there is a big expectation of men to be fuck and killing machine and most men don't want to be that and could be a part of the solution for men to understand that they don't want

to be that. What is happening in making women more and more empowered and to represent them as more empowered and this is my female gaze on men. I see how ambiguous they look in these positions.

8. If you were performing in a room with a soldier, how would you position yourself and why? In contrast, if you were performing in a public space with a soldier, how would you position yourself and why?

Being a soldier is performative a role and it is a job. So publicly they have to act in a way and privately can act in a different way. They have to do their job, to keep order. Some of them do not agree that much with the orders they are told. And then you have private thinking, so you don't know what they are actually thinking. There are soldiers that are open minded but there are also soldiers that believe that all women are 'whore' but you don't know that. So, what do you perform for them and how? For this specific question I will use my sex work biographic. There is a lot of research into the power relationship between strippers and clients and how power shifts depending on way you look at it. Because during performance the stripper has the most power it is in control of what is happening but at the same time the power dynamics is in the control of the client or the audience the one that pays.

My performance would be different, more empathetic privately and less empathetic publicly because we have to perform publicly while we don't necessarily have to do that in private. But

it would also be very interesting for me to be more empathetic publicly and challenge this position to neutralize this impact. Saying that I see you as a person. It is questions that trigger my imagination.

9. The male gaze and surveillance from soldiers are significant aspects of gender power relations in Cyprus, as it is a relation that plays out in everyday life. How would you express this particular normalized and imbalanced relation in a performance?
It is a very big question. It is not really something that I could tell you. I would definitely research on the medium. Have some experimentation with the camera work and it would be interesting to involve a soldier. I would like to talk with people that do this job that they are soldiers. Try to understand and learn the techniques and see what is more poetic that comes in. I would survey men and I would like to expose men.

10. Which of these aspects would you choose to explore for a performance in a public space, to address the repression of the female body by the institution of militarism in everyday life relations? Why?
There is enough imaginary around of women portraying of pain or fear or objects so I would place the men into this position. So as a woman with my female gaze. I don't have to portray a woman in pain to talk about my pain. I am woman I can portrait unliterally using my female gaze to talk about something and I would expose men and probably put a leverage and use the leverage of humanizing soldier figure. I would stop creating pictures of women in positions fear, pain or pleasure and it is a perpetuation of the male gaze.
(Andria: not women that fight back hate the military but women that have the knowledge they are aware of these relations and by being aware they hold a position of power just like Foucault's theory of gaze. Women that are aware and try to make the other body aware)
Giulia: I don't think that the solution on the power dynamics would be to show images of women wearing weapons for example. I believe that it is not about making women shittier but to make men more sensitive of the fact that they are people like us. Of course, they know but within this toxic masculinity in military driven mentality there is a very strong division of what is strong and what is weak (what has value and what not) and this is no sense, but this is what they believe in. I strongly believe that many of them don't believe in that really. If that place can be exposed that. It is in-between you guys, it is not even women, within yourself most of them know that this is not right. So, I wouldn't portrait women giving empathy to the soldier, because it is what women have been asked to do for life to comfort men to show empathy. No. It is about portraying men in their humanity and vulnerability and maybe in their choice of not being part of that. I think that could actually be impactful. I believe that men really need to learn from men if men seen other men being empathetic, they are going to realize that they are not being themselves and for example that they miss their father and want to go home.

Performance Generator

Unveil the parameters of structuring a performance

Performance Generator

Parameter of stage

Using insights from the interviews conducted with the art performers and the performance mapping, the thesis investigates the parameters to structure a performance generator for the performances in the final chapters.

The performative and spatial analysis reveals the remarkable role of space, intertwining with the degree of normalization, frequency, and means of representation. In addition, the insights from interviews with performing artists have illuminated the connection between the performative role and space. Giulia particularly mentioned how her performance towards a soldier would differ depending on the public or private nature of space. It becomes apparent that spaces with higher visibility and high amount of audience have increased pressure on performers in emulating their institutional roles. Conversely, private spaces with low visibility allow performers to flee from the “fixed” institutional performances.

To dig in the relationship between the spatial dimension and institutional relationships and roles, the research situates the performers within different stages to examine the impact of these settings on their performative roles and institutional relationships. Moreover, it juxtaposes archival images, infusing a subjective dimension into the analysis through documentary methods.

In the first image, the research positions the female body alongside a soldier at a monument. Subsequently, the female body is placed at outpost, again alongside a soldier. By comparing these images, the research seeks to grasp the influence of space on performative roles. In both images the performers remain, with the only variable being the stage.

Stage in relation to performative roles

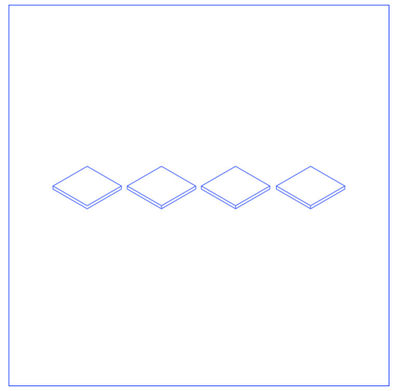


Diagram 7.
Space

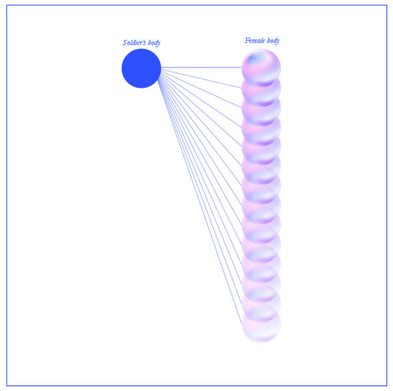
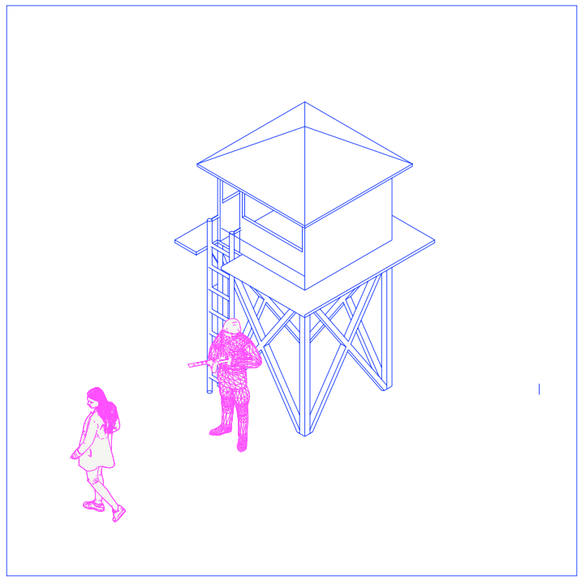


Diagram 3.
Performative roles

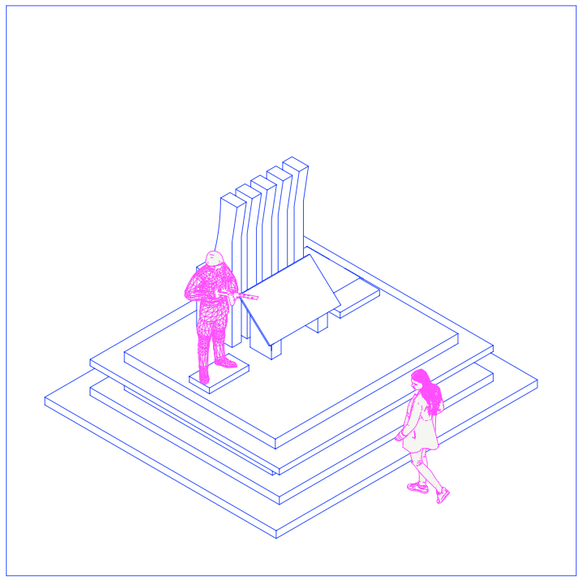
In the first image, where the female body is placed in relation to the soldier in the monument stage—a space characterized by high visibility and an immense degree of normalization—the female body assumes the role of supporter or moirologist, while the soldier takes the role of the "hero." This is portrayed through numerous archival images depicting the act of paying respect in the monuments of war heroes and during memorials. These images provide compelling evidence of the societal behaviors, and norms associated within that specific stage.

Fig. 240



Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	**Enemy**
The other	Masculine figure
Dependent	Savior- Enemy
Victim	Savior
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Fig. 241



Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
The other	Masculine figure
Dependent	Savior- Enemy
Victim	Savior
Trophy	Hero
Supporter	**Hero**
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Contrasted with the first image, the second depicts the female body alongside the soldier in an outpost—a space with moderate visibility and a lower degree of normalization. Within this context, the woman embodies the role of the "disobedient," while the soldier takes on the role of the "enemy." This depiction is reinforced by the image of the outpost with the statue of the soldier, which evokes feelings of fear among women living within that space. These insights were uncovered through the interviews conducted with women living in militarized environments in Cyprus, adding a personal dimension to the analysis.

By combining these methods, the research demonstrates that both bodies are subject to their institutional roles, emphasizing how space has the ability to reform and reproduce performative roles and reshape the dynamics of their in-between relationship.
Employing these findings, the research further examines the performative roles ascribed to each symbolic stage, based on the performance mapping, and utilizing images from the archive during "conflict in limbo" from Cyprus (Chapter C1).

Fig. 120
Peter Kemp
"NORTHERN IRELAND CIVIL RIGHTS DEMONSTRATION - Photos of the British Army in Northern Ireland"
1972
Image source: flashbak.com

Fig. 242
Andria Charilaou
A statue of a soldier at the Turkish outpost in Pyla
2023

Fig. 177
Peter Schickert
Liberty monument in Nicosia
2022
Image source: www.lookphotos.com

Fig. 174
Unknown
Young girls at a militaristic memorial during "conflict in limbo", Nicosia
2013
Image source: mihalismihail.blogspot.com

Performance Generator

Parameter of Body configuration (vertical position and degree of movement)

Body configuration in relation to performative roles:
Not solely the setting, but additionally the body configuration of the soldier and the female body can influence the performative roles. Precisely, the female body appropriates diverse roles within the same stage, depending on its physical relation to the soldier. For instance, placing the female body in a higher vertical position than the soldier within a monument stage, immediately takes on the role of the trophy, awaiting the soldier to return from war. Several paintings and public monuments reproduce this portrayal, attributing to the female body high values and symbols. An example is the painting of Vryzakis which personifies Greece as a woman standing on a podium, surrounded by soldiers during the Greek War of Independence (Vryzakis, 1858) .This image is juxtaposed with the image showing the Greek Minister of Defense conducting an interview having on the background a copy of Vyzakis's painting ((MOD), 2022). These observations highlight that the female body embodies gender hierarchical roles that disempower her, even if she holds a higher vertical position than the soldier, that the military employs to reinforce its heroic value.

Fig. 243
Theodoros Vryzakis
Grateful Hellas
1858
Image source: https://www.flickr.com/photos/telemax/3304728674

Fig. 244
Greece's minister of National Defence photographed infront of the Vryzakis' painting (depicting women as trophies)
2022
Imager source: Ministry of National Defence(MOD) https://www.mod.mil.gr/en/

Body configuration in relation to performative roles

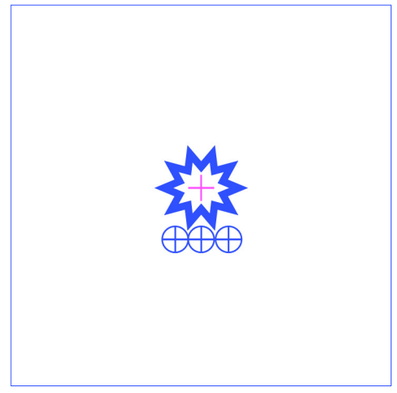


Diagram 9
Body configuration

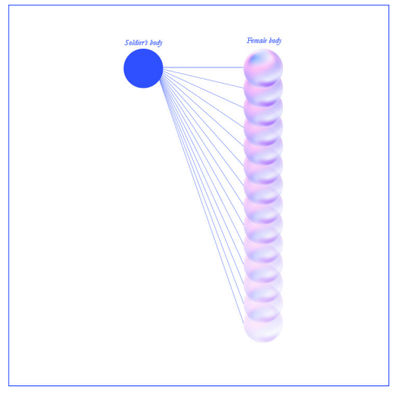


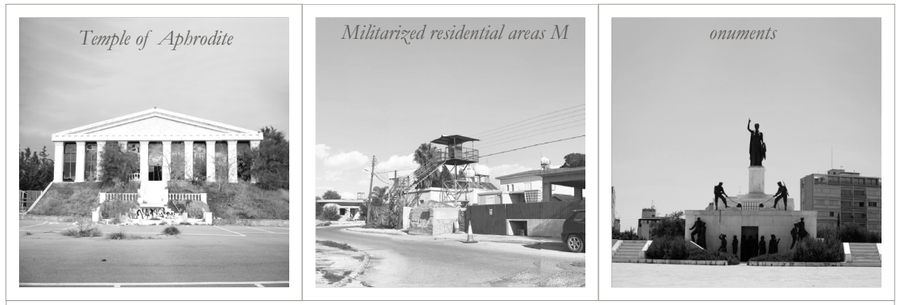
Diagram 3
Performative roles

Performance Generator

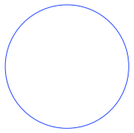
Parameters of performance generator

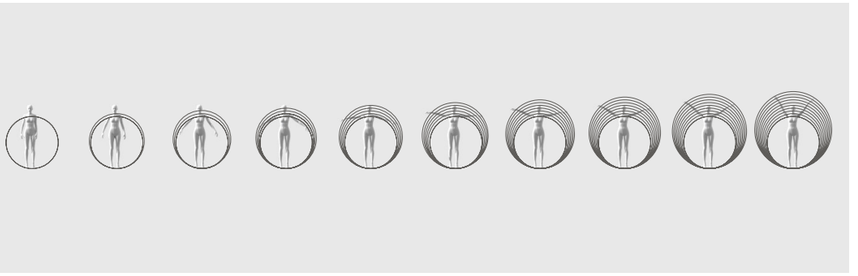
The first parameter, stage, is intricately linked to the visibility of space and the pressure on the performers in assuming their institutional roles. In the context of this study, three distinct stages are identified by the site analysis, conducted in Cyprus, and are used for the performances. These stages include the temple of Aphrodite, representing the most private and hidden space, militarized residential areas with moderate visibility, and the monument of liberty, which possesses the highest degree of visibility. The following parameter is the number of performers, which indicates the individuality or collectiveness of the performance as well as its environmental or personal nature. The role ascribed to the female body is another parameter of the generator. Based on performance mapping, this parameter simultaneously indicates the type of relationship, the role of the soldier, and the degree of limitation of the female body. Last is the parameter of body configuration which describes the vertical and horizontal position and the degree of movement of the female body in relation to the soldier.

A. Stage



B. Performative role of the female body



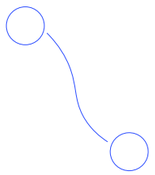


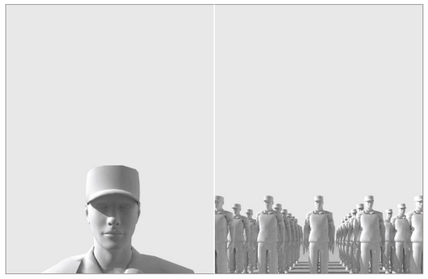
Degree of limitation of the female body

high

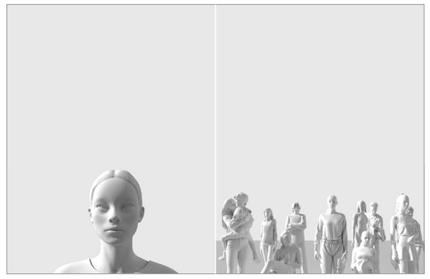
low

C. Performers



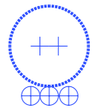


Number of soldiers



Number of women

D. Body configuration



Degree of movement

static

moving

Vertical position of the female body in relation to the soldier

lower

higher

Methods to challenge Tragicomic genre

In pursuit of this, the research alters the parameters of the performance generator, drawing upon the concept of the tragicomic genre. This genre, by visualizing perspectives that exert the boundaries of fixed institutionalized and dominant representations, offers the stage for more marginalized narratives to arise. The irony and absurdity of this genre give insights into how to alter and subvert the institutional narratives using absurd scenarios such as:

a. misplacing performances in unexpected places (Erro) , and hence changing the generator's parameters of stage and performative role.

Fig.245-246
Erro
American Interior
1968
Image source: Tate, 2023

Fig.247
An American Romance
Bruce Yonemoto, Norman Yonemoto
1982
Image source: Moma

b. creating an absurd or unexpected narrative (Yonemoto, 1984) and changing the power dynamics in a scene (Franceschini, 2020) thus adjusting the parameters of body configuration.

Fig.248
Frida Giulia Franceschini
'Tricks for Gold'
2020
Image source: https://www.fridagiulia.com/about

Fig. 249
Wish
Elena Antoniou
2021
Image source: http://elenantoniou.art/all/

c. misplacing roles, therefore switching the 'fixed' performative roles between the parameters (Antoniou, 2021).
These references of the tragicomic genre implementation are used in the thesis to dismantle the existing stereotypical representation of the female body discussed through the notion of "body genre" of melodrama, horror, and pornography. (Williams, 1991) in each institutional relationship. In that sense, the tragicomic genre deconstructs the "sexual saturation of the female body" (Foucault, 1976) and, thus, the exercise of power, control, and limitation of the female body through various institutions.

A T L A S

Chapter C

Research question 4:

What are the institutionalized gender hierarchical relations between the military and women in Cyprus and how do they find expression in space?

Research question 5:

How can the knowledge and the tools be used to challenge the gender hierarchical relation between the military and women in Cyprus?

Main Research Question:

How can we make visible and challenge the institutional perceptions that feed gender hierarchical structures between the military and women in conflict environments?

1. CYPRUS AS A CASE STUDY

1.a Conflict environment 206-261
1.b Military as an institution 262-263
1.c Militarized residential areas 264-265
1.d Relation between military and women 262-275 276-279
1.e Performative roles attributed to stages during 'conflict in limbo'

2. UNVEILING GENDER HIERARCHICAL RELATIONS IN CYPRUS *(work in process)*

2.a Key map: Sites of analysis 282-283
2.b Pyla stage 284-303
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3. VISUAL ETHNOGRAPHIC PROJECT

3.a Structuring a visual ethnographic project 326-327
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ATLAS
CHAPTER C1

Cyprus as a case study

Conflict environment

Employing the methods of performance mapping and the images from the archive and drawing upon the theoretical framework, the thesis explores the relationship between military and women in the context of Cyprus during the period "conflict in limbo".

Conflict environment

Cyprus provides a compelling case study to demonstrate gender hierarchical relations in conflict militarized environments. It is an apt example to illustrate gender power relations and show how space can be a medium to establish dichotomies, enabling the development of hierarchical structures and enforcing oppression on women. The island has historically been marked by numerous external interventions. Remarkably, after the British colonization in 1960, a spatial division was first introduced separating Greek Cypriots from Turkish Cypriots and it has ultimately established after the Turkish invasion in 1974. The result is the division of the island into two parts by a buffer zone with guarded military on both sides.

Spatial border as an institution

This spatial border is a continuous reminder of the conflict that becomes its symbol. It physically prevents the meeting of one group to the other, resulting in the lack of exposure to the otherness. Thus, it not only divides the space but also society by embracing a binary way of thinking that establishes a constant opposition on group with 'the other'. This binary way of thinking creates a strong foundation for dichotomies (Newton, 2008) that is typical for all systems of domination in Westen societies (Hooks, 1984) (Figure 252-253) . The process of which feeds into various oppositional and hierarchical relationships.

Spatial border as an institution

Fig. 250-254
Visual documentation capturing the spatial border in Cyprus during the period of 'conflict in limbo.'"

Fig. 250-253
Franck Bessière| Hans Lucas
Cyprus, the last wall dividing Europe
2017
Photojournalism
Image source: https://hanslucas.com/fbessiere/photo/10834

Fig. 251

Fig. 252

"Ahmet, a Turkish Cypriot citizen. He explains that more than a Turkish Cypriot, he is a Cypriot. Besides, he has two identity cards which explain this, one for each citizenship (even if the card "Turkish Cypriot" is recognized only by Turkey)" (Bessière,2017)

Fig.253

Fig. 254
Marianna Christofides
Along the G-Line
2010
experimental film
"A seven year old boy is turning cartwheels along the UN–Buffer zone dividing Nicosia in Cyprus. The movement of the body through the successive images marks points on a parallel line to that of the border – both being illusionary mental structures, yet leaving tangible traces in space and time. Through this odd juxtaposition the jumping boy turns into a kind of scale measuring space in another manner. At the same time he transforms a place solidified in its historicity into an active present-day space."
Image source: https://en.khm.de/studentische_arbeiten/id.17231.along-the-g-line/

Military as an institution

As a result of the conflict, the body of the soldier is highly visible in the capital and other urban areas in which inhabitants have adapted and normalized the experiences of living with the many different forms of militarization (Papadakis, 2005).
Specifically, there are 6 different military forces: Turkish Army bases in the north, Turkish Cypriot Security in the north, Greek Forces in the south, Greek-Cypriot Forces in the south, British Army Bases in the south, and a United Nations Peacekeeping Mission (Kirsch & Colin, 2011).
Together the constant presence of the military and the spatial border, escalated the existing dichotomies, feeding hierarchical relationships constructed by many different layers of oppression –between ethnicity, religion, gender, status, political beliefs, and sexuality. For instance, we who live in the 'free side' vs 'the other side', we the orthodox Christians vs 'the others', we the Greeks vs 'the others', we the soldiers vs 'the other', we the men vs 'the others', we the women who have sex within relationships vs 'the other', we the heterosexuals vs 'the other' which could be seen as Collins' 'matrix of domination'. The understanding of these different layers makes more feasible the identification of more oppressed groups within the thesis context.

Military as an institution

Fig.257- 261
Visual documentation capturing diverse militarized events and occurrences across different spaces in Cyprus during the period of 'conflict in limbo.'"

Fig. 255-256
Franck Bessière| Hans Lucas
Cyprus, the last wall dividing Europe
2017
Photojournalism
Image source: https://hanslucas.com/fbessiere/photo/10834

Fig. 256

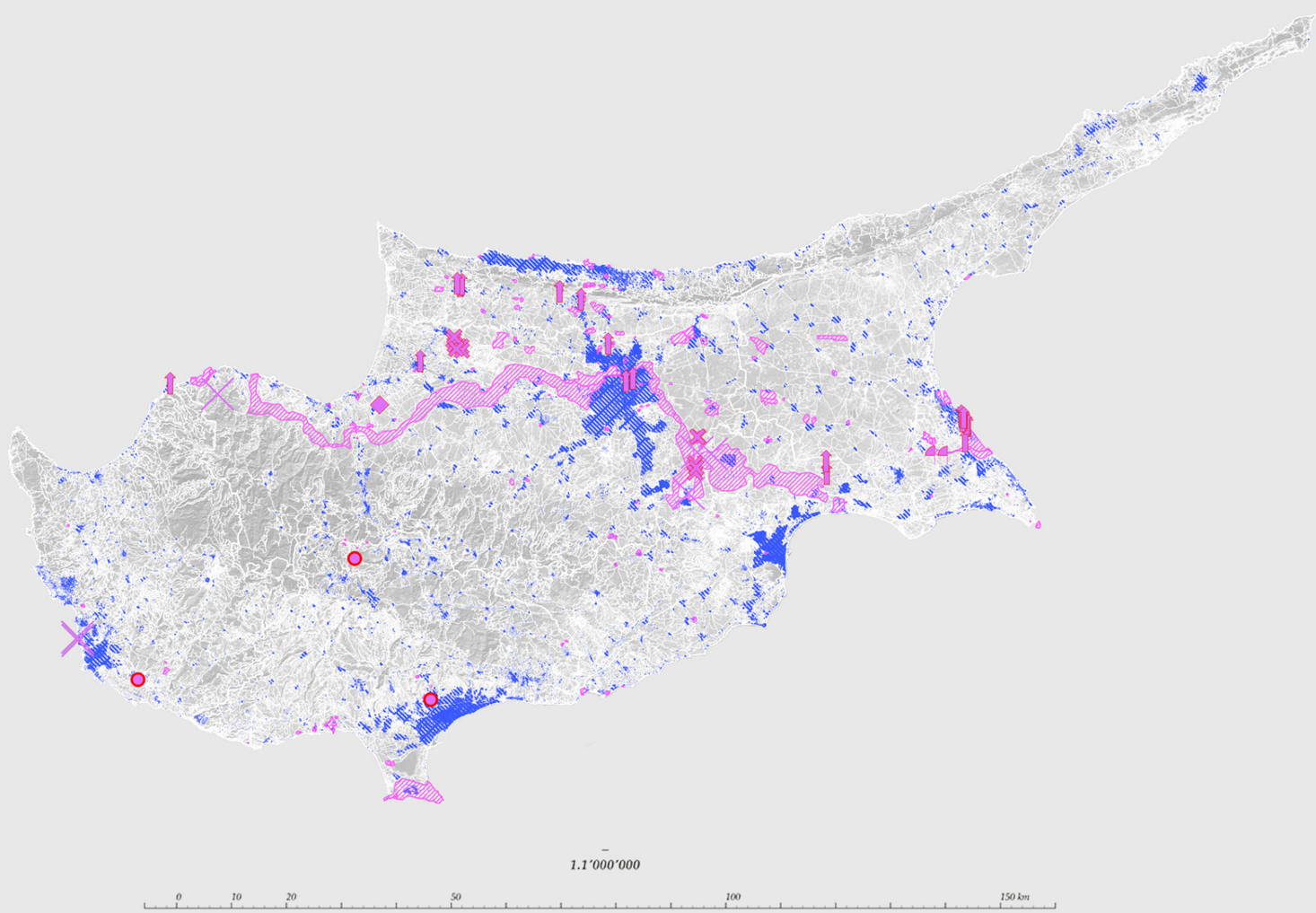
Fig. 257
"TAMS "WINNER - DIMITRA 2023", performed the dual action exercise TAMS "LEFTHERIA""
15 June 2023
Image source: National Military Guard of Cyprus
http://www.army.gov.cy/el/news/546

Fig. 258-259
Ceremonies of Delivery and Repatriation of the bones of Lieutenant General Stylianos Kalbourtzis
22 June 2021
Image source: National Military Guard of Cyprus
http://www.army.gov.cy/el/news/546

Fig. 262

Fig. 260
Ceremonies of Delivery and Repatriation of the bones of Lieutenant General Stylianos Kalbourtzis
22 June 2021
Image source: National Military Guard of Cyprus
http://www.army.gov.cy/el/news/546

Fig. 261-262
Presence of the Head of GEETHA at the Commemorative Events for the Turkish Invasion in Cyprus
20 June 2021
Image source: GENERAL STAFF OF NATIONAL DEFENSE CYPRUS
https://geetha.mil.gr/paroysia-toy-archigoy-geetha-stis-ekdiloseis-mnimis-gia-tin-toyrkiki-eisvoli-stin-kypro/

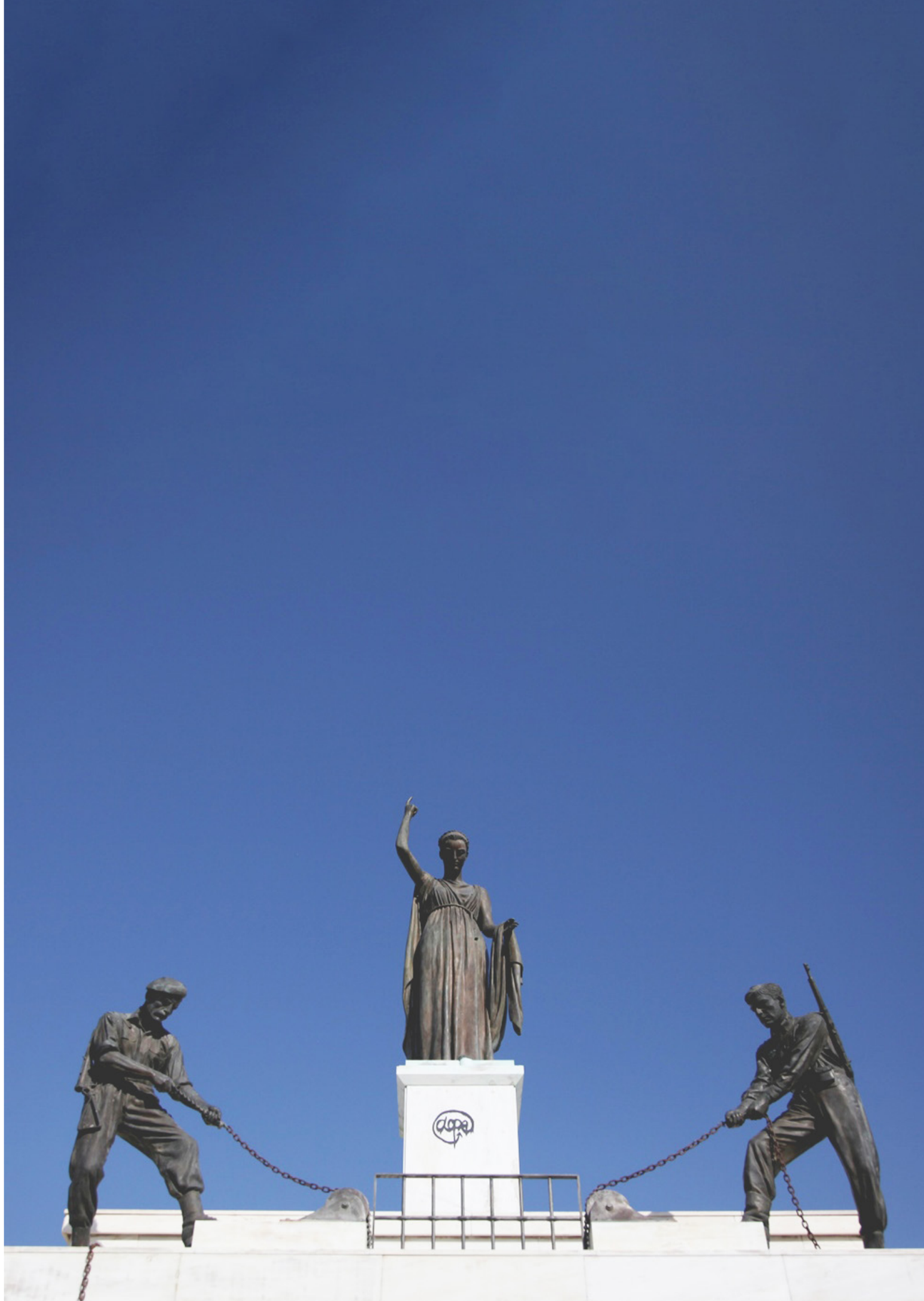


Militarized areas in Cyprus

Fig.264
Schickert, Peter
Liberty monument in Nicosia
2022
Image source: www.lookphotos.com

Relationship between military and women in Cyprus

In Cyprus, the conflict and militarization have a profound impact on the relationship between the military and women. For instance, the issues and concerns of women are often dismissed and deemed insignificant in the face of the ethnical conflict, since it is presented to them as so much more important than any other issue (Vassiliadou, 2002). A perception that has established a hierarchy on the importance of different issues, valuing less the ones concerning gender, ultimately leading to an unequal gender relation. The thesis unravels these relationships through literature research and visual data focusing on the context of Cyprus, which then structures based on the categories of institutional relationships and performative roles found. Additionally, it showcases their spatial manifestation within the case study's context.



offering leisure driven relationships

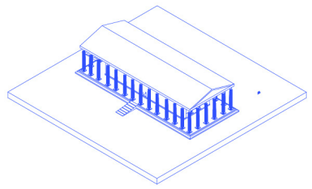


diagram7.f
Stage: Temple of Aphrodite

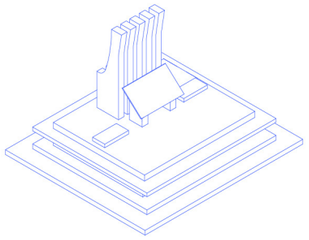
Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	**Client**
Co-fighter	Co-fighter

The first relationship unveiled is "offering leisure-driven relationships" to the soldiers which due to its distinct spatial dimension serves as a medium to visualize the impact of the military in shaping spaces and behaviors on the island. The research borrows Kirsch and Colin's examination of the "pleasure sites" (Kirsch & Colin, 2011) emphasizing the off-duty activities of soldiers that have spontaneously colonized various districts in Cyprus next to military settlements. They specifically mentioned, the placement of several bars, clubs, and restaurants along the ""The Strip" road in Limassol to facilitate late-night drinking and partying for the military personnel military by promising 'topless girls' and 'all-day-English-breakfasts.' Another compelling example of these "pleasure sites" is the cluster of "Nightclubs in nature" photographed by the artist Hulusi (Hulusi, 2019) located between three Turkish military bases hidden from public view. Furthermore, the FKK sauna club "Temple of Aphrodite" located next to a military base in Limassol, and the night bars near the Greek military base in Nicosia offering special prices to military personnel provide further examples of this relationship. These examples manifest the repetitive ways in which the excessive leisure-driven social relations of militarization notably shape spaces, as mentioned by the authors.

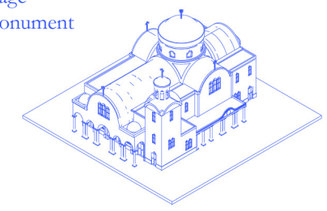
Fig.264
Unknown
The "Temple of Aphrodite"
7 October 2017
Image source: https://alioshabielenberg.com/the-temple-of-aphrodite/

Fig. 265-271
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Mourning the soldiers



Stage
monument



Stage
Church

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	**Hero**
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Note: The following text is also utilized in the theoretical framework in Chapter A.1.
This category showcases images of women mourning for soldiers who have died during their military service, highlighting their deep emotional attachment towards them. In this relationship, women possess physical autonomy, yet they are simultaneously attached to the soldiers.
The actual relationship occurs during war and is reproduced during "conflict in limbo" period in spaces with high visibility. Notably, the military institution strategically utilizes this role by placing posters in public spaces that depict women mourning. Moreover, annually memorials serve as repetitive performances that provide a public and highly visible stage, usually in churches and monuments to women to perform their institutional role as moirologist (professional mourners), mourning for the fallen soldiers and projecting the image of the soldier as a hero. The military capitalizes on these performances by having a strong presence in all the annual memorials. During these events the military puts on display a large number of armed soldiers in highly visible and public settings establishing its strong presence in the urban fabric and reinforcing the image of the soldier as a hero to gain value and power. This specific representation of the female body as a moirologist, aligns perfectly with Williams' concept of the female body within the melodrama genre. By portraying the female body in pain, the intention is to evoke emotions of pain in the audience (society), fostering feelings of hatred towards the enemy's military soldiers while simultaneously preserving emotions of gratitude and respect for their native heroes.

These images depict women mourning in Cyprus in periods of war and periods of conflict in limbo

Fig. 273
Ceremonies of Delivery and Repatriation of the bones of Lieutenant General Stylianos Kalbourtzis
22 June 2021
Image source: National Military Guard of Cyprus
http://www.army.gov.cy/el/news/546

Fig. 274
Unknown
Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retreived the online website of Ministry of Defence.
Nicosia
2023
Image source: Cyprus Ministry of Defence

Fig. 275
Uknown
Military memorial in Cyprus
20 July 2002
Image source: https://www.tovima.gr

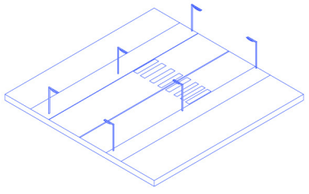
Fig. 276
Uknown
Military memorial in Cyprus
20 July 2019
Image source: https://www.alphanews.live/cyprus/i-kypros-thymatai-kai-tima-toys-iroes-tis-toyrkikis-eisbolis-toy-1974-foto

Fig. 272
Peter Schickert
Liberty monument in Nicosia
2022
Image source: www.lookphotos.com

Fig. 278
Unknown
Young girls at a militaristic memorial during "conflict in limbo", Nicosia
2013
Image source: mihalismihail.blogspot.com

Fig. 277
Unknown
Memorial of war heroes
Image source: Cyprus Ministry of

Relationships of loving, supporting, nursiring



Stage
Street

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	**Masculine figure**
Trophy	**Hero**
Supporter	**Hero**
Moirologist	Hero
Nurse	**Hero**
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

The relationships of supporting, loving, and nursing the soldiers belong to the attraction type of relationships. And it is not coincidental that they have similar spatial translations and gender performative roles during "conflict in limbo" in the case study's context. Specifically, they are spatially maintained and reproduced through the abundant presence of military statues within the urban fabric and with the implementation of several annual military parades. These events simultaneously offer the stage for the reproduction of the roles of nurse, supporter, and trophy associated with the female body through the performances of carrying the heroes from the war in wheelchairs and participating in the military parades to show their support and admiration. The spatialities' repetitive, constant, and subtle nature employed by the military institution for these relationships facilitates their institutionalization and normalization.
(For a more comprehensive understanding of the attraction relationships specifically the "loving the soldiers", please refer to the theoretical framework discussed in Chapter A.1.)

nursiring

Fig.279
Unknown
Ethnical parade celebration in Cyprus
2020
Source: National Military Guard of Cyprus

Fig.278
Unknown
Ethnical parade celebration in Cyprus
2018
Source: boyMediaNews

loving

Fig.281
Iakovos Hatzistavrou
"Turkish-Cypriots attend a parade in the northern part of Nicosia"
2016
Image source: www.foreignpolicy.com

Fig.280
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

supporting

Fig. 283
Unknown
Annual military parade Cyprus
1 October 2018
Image source: Getty images

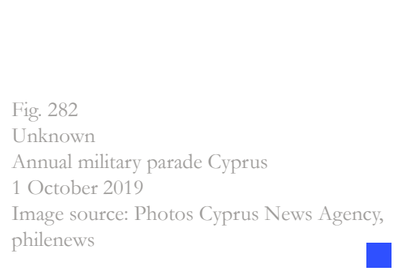
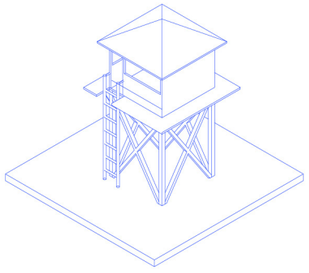


Fig. 282
Unknown
Annual military parade Cyprus
1 October 2019
Image source: Photos Cyprus News Agency, philenews

Relationship of “needing protection” and being “surveilled and controlled” by the soldiers



Stage
Militarized residential areas

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	**Enemy**
Disobedient	**Enemy**
Dependent	Savior- Enemy
Victim	**Savior**
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Papastavrou (Papastavrou, 2012) by examining the complex relationship between the focal groups. The author depicts Greek Cypriot women as subaltern subjects who are saved by Greek Cypriot men from Turkish Cypriot and British men. Meanwhile, Turkish Cypriot women are seen as even more oppressed as they require protection by three different armies. The prevalent militarization of the island has left a lasting effect on this group, resulting in internalized fear and violence.
(For a more comprehensive understanding of the attraction relationships specifically the “loving the soldiers”, please refer to the theoretical framework discussed in Chapter A.1.)

Fig.284
Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retreived the online website of Ministry of Defence.
Nicosia
2023
Image author: Unknown
Image source: mod.gov.cy

Fig.286
UN Peacekeeper closes a gate at Ledara street crossing during a patrol of the buffer zone in Nicosia
2014
Image author: Andrew Caballero-Reynolds
Image source: Getty Images Europe

Fig. 285
PETROS KARADJIAS
UN soldiers at the north side of Nicosia
2017
Image source: https://www.bbc.com/news/world-europe-38544859

Fig. 287
Franck Bessière| Hans Lucas
Cyprus, the last wall dividing Europe
2017
Photojournalism
Image source: https://hanslucas.com/fbessiere/photo/10834

Fig. 288
Petros Karadjias
“A Cypriot soldier stands guards at an outpost next to the UN buffer zone”
2008 (March 12)
Image source: Alamy Stock Photo

Performative roles attributed to stages during 'conflict in limbo'

These examples are few of the many in which military has been a key player in re-producing and institutionalize fixed gender roles, often portraying men as warriors/ heroes and the ones who take decisions and women as the supporters, victims, and healers and thereby relegating women to 'second-class citizens' (Efthymiou, 2017). Using these relationships, the research illustrates the performative roles attributed to the symbolic spaces unveiled to navigate the fieldwork and the selection of the stage for the performance.

Fig. 177
(Atlas' page 121)

Fig. 181
(Atlas' page 123)

Fig.162
(Atlas' page 116)

Fig.190
(Atlas' page 128)

Fig. 261
(Page 263)

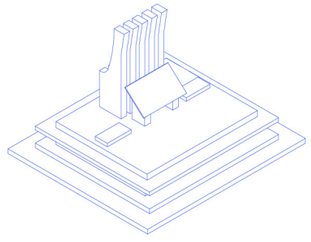


diagram7.a
monument

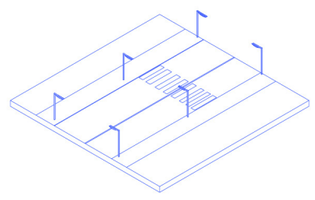


diagram7.b
street

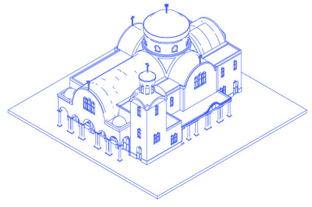


diagram7.c
church

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	**Savior**
The other	Masculine figure
Trophy	**Hero**
Supporter	Hero
Moirologist	**Hero**
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	**Hero**
Supporter	**Hero**
Moirologist	Hero
Nurse	**Hero**
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	**Hero**
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Fig. 117
(Atlas' page 99)

Fig. 125
(Atlas' page 103)

Fig.195
(Atlas' page 131))

Fig. 79
(Atlas' page 93)

Fig. 82
(Atlas' page 89)

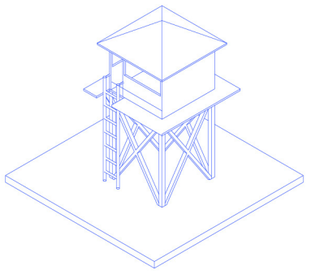


diagram7.d
militirised residential areas

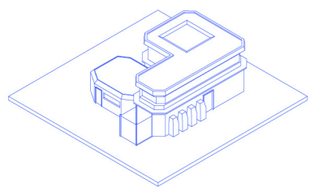


diagram7.e
military outpost

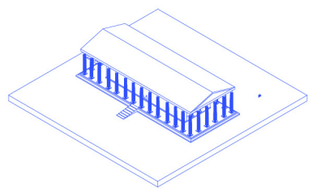


diagram7.f
Temple of Aphrodite

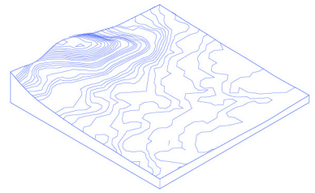


diagram7.g
nature

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	**Enemy**
Disobedient	**Enemy**
Dependent	Savior- Enemy
Victim	**Savior**
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Role of the female body:	Role of the soldier:
Enemy	Enemy
Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	**Masculine figure**
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

Role of the female body:	Role of the soldier:
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Hunting trophy	Enemy
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	**Client**
Co-fighter	Co-fighter

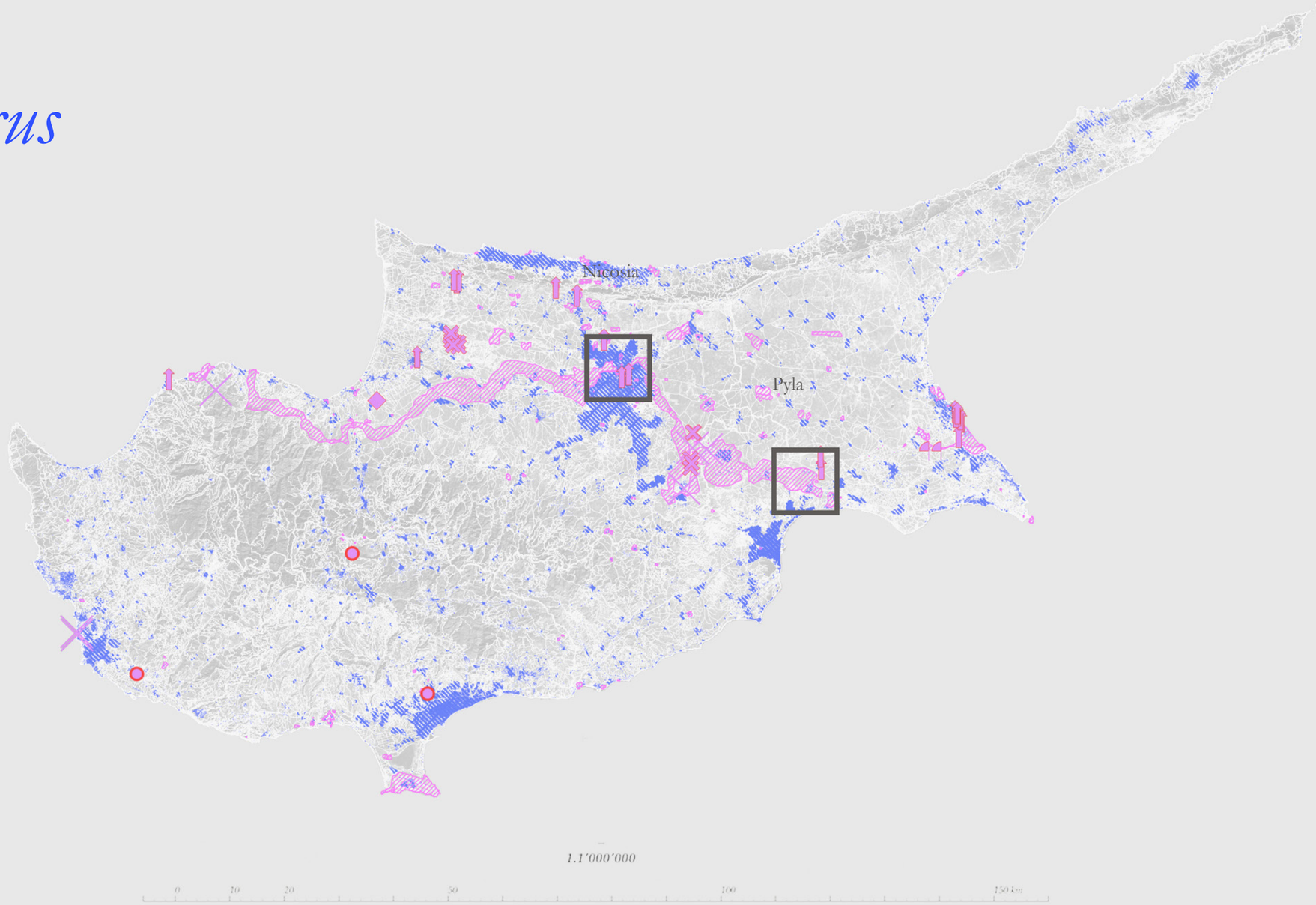
Role of the female body:	Role of the soldier:
Enemy	**Enemy**
Hunting trophy	**Enemy**
Sexual object	Enemy
Disobedient	Enemy
Dependent	Savior- Enemy
Victim	Savior
The other	Masculine figure
Trophy	Hero
Supporter	Hero
Moirologist	Hero
Nurse	Hero
Stand-in	Hero
Comfort woman	Client
Co-fighter	Co-fighter

ATLAS
CHAPTER C2

Unveiling and challenging gender power relations in Cyprus

Fig.289
Key map | Sites of Analysis
Image author: Andria Charilaou
2023

Unveil in Cyprus

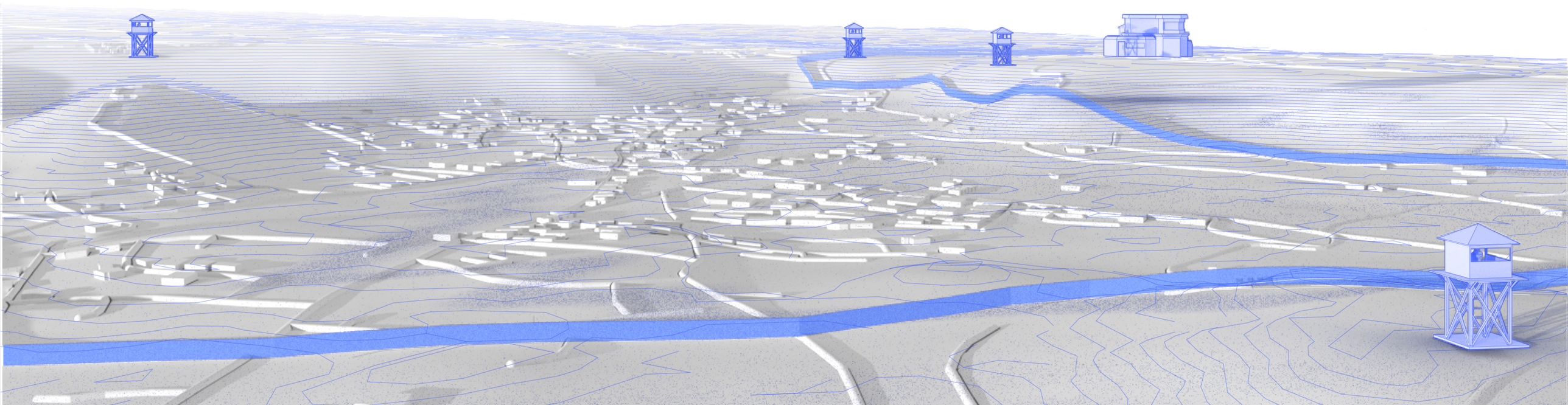


To delve deeper into these relationships, I focused on their spatial dimension. I examine the spatial manifestation of these relationships in Nicosia and Pyla, which are areas near or within the buffer zone, where the military presence is immensely high, and outposts from various military forces are visible.
Within these locations I conducted unstructured interviews with women as a triangulation method in conjunction with the archive and theoretical framework, to corroborate the insights from the previous methods. Moreover, I utilized art as a tool to unveil and challenge the relationships happening within the two sites of analysis using performance mapping and generator.

Fig.290
Map of Pyala
Image author: Andria Charilaou
2023

Pyla Stage

A compelling location to examine the focal relationship is Pyla,
a village located within the buffer zone. It is the only village where Greek and Turkish Cypriot women live together governed by a bicommunal council. The village's unique legal status prohibits military entry, yet it is surrounded by military outposts on each side. The only military presence allowed within the village is the one of the United Nations Peacekeeping Force which is stationed in Pyla to monitor the buffer zone. Moreover, Pyla's topography, nestled in a valley surrounded by small hills, each having a different military outpost offers an intriguing stage to examine the focal relationship. In Pyla, the experiences of Turkish and Greek Cypriots amidst the military presence overlap, creating a complex interplay of performative roles for both soldiers and women. The village serves as a unique context in which this overlap forms a palimpsest of different performative roles.



Unveiled relationships between military and women in Pyla

By examining the interviews with the use of performance mapping, I showcased the following relationships unveiled in Pyla.

Relationship of being surveilled and control by the soldiers:

Script 1: She expressed her difficulties living everyday life knowing that soldiers observe them from the hills of the mountains. In addition, she described that she gets irritated and scared of the Turkish soldiers on the outposts of Pyla when they scream slogans during the night.

Script 2: She moreover mentioned that she never goes to Nicosia because of the military outposts.

Script 3: She recounted an experience where she participated in a non-military parade, and she was surprised to see that at the very end of the parade, military personnel were parading along with her. She then joined the audience and watched them parading.
The interviewee stated that she is aware of the

Script 4: military presence in Pyla, particularly of the UN soldiers and their vehicles traversing the streets. However, she expressed no discomfort or disturbance caused by their presence.

Script 5: She shared her personal experience of trying to find the money to pay for her son's obligatory military service so that he could avoid it but, it was not possible.

Script 6: She mentioned that she avoids passing close to the outposts, or military trucks in the street and never goes to Nicosia. She expressed her reluctance to attend parades with soldiers.

Script 7: a young Greek Cypriot woman shared her fear of seeing every day, from her bedroom window, the statue of the soldier at a Turkish outpost signaling silence with his finger to his mouth.

Relationships of Mourning the soldiers:

Script 8: She wants to place a flag at the memorials of the heroes of war to honor them and she expressed her complaint of not been allowed to do it because of Pyla's regulations.

Relationship of Experiencing environmental sexual harassment by the soldiers:

Script 9: The interviewee also recalled an experience while driving on the highway when military trucks carrying around 15 soldiers each surrounded her looking and waving at her. She stated that she was not bothered by the incident and that they were just looking.

Script 10: Another woman recounted how she was taunted as a teenager by Turkish soldiers shouting her name, which they learned by observing her playing outdoors.

Relationship of loving the soldiers:

Script 11: A woman supported her boyfriend during his obligatory military service.

Relationship of supporting the soldiers:

Script 12: The interviewee mentioned that the soldiers at the outposts of Pyla used to ask for coffee from the houses close to them.

Script 13: She also shared an experience of giving a ride to a Greek Cypriot soldier from Pyla to Palm Beach.

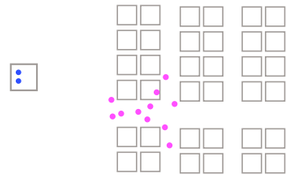
Script 14: The interviewee mentioned how she used to bring food to her grandson during his military service, and how she and others in the community collected food for soldiers every Christmas and Easter. In the past, she was often giving a ride to soldiers.

Storyboard

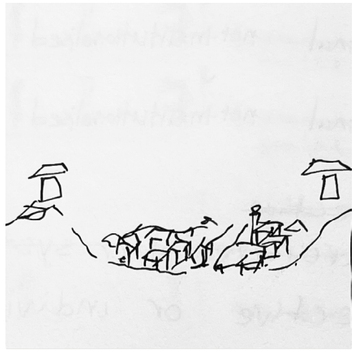
First, the method of storyboard visualizes the following interview, to unveil the nuances of the power dynamics involved:
"Thirty years ago, the Turkish soldiers would call out our names as we walked on the streets of the village. They knew our names from watching us play outdoors and listening to our conversations." The specific interview was selected since it involves two different relationships, and the thesis aims to elucidate the interplay between them. The story board is thus structured in two scenes. First the scene depicting the relationship of "being surveilled and control" with the soldier in the outpost and the woman playing in the street. The second scene pictures the woman and the soldier at the streets of the village representing the relationship of "environmental sexual harassment".

Plan :

distance between the bodies of the two groups



Notes: The soldier is shown to be in a position of power, with a clear view of the group being observed, rendering the act of observation and surveillance.

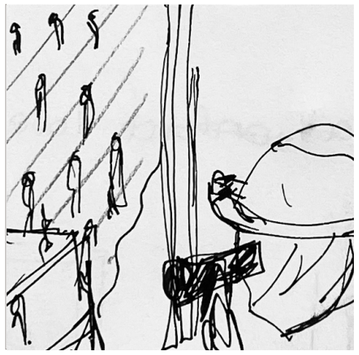


Scene 1 > Shot 1

Bird's eye view shot of the village, showing the urban militarized environment.

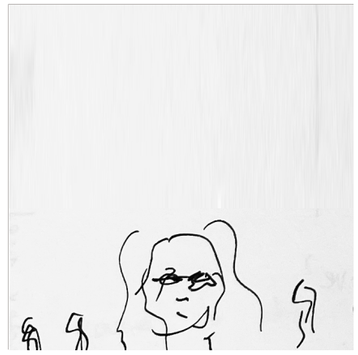
Scene 1 > Shot 2

Bird's eye view shot of a neighborhood in the village, showing two soldiers within the military observation tower, looking at the children and young adults playing in the streets and a park within the village.



Scene 1 > Shot 2

Close-up shot to the soldier within the observation tower, looking through binoculars at the children playing in the streets. The children in a smaller scale (almost zero degree) than the soldier emphasizing on the scale's difference to show hierarchy between the two groups.

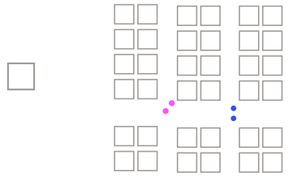


Scene 1 > Shot 3

Close-up shot of the girl realizing that they are observed by the soldiers. Her expression shows discomfort of being watched without consent.

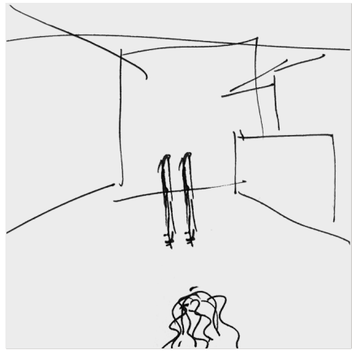
Plan :

distance between the bodies of the two groups



Scene 2 > Shot 1

Wide shot of the soldiers walking in the streets of the village. The soldiers are shown without their uniform.



Scene 2 > Shot 2

The girls appear on the scene and the soldiers are recognizing the girls they observed earlier. They are shown to have a sense of familiarity with the girls, having watched them before.

Scene 2 > Shot 2

shot of the soldiers shouting the girls' names, (environmental sexual harassment). The soldiers are shown to be exerting their power over women

Scene 2 > Shot 3

Close-up shot of the soldiers shouting the girls' names, (environmental sexual harassment). The soldiers are shown to be exerting their power over women

Scene 2 > Shot 3

The woman stares back at them.
After that incident the woman complains at the municipality

This story describes the transformation of the “relationship of being surveilled and controlled” into “relationship of environmental sexual harassment”. Based on performance mapping, this transformation imposes greater restrictions and limitations on the movement and autonomy of the female body. The harmful nature of the new relationship is often perceived as complimentary, and thus overlayed with the metaphor of “corn syrup”.
The analysis of this story unveils that during the transition, the soldier maintains a consistent role, but decides to exert more power towards the woman, resulting in shift of the woman’s role; from viewing her as an “object of observation and control” to a “sexual object.” These insights shed light on the power dynamics between the focal groups and demonstrate the ability of the soldier, in a higher hierarchical position, to reform roles and relationships.
(It is noteworthy that the thesis does not identify a relationship where the female body possesses the same ability to exert power and reshape roles.)

Diagram.02
Role of the female body

Being surveilled and controlled

WANTED

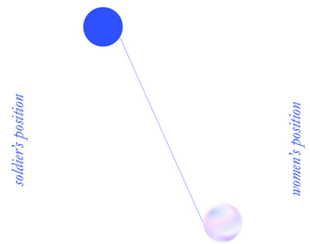
DISOBEDIENT

Experiencing environmental sexual harassment

WANTED

SEXUAL OBJECT

Diagram.03
Degree of hierarchy



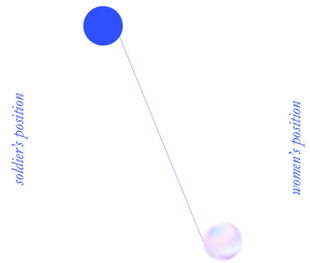
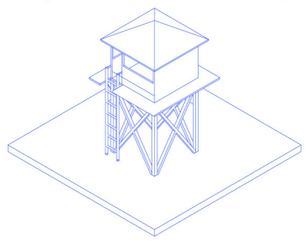


Diagram.07
Symbolic space

Outpost (militarised residential areas)



Outpost (militarised residential areas)

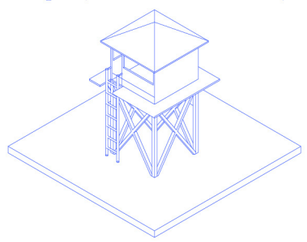


Diagram.08
Institutional representation

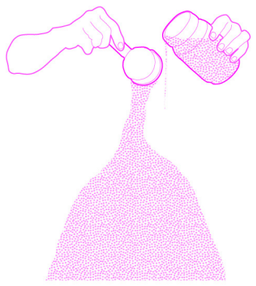
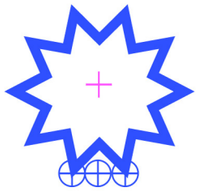


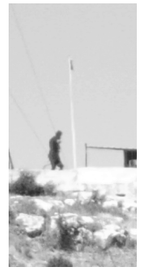
Diagram.09
Body configuration of the two groups

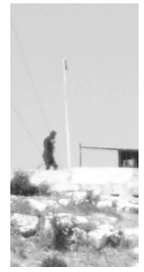


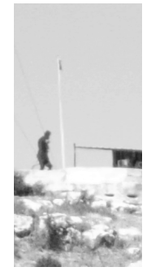
Pyla Performance

Script

Second, I use performance as a method to bridge the gap between theory and the physical experiences, by examining the power dynamics of the lived experiences of women in Pyla. The performance reenacts the interview in which a woman expresses her fear of seeing, from her bedroom window, the statue of the soldier at the outpost signaling silence.







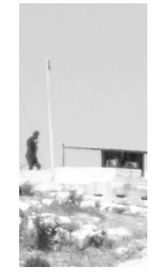


Fig.291-301
Andria Charilaou
View of the military outpost from interwiee's balcony
2023

Pyla Performance

Performance Generator Analysis of the stage and performance

During this performance, I positionmyself in the exact same stage, period, and relationship. Hence, I embodied the interviewee's highly limited role the "object of observation and control", while the soldier is ascribed with the role of "the enemy."

STAGE

Degree of visibility
Less visible — Higly visible

Degree of individuality of collectiveness of each group

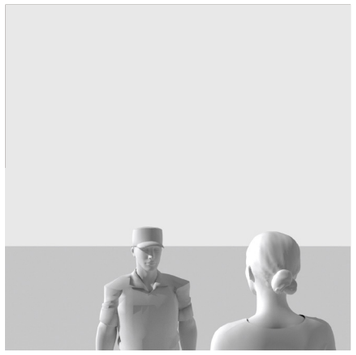
Soldiers
Individual — Collective

Women
Individual — Collective

LIMITATION

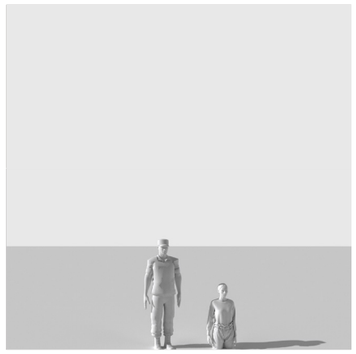
Degree of limitation

static, restricted — moving, autonomous



Movement of the female body

Degree of movement
static — moving



Position of the female body in relation to the soldier

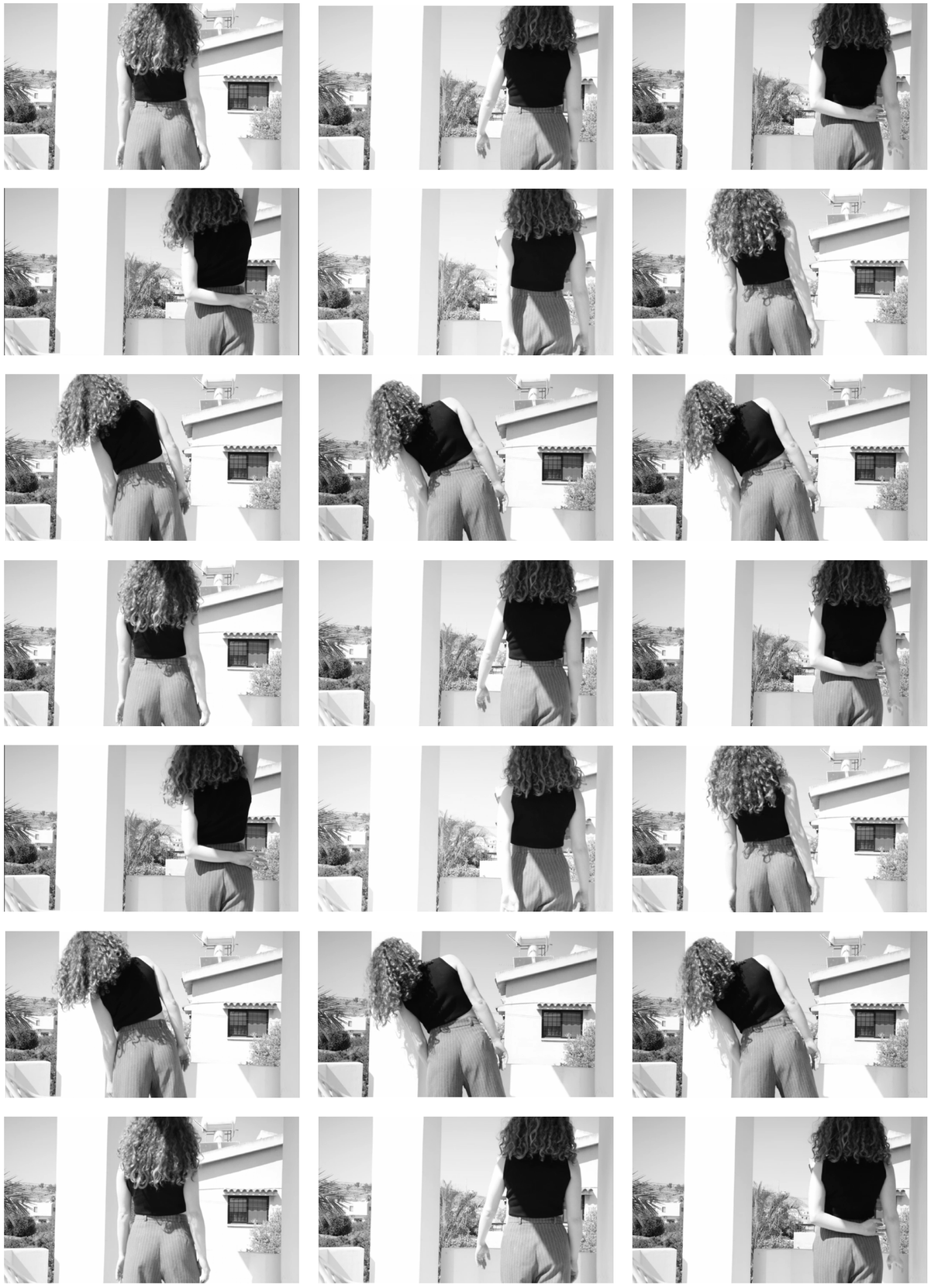
Degree of hierarchy
lower vertical position — higher vertical position

Fig.302-322
Andria Charilaou
My own performance at the interwiee's balcony
May 2023

Pyla Performance

Unveiling institutional relationships

By examining the interplay between soldiers as observers and women as the observed with the performance and the storyboarding methods, the analysis uncovers that while the act of surveillance may not be overtly visible, its effects can penetrate daily lives in profound ways. This underlines the complexities of living within a conflict environment, manifesting the consequences of militarization in penetrating the personal narratives and lives of women.

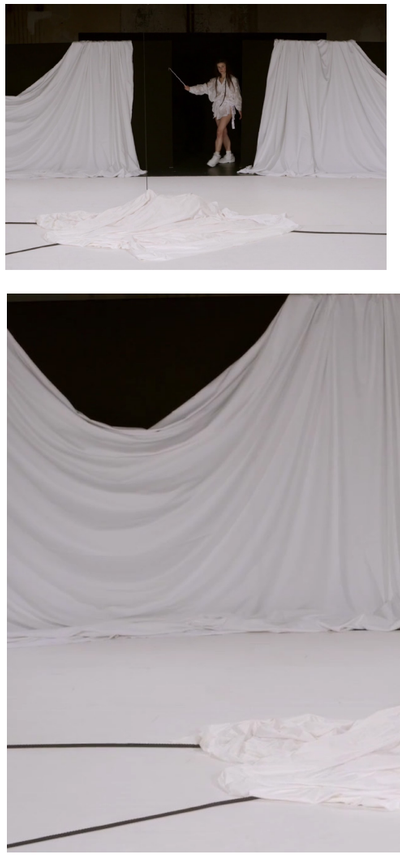


Pyla Performance

Challenging the institutional relationships

To challenge the hierarchical relationships discovered in Pyla, I utilized Giulia's performance titled 'Tricks for Gold' (Franceschini, 2020). Through this performance, Giulia demonstrates how she employs the female body to alter power dynamics within these relationships, giving insights into how women can exert power within hierarchical structures. Giulia, as a performance artist experienced in the dynamics of being observed and observing, serves as an example of how power can be exerted within these gendered hierarchical structures. She actively challenges the hierarchy between the observer and the observed by embodying the role of the object of observation. Through the use of magic tricks and unexpected situations, she directs and manipulates the observer, effectively altering the power dynamics within the relationship.
Giulia's performance offers valuable insights into how women can subvert their prescribed performative roles to gain power and control, diminishing the gap within hierarchical relationships.

Fig.323-324
Frida Giulia Franceschini
'Tricks for Gold'
2020
Image source: https://www.fridagiulia.com/about



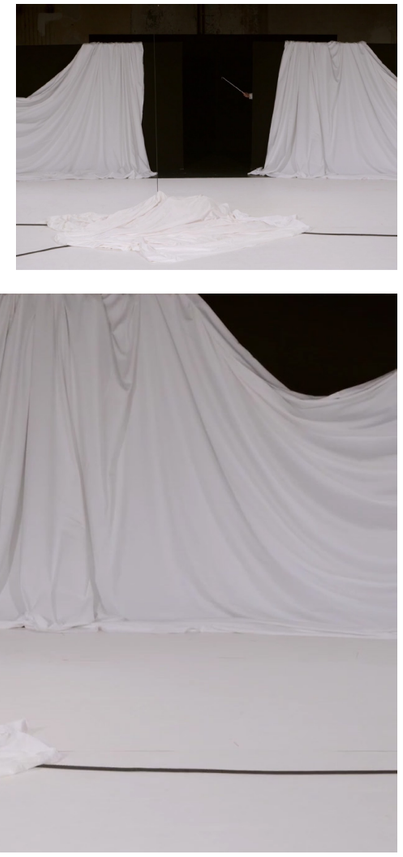


Fig.325-328
Frida Giulia Franceschini
'Tricks for Gold'
2020
Image source: https://www.fridagiulia.com/about

Fig.329
Map of Nicosia
Image author: Andria Charilaou
2023

South Nicosia city center

Stage

The southern part of Nicosia, divided by the buffer zone and scattered with military presence, provides an additional captivating stage for exploring gender institutional performances. The city's notable presence of different military forces contributes to the significant number of soldiers within the urban fabric. Moreover, several spatial consequences, resulting from the 1974 war, intersect with the daily lives of Nicosia's inhabitants such as the numerous military outposts along with the division wall. Additionally, being the capital of the island, it serves as a highly visible stage with a large audience, increasing the pressure on the performers.
Because of the division, this environment only allows the examination of the Greek-Cypriot women's experiences in periods of "conflict in limbo" towards the native military forces; Greek and Greek-Cypriot, the "enemy's" military forces; Turkish and neutral military forces; UN.

Fig.330
Andria Charilaou
My own performance next to the buffer zone at the south side of Nicosia, placed in-between the Turkish-Cypriot and Greek-Cypriot outpost
May 2023

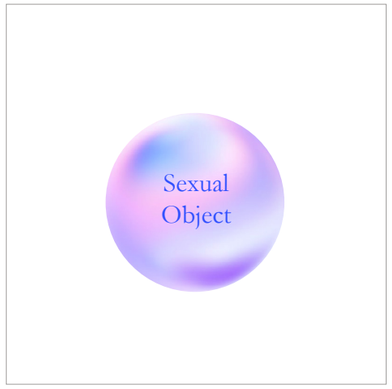
Performance

Unveiling institutional relationships

To challenge the hierarchical relationships discovered in Pyla, I utilized Giulia's performance titled 'Tricks for Gold' (Franceschini, 2020). Through this performance, Giulia demonstrates how she employs the female body to alter power dynamics within these relationships, giving insights into how women can exert power within hierarchical structures. Giulia, as a performance artist experienced in the dynamics of being observed and observing, serves as an example of how power can be exerted within these gendered hierarchical structures. She actively challenges the hierarchy between the observer and the observed by embodying the role of the object of observation. Through the use of magic tricks and unexpected situations, she directs and manipulates the observer, effectively altering the power dynamics within the relationship.
Giulia's performance offers valuable insights into how women can subvert their prescribed performative roles to gain power and control, diminishing the gap within hierarchical relationships.

Unveiled relationships between military and women in Nicosia

By examining the interviews with the use of performance mapping the research showcases the following relationships unveiled in Nicosia.



Relationship Experiencing environmental sexual harassment by the soldiers:

Script 16: "In the old city of Nicosia next to the buffer zone, a few soldiers passing on the street asked me to take a photo of them. I was on my balcony smoking, and I did not refuse. I took a photo of them, but I told them that the photo did not turn out well to avoid giving them my contact information. However, I kept the photo for myself as a souvenir."
Script 17: "Once I had an awkward encounter with UN soldiers in Nicosia. There were two soldiers smoking and leaning against their parked car on a very narrow street. When I walked close to them, they did not move to give me more space to pass. Instead, they stood still, staring at me and giving me dirty looks. In response, I gave them back dirty looks with the same energy, feeling that I had to do it. Also, I had never seen the soldiers smile, and they seemed quite unhappy."

Script 18: "As a teenager, I was driving with my girlfriends (moving sheltered within a car, having more power than the soldier who is static at the outpost since he is not allowed to move from his position). Within these circumstances, I was able to mimic their behavior (environmental sexual harassment). I am not saying that I agree with this example. I am observing that this might be one of the rare circumstances in which women are able to mimic this relationship." (Absurd)

Relationship being surveilled and controlled by the soldiers:

Script 19: "I don't see the soldiers in Nicosia. The outposts are behind those buildings, and I never use these roads."
Script 20: "I experienced fear and felt powerless to answer or look back at the soldier who shouted, "No photos" while I was filming."

Relationship offering leisure-driven relationships to the soldiers:

Script 21: "I have served coffee to soldiers several times. There was one time that I was alone in the café and a lot of soldiers arrived at once. I felt the hierarchy. They were ordering food with an attitude.
Script 22: I was offering coffee to a soldier for a long period, and he expressed how bad he was doing within the army."

Relationship of needing protection by the soldiers:

Script 15: "Sometimes during the night when I leave work and it is dark, I consciously take a path where there are soldiers because I feel safer."

Relationship Supporting the military:
Script 23: "I was at the church for Easter celebrations and the military was holding the epitaph through the village. I pity them for carrying such a heavy thing."

The interviews conducted with women revealed the challenges in unveiling the relationships between the military and women. Many women expressed that the military presence has become so normalized in their daily lives that it is invisible. However, through the use of more personal research methods of storyboarding and performance, enabled exploration of the often unspoken and hidden lived experiences of women at Nicosia.

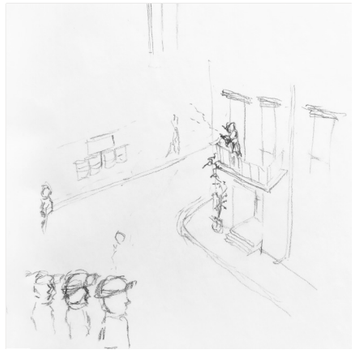
Storyboard

Scene: Balcony at Nicosia old city center next to the Buffer zone

First, the method of storyboard visualizes the following interview, to unveil the nuances of the power dynamics involved:

Scene 1 > Shot 1

Woman on the balcony, smoking a cigarette



Scene 1 > Shot 2

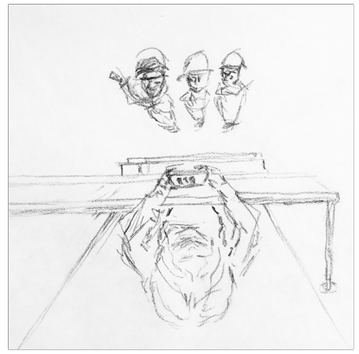
Soldiers down the street, noticing the woman and looking at her

Scene 1 > Shot 3

Soldiers walking towards the woman

Scene 1 > Shot 4

Soldiers approach the woman, engaging in conversation with smiles on their faces

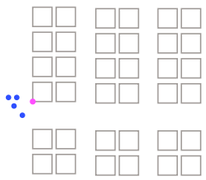


Scene 1 > Shot 5

The woman takes the photo, capturing the moment.
The soldiers pose together for the photo.

Plan :

distance between the bodies of the two groups



Scene 1 > Shot 6

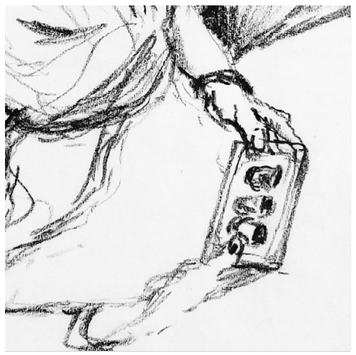
The soldiers ask for the photo, expecting her to share it with them. The woman tells the soldiers that the photo didn't turn out well, avoiding giving away her contact information

Scene 1 > Shot 7

The soldiers leave, bidding farewell to the woman.

Scene 1 > Shot 8

The woman holds her phone, looking at the photo of the soldiers, deciding to keep it as a personal memento.



Scene 1 > Shot 9

zoom in to the phone

This storyboard describes the relationship of "environmental sexual harassment", where the female body is assigned with the role of the sexual object, often represented symbolically with the overlay of "corn syrup."

The analysis of the storyboard highlights a narrative in which the woman consciously decided to exert control and challenge the power dynamics within this specific relationship, similar to the approach seen in Franceschini's performance (Franceschini, 2020).

Through the use of the absurd aspect found in the tragicomic genre, the woman in the storyboard challenges the established institutional relationship. The absurdity arises from her initial adherence to her expected institutional role, that is followed by her deliberate deviation from it by altering the institutional narrative and refraining from sending the soldiers their photo, while keeping it for herself.

Franceschini's performance and the depicted storyboard provide valuable insights into how women can subvert their prescribed roles and narratives as a way to gain power and control, diminishing the gap within hierarchical relationships narrowing the gap within gendered hierarchical relationships.

Diagram.02
Role of the female body

Diagram.03
Degree of hierarchy

Diagram.07
Symbolic space

Diagram.08
Institutional representation

Diagram.09
Body configuration of the two groups

Experiencing environmental sexual harassment

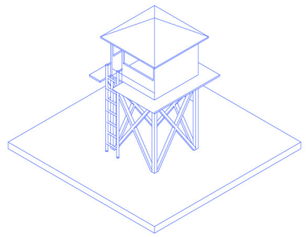
WANTED

SEXUAL OBJECT

soldier's position

women's position

Outpost (militarised residential areas)



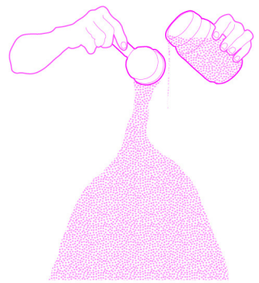


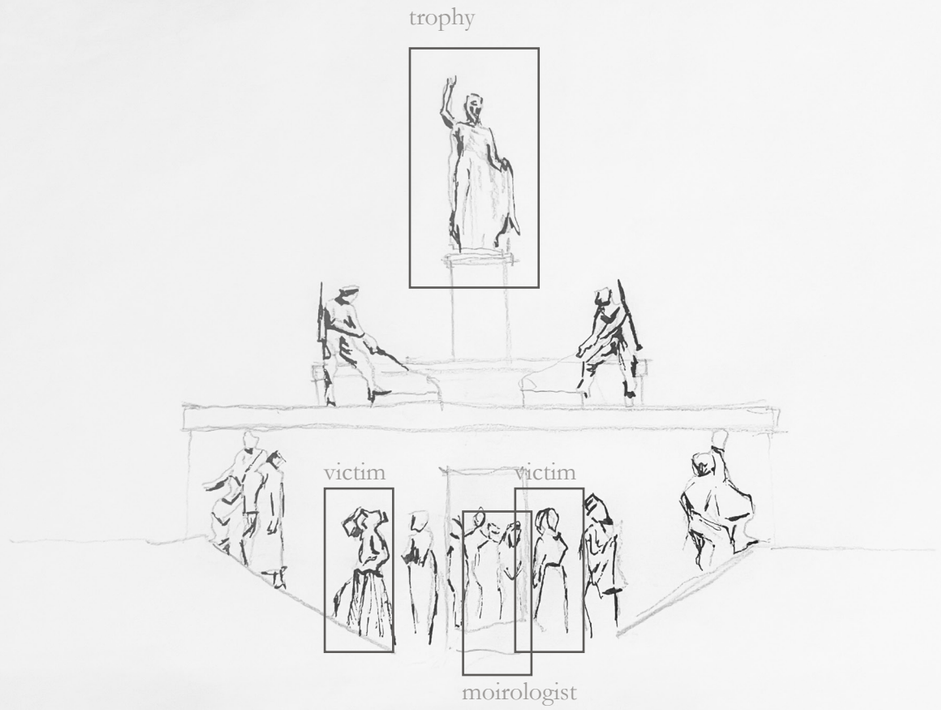
Fig.331
Andria Charilaou
My own sketch analysing the performative roles attributed to the female body within the monument of Liberty in Nicosia
May 2023

Nicosia Performance

Script

This time I employed performance as a method to challenge established institutional relationships between the focal groups in Nicosia, in the "monument stage," symbolizing the deeply institutionalized yet often unseen relationships.

Particularly, the performance takes place at the "monument of liberty" in Nicosia, that represents the epitome of institutionalization of the focal relationship, portraying soldiers as heroes liberating war victims, including women (Atlas, page 63). This statue offers an opportunity to spatially challenge this relationship that depicts women as victims and soldiers as saviours. In this relationship, the soldier's body holds a position of power in motion, while the female body remains static, waiting to be rescued by the soldier.



Nicosia Performance

Performance Generator

To challenge this relationship, I altered the parameter of body configuration of the female body utilizing the performance generator. Within the performance I took the place of the female statues in the monument, and I exerted their represented role by depicting them in a dynamic position, allowing movement and thus disrupting the prescribed institutional narrative.

STAGE

Degree of visibility
Less visible — Higly visible

Degree of individuality of collectiveness of each group

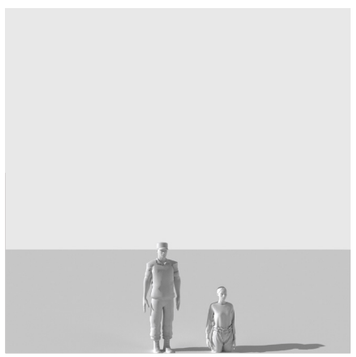
Soldiers
Individual — Collective

Women
Individual — Collective

LIMITATION

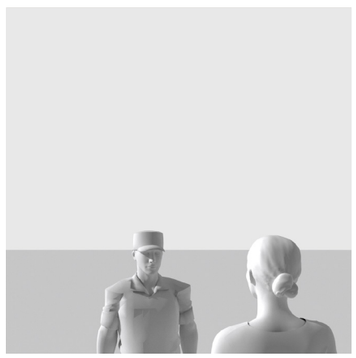
Degree of limitation

static, restricted — moving, autonomous



Position of the female body in relation to the soldier

Degree of hierarchy
lower vertical position — higher vertical position



Movement of the female body

Degree of movement
static — moving

Nicosia Performance

Performance

This performance aims to highlight the fixed role of women as static and helpless, and to empower them. By altering the parameters that construct institutional narratives, the storyboard and the performance in Nicosia assert control over power structures, illustrating new perspectives for navigating and transforming power dynamics.

Fig.332-333
Andria Charilaou
My own performance at the monument of Liberty in Nicosia
May 2023

Fig.334-335
Andria Charilaou
My own performance at the monument of Liberty in Nicosia
May 2023

CONCLUSION

The research conducted in Cyprus using art as a method has uncover a range of nuances within the relationship between the military and women. The analysis of the case study has shed light on the complexity of this relationship, uncovering additional parameters that influence the performative roles and institutionalized relationships.

Relation between stage and performers

An interesting finding is the relation between the stage (referring to the living environment) and the performers (the inhabitants of that specific environment). This was particularly evident during the interviews conducted with women in Pyla. They expressed concerns about visiting Nicosia, that is another highly militarized environment, actively avoiding interactions with the military. This demonstrates how the citizens, seen as performers, are closely intertwined with their familiar daily environment, their "natural stage." Consequently, the military presence within the performer's 'natural stage' often become invisible. Meaning that performers within their natural environments, are often not able to see and acknowledge either the military presence or their own performances.

In contrast, when the performers are positioned in an "unfamiliar territory," such as Pyla residents being in Nicosia, the presence of conflict, military settlements, and soldiers becomes highly visible, impacting their performances. Specifically, as expressed by a few interviews, they feel disturbed by the military presence and strive to avoid engaging in such relationships. Hence, by displacing the performers into an "unfamiliar territory," they become more aware of the performances they enact within their natural environment.

(I also a heightened awareness of the environment I lived in, as I distanced myself from it and experienced life abroad. This realization mirrored a conversation I had during an interview with a young woman in Pyla, where she described experiencing a panic attack while participating in a military celebration in Belgium.)

Relation between performative role and performers ethnicity

Another layer of complexity within the focal relationship is the parameter of ethnicity, which emerged in the context of the case study. Cyprus, having different forms of military has further complicated the relationships. The figure 'x' visually represents Cyprus in three parts—the occupied side, unoccupied side, and buffer zone—communicating this realization.

Drawing from Papastavrou's theory, it highlights how a Greek-Cypriot woman and a Turkish-Cypriot woman perceive the military presence within the same context and period.

Specifically, in the environment of Pyla, where Greek and Turkish Cypriot women coexist, surrounded by various military entities, the women tend to normalize and make their native soldiers invisible and the 'enemy's soldier highly discernible. For instance, Greek Cypriot women tend to overlook the presence of Greek-Cypriot outposts and feel fear from Turkish-Cypriot outposts. Conversely, a Greek-Cypriot outpost may evoke fear in Turkish-Cypriot women, while providing a sense of safety for Greek-Cypriot women. This insight showcases that the same image and body can hold different meanings depending on the performer's ethnicity.

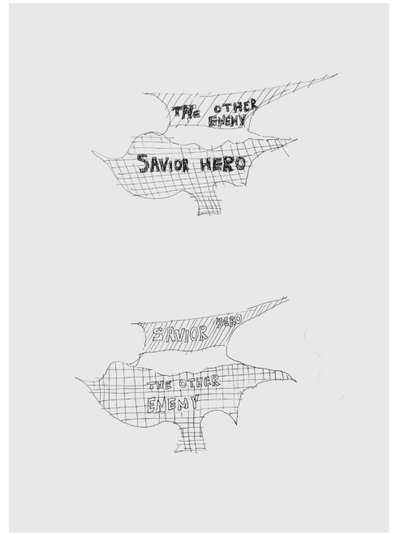


Fig.336
Andria Charilaou
My own sketch analysing the Relation between performative role and performers ethnicity
June 2023

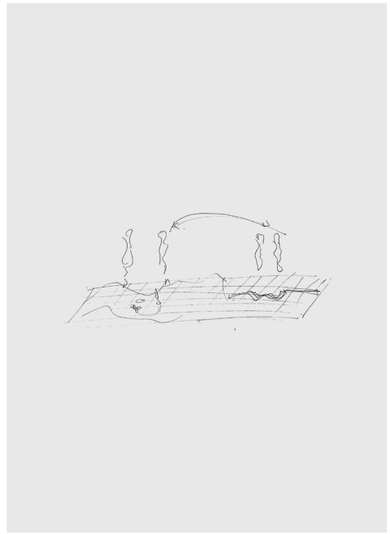


Fig.337
Andria Charilaou
My own sketch analysing the Relation between stage and performers
June 2023

A T L A S
CHAPTER C3

Visual ethnographic project

Structuring a visual ethnographic project

Chapter C.3 focuses on addressing the thesis' main research question of how to make visible and challenge institutional perceptions that feed gender hierarchical structures between the military and women in conflict environments.

The thesis employs the art form of visual ethnography as the appropriate tool to communicate the thesis' findings to a broader audience. The presentation first alludes to the various institutional relationships, then illustrates the spatial patterns and manifestations of each relationship. Lastly, it shows the tools employed in Cyprus (as a case study) to unveil and challenge these relationships and their outcomes. The ultimate goal is to create a presentation that effectively communicates the effects of gender power dynamics perpetuated by the military as an institution in society in a broader audience.

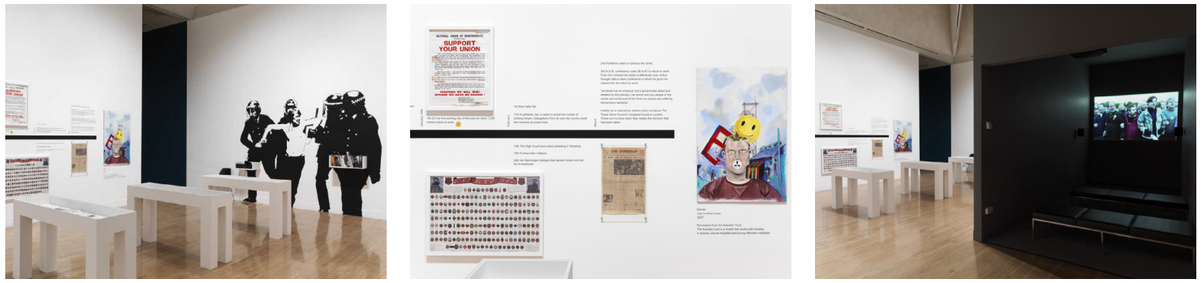


Fig.337
Example of visual ethnography art
Jeremy Deller
The Battle of Orgreave Archive (An Injury to One is an Injury to All)
2001
Image source: Tate, 2023

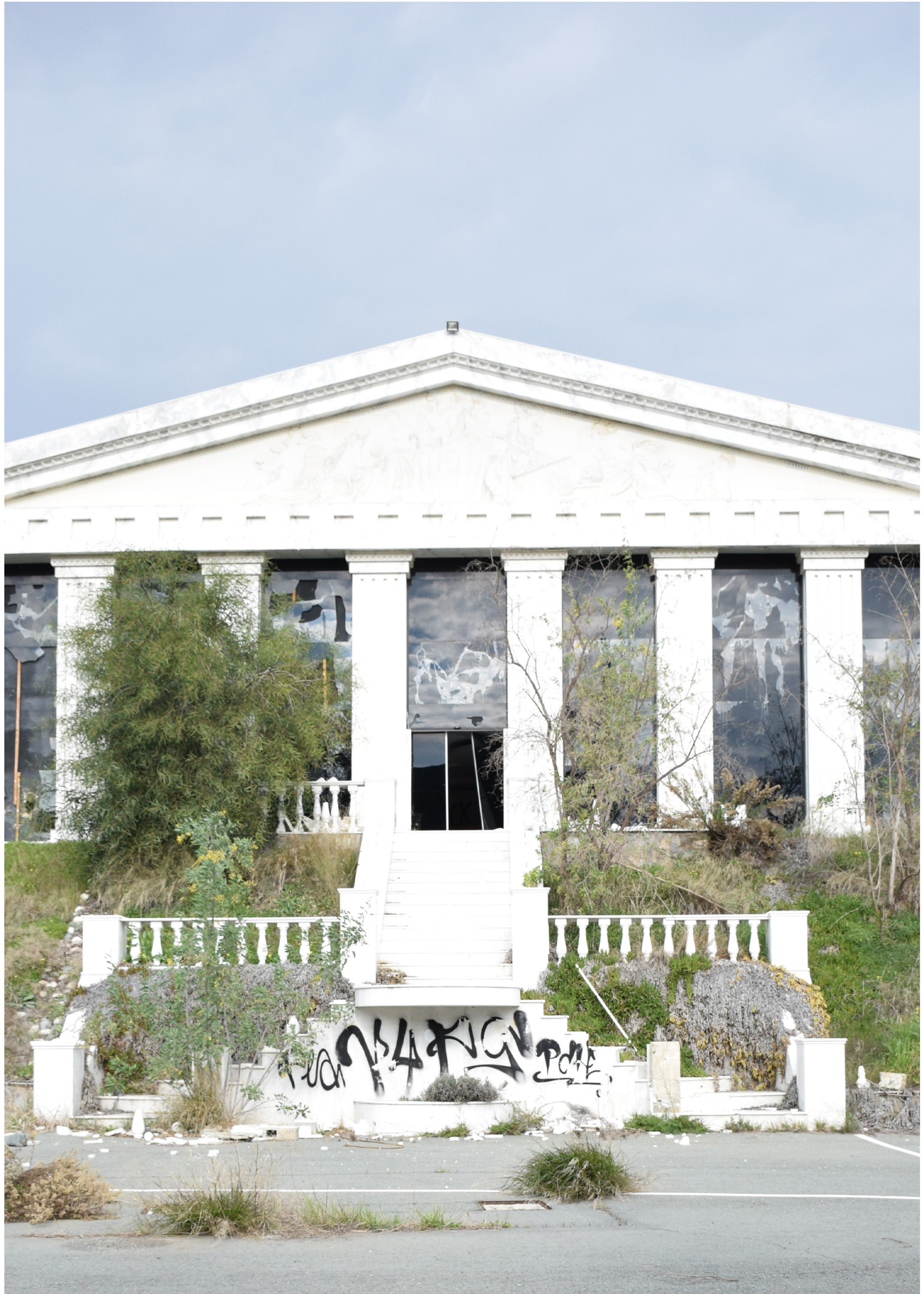
Fig.338
Andria Charilaou
'Temple of Aphrodite' in Limassol, Cyprus
May 2023

Performance at the Temple of Aphrodite

The research utilizes visual ethnography as a method to demonstrate the findings on the relationship of focus, specifically utilizing the performance method. The purpose is twofold: to visually illustrate and unveil different institutional relationships, and to challenge actively and spatially one of the identified relationships within the same stage.

To accomplish this, it selects a private stage allowing for non-institutional relationships between the two groups. The chosen location is the former fkk sauna club named "the Temple of Aphrodite" situated next to a military base, which was also used as a symbol in performance mapping. The juxtaposition of the "temple of Aphrodite" and the military base enables a meeting point between the contrasting relationships of violence and pleasure, forming a space that was often used to offer comfort to the soldiers.

Today, the temple stands abandoned and hidden, offering a perfect space to enact performances.



FKK SAUNA CLUB
Temple of Aphrodite
we are open from 8 pm till 4 am

Performance

Challenge stage in relation to performances

Performance Generator: challenging stage

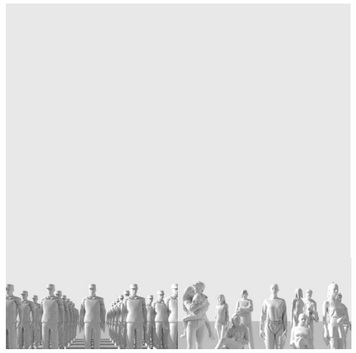
The initial performance conducted within the temple of Aphrodite examines the body configuration between the two groups within various institutional relationships. These performances are disconnected from their 'natural stage', highlighting the absurdity of performing unexpected roles on unconventional stages, drawing inspiration from Erro's work "American Interior" (Erro).

These performances, serve as means to criticize gendered performativity of the focal groups within subtle and normalized institutional relationships that penetrate everyday life, such as "surveillance and control", "environmental sexual harassment", "need for protection", and "loving the soldiers". Examining these relationships side by side, the aim is to expose the limitations imposed to the female body due to the excessive power assigned to the soldier's body.

During the P5 presentation, these performances are employed to visually convey the bodily configurations inherent in the various relationships that have been revealed.

STAGE

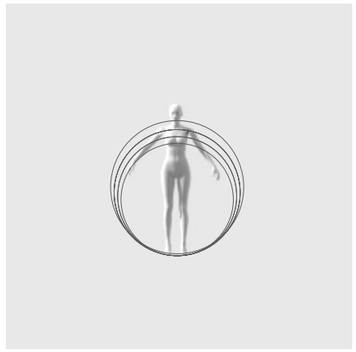
Degree of visibility
Less visible — Higly visible



Degree of individuality of collectiveness of each group

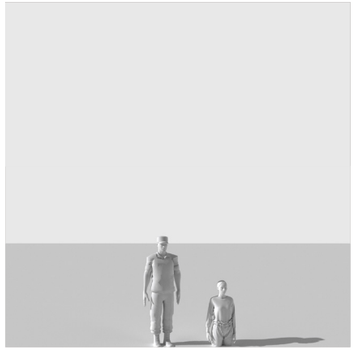
Soldiers
Individual — Collective

Women
Individual — Collective



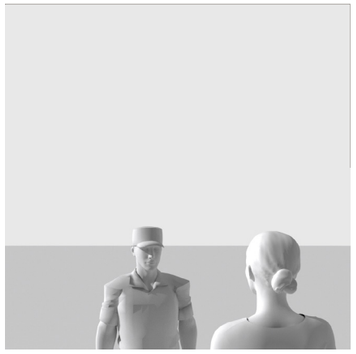
LIMITATION

Degree of limitation
static, restricted — moving, autonomous



Position of the female body in relation to the soldier

Degree of hierarchy
lower vertical position — higher vertical position



Movement of the female body

Degree of movement
static — moving

Performance: Needing protection and to be saved by the soldiers

Female body role: Victim
Soldier's body role: Savior

Fig.332
(page 318-319)
Andria Charilaou
My own performance at the monument of Liberty in Nicosia
May 2023

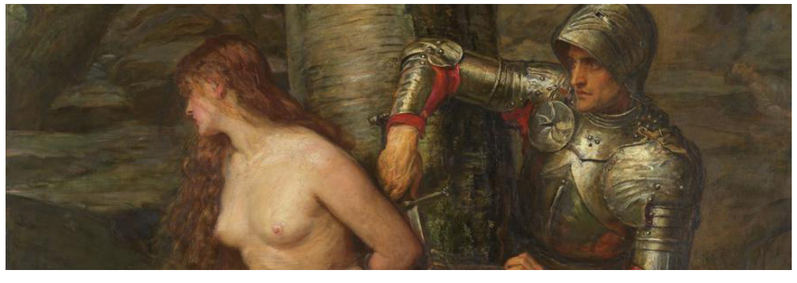


Fig.138
(Atlas' page 108)
Sir John Everett Millais
The Knight Errant
1870
Image source: Tate,2023

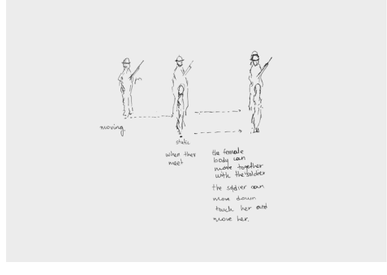
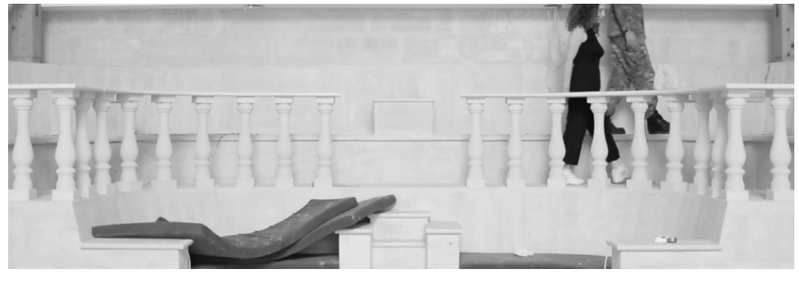


Fig.340
Andria Charilaou
My own sketch illustrating the body configuration of the body of the soldier and the female body within the relationship of "Needing protection nd to be saved by the soldiers", in which the female body is static waiting for the soldier to move her.
May 2023



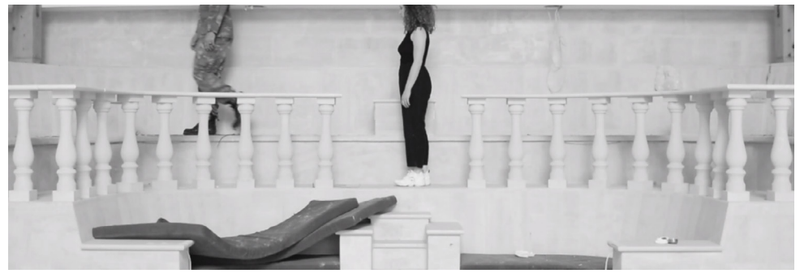


Fig.341-343
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship "Needing protection nd to be saved by the soldiers"
May 2023

Performance: Loving the soldiers

Female body role: Trophy
Soldier's body role: Hero-Warrior

Fig.162
(Atlas' page 116)
monument
Liberty monument in Nicosia
2022
Image source: www.lookphotos.com

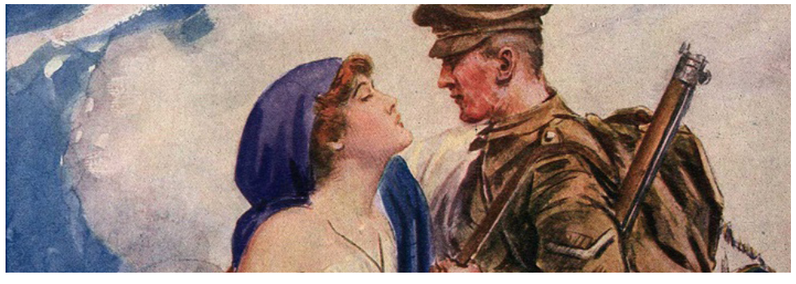


Fig.161
(Atlas' page 116)
War poster
Joseph Simpson, restored by Adam Cuerden
Your motherland will never forget
World War I
Image source: British Library

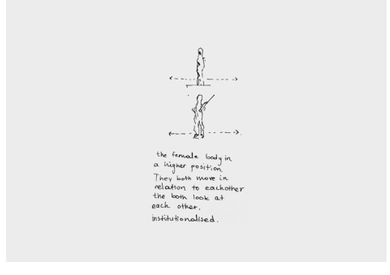


Fig.344
Andria Charilaou
My own sketch illustrating the body configuration of the body of the soldier and the female body within the relationship of "Loving the soldiers", in which the female body in a higher vertical relation that the soldier and their both moving attached to each other.
May 2023

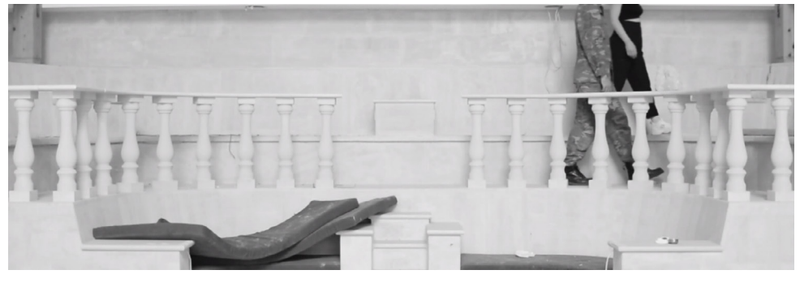


Fig.345-347
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship "Loving the soldiers"
May 2023

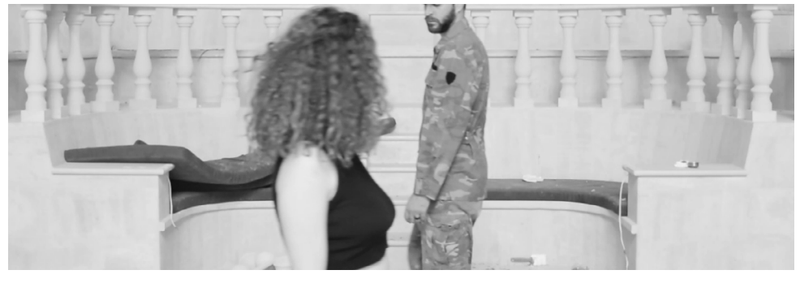
Performance: Offering leisure driven relations to the soldiers

Female body role: Comfort woman
Soldier's body role: Client

Fig.204
(Atlas' page 133)
Stanley Kubrick
Full Metal Jacket
1987

Fig. 202
(Atlas' page 132)
Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com

Fig.348
Andria Charilaou
My own sketch illustrating the body configuration of the body of the soldier and the female body within the relationship of "Offering leisure driven relations", in which both bodies are moving in relations to each other.
May 2023



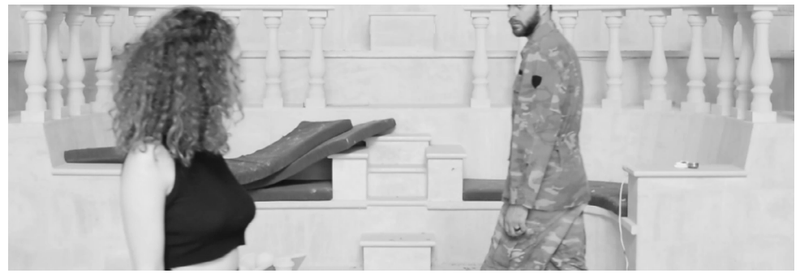


Fig.349-351
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship "Offering leisure driven relations to the soldiers"
May 2023

Performance: Experiencing environmental sexual harassment

Female body role: Sexual object
Soldier's body role: Enemy

Fig. 107
(Atlas' page 96)
Film
Richard Brooks
Take the High Ground!
1953

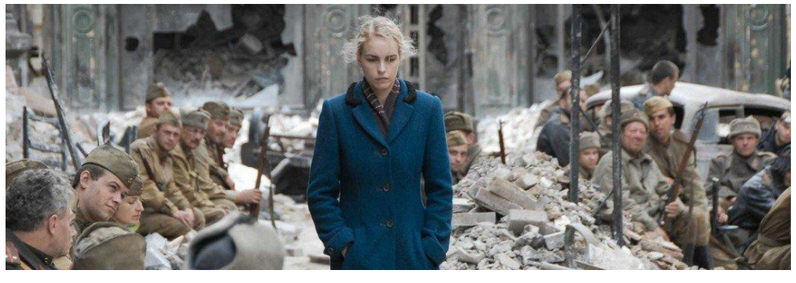


Fig. 108
(Atlas' page 96)
Film
Director: Max Färberböck
A Woman in Berlin
2008

Fig.352
Andria Charilaou
My own sketch illustrating the body configuration of the body of the soldier and the female body within the relationship of "Experiencing environmental sexual harassment ", in which the female body is static while the soldier moves surrounding her
May 2023

Fig.353-355
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship "Experiencing environmental sexual harassment"
May 2023

Performance B

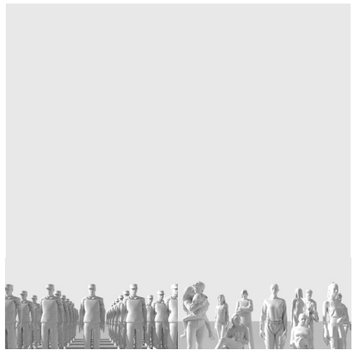
Challenge gender roles

Performance Generator: Altering the degree of the female body limitation and body configuration

The final performance challenges the institutional relationships by switching the roles between the performers in the relationship of "experiencing environmental sexual harassment", as described in both storyboards.
Through this role reversal, the soldier is portrayed as a "sexual object," while the female body possesses the gaze, thereby exerting higher power and limiting the autonomy of the soldier.

STAGE

Degree of visibility
Less visible — Higly visible



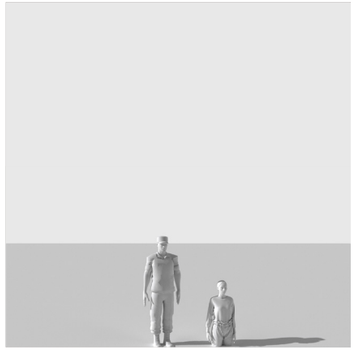
Degree of individuality of collectiveness of each group

Soldiers
Individual — Collective

Women
Individual — Collective

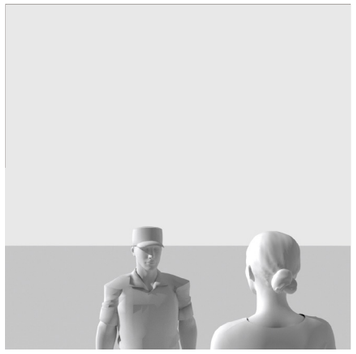
LIMITATION

Degree of limitation
static, restricted — moving, autonomous



Position of the female body in relation to the soldier

Degree of hierarchy
lower vertical position — higher vertical position



Movement of the female body

Degree of movement
static — moving

Relationship of
“Experiencing environmental sexual harassment”

The soldier as the observer and female body as the sexual object

The female body appropriating the gaze

Fig.356-358
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship “Experiencing environmental sexual harassment”
May 2023

Fig.359-361
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship “Experiencing environmental sexual harassment”, reversing the roles and movement between the bodies
May 2023

Relationship of
“Experiencing environmental sexual harassment”

The soldier as the observer and female body as the sexual object

The female body appropriating the gaze

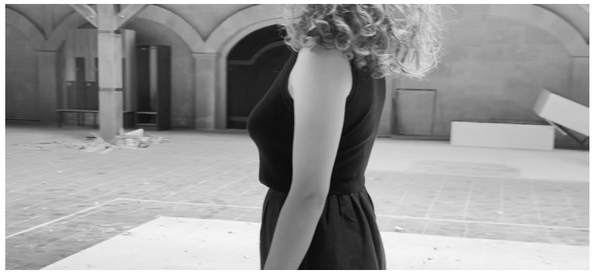


Fig.362-364
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship “Experiencing environmental sexual harassment”
May 2023

Fig.365-367
Andria Charilaou
My own performance with a soldier at the Temple of Aphrodite, performing the relationship “Experiencing environmental sexual harassment”, reversing the roles and movement between the bodies
May 2023

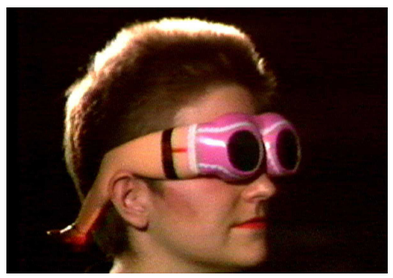
This performance draws inspiration from Elena's performance 'Wish' (Antoniou, 2021), in which women appropriate the act of gazing towards the audience, as well as the film 'A Girl Walks Home Alone at Night' (Amirpour, 2014), wherein the female protagonist imitates the body configuration of the male body and the 'American Romance' (Yonemoto, 1982).
It is important to emphasize that the stage's privacy and 'the specific circumstances allowed for the subversion of roles, ascribing to the female body a position of greater power than the soldier. These instances are exceptional, highlighting the rarity and absurdity of situations where women are able to mimic such a relationship.
Concluding, this performance provides a critical exploration of the power dynamics inherent in institutional relationships, challenging established norms and narratives by depicting moments where the female body assumes a position of authority.

Female body appropriating the 'male-gaze'

Fig.368
(tragicomic genre-absurd aspect)
Amirpour
A Girl Walks Home Alone at Night
Bruce Yonemoto, Norman Yonemoto
2014

Female body appropriating the 'male-gaze'

Fig.247
(page 255)
(tragicomic genre-absurd aspect)
An American Romance
Bruce Yonemoto, Norman Yonemoto
1982
Image source: Moma



Female body appropriating the 'male-gaze'

Fig. 369
Elena Antoniou
'Wish'
2021
Image source: http://elenantoniou.art/wish/

A T L A S

BODIES OF ANTITHESIS

04/ Conclusion

4 CONCLUSION

4.a	Conclusion	354-359
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Conclusion

Visual ethnography:
The utilization of visual ethnography as a critical methodology has been instrumental in unveiling and documenting the institutionalized gender hierarchical relations between the military and women in conflict environments. This methodology employs art as a tool to showcase the research's insights, combining documentary and experimental personal methods.

Institutional relationships between military and women:
The research findings have exposed the intricate web of translations that construct the institutionalized relationship of focus. These translations are far from static; they assign specific roles to the female body, reinforcing and perpetuating oppressive perspectives and norms.

Spatial manifestation of the focal relationship of research:
These relations are particularly evident during periods of war but continue to persist in periods of "conflict in limbo". Particularly, the research has revealed the intricate ways in which these relations find expression in the spatial context. For instance, the role of nurse transitions from healer to mere carrier of war heroes during parades, while the military presence in urban spaces, memorial sites, and symbolic representations continuously reinforces gendered roles. An example is the soldiers' portrayal as heroic saviors and women's depiction as trophies and victims, perpetuating feelings of dependence and the need for protection. Additionally, the thesis delves into less visible spatial translations, exemplified by the institutional relationship of 'environmental sexual harassment' of soldiers towards women. It is evident that the military strategically exploits these roles to bolster its significance and dominance, through their production and reproduction utilizing spatial and societal practices such as the ones mentioned. The repetitive and systematic implementation of these institutional roles, through these practices, has deeply ingrained and normalized them within society.

Personalized approach during the research:
A distinctive contribution of this research is the personalized approach taken, where being the researcher I used my own sketches, visual illustrations, and performances in which I have utilized my own body as a woman who grew up in a militarized and conflicted environment. This personal translation of the initial documentary research methods, such as theoretical research and art and archival analysis, has brought forth

Fig. 243
Theodoros Vryzakis
Grateful Hellas
1858
Image source: https://www.flickr.com/photos/tele-max/3304728674

Fig. 371-373
Greece's minister of National Defence photographed infront of the Vryzakis' painting (depicting women as trophies)
2022
Imager source: Ministry of National Defence(-MOD) https://www.mod.mil.gr/en/

unique insights.

Cyprus as a case study:
The research focuses on Cyprus, spatializing its theoretical basis. Two highly militarized locations with the presence of different military forces were chosen as sites of analysis. These sites, informed by the identified institutional relationships, have provided nuanced translations, and revealed previously unaddressed parameters. For instance, the impact of ethnicity on the experiences of women towards the different forms of military and the impact of the strong connection between the inhabitant's "natural environment" and performative role. These relations manifest spatially, in the ways that spaces are attributed with symbolic meanings that affect the navigation and performativity of different bodies based on their gender.

Employment of the tools uncovered to dismantle gender hierarchical structures:
Recognizing the criticality of this knowledge, it is crucial to challenge and disrupt the power structures establishing gender hierarchical relations. The tools employed in this research unveil and highlight the stories and experiences of women in conflict militarized environments, revealing nuances within gender hierarchical structures. By incorporating personal perspectives and grounding them in academic frameworks, these tools offer opportunities to challenge gender power structures oppressing women.
The introduction of visual methods which look at this relationship through a different analytical lens, the research challenges the institutionalized gender relationships between the military and women and whittles away at some of the predominant gender institutional roles, commonly encountered in visual representations. By effectively communicating its research findings, the aim is to empower individuals, especially women. However, I acknowledge the limitations of the research, and recognize that within its scope, it is only possible to have a small impact on the way society views these relationships, therefore I seek to contribute to the ongoing efforts aimed at disrupting and dismantling dominant oppressive structures and narratives, warranting further research on the topic.

Role of urbanist:
Urbanists play a pivotal role in unraveling and addressing systemic inequities within the built environment and communicating their findings to a broader audience. The thesis aims to unveil gender power structures in space and showcase the methods and tools utilized to communicate complex and gender-sensitive issues, working towards more inclusive and just societies.

Fig. 375
Zoom-in into Fig. 175

Fig. 175
(Atlas' page 121)
Unknown
Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retreived the online website of Ministry of Defence.
Nicosia
2023
Image source: Cyprus Ministry of Defence

Fig. 374
(Atlas' page 119)
Unknown
"Mothers and other relatives of the missing persons of Cyprus are the most tragic victims of all"
1974
Image source: http://kypros.org/Occupied_Cyprus/cyprus1974/missings.htm

Unveiled performative roles of the female body in relaiton to the soldiers

WANTED

ENEMY

WANTED

HUNTING TROPHY

WANTED

SEXUAL OBJECT

WANTED

DISOBEDIENT

WANTED

THE OTHER

WANTED

VICTIM

WANTED

DEPENDENT

WANTED

TROPHY

WANTED

MOIROLOGIST

WANTED

SUPPORTER

WANTED

NURSE

WANTED

STAND-IN

WANTED

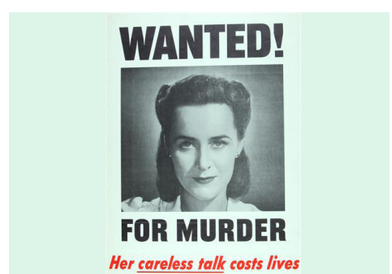
COMFORT WOMAN

WANTED

CO-FIGHTER

Fig. 376
Andria Charilaou
Unveiled performative roles of the female body in relaiton to the soldiers
2023

Influenced from:
War propaganda
Fig. 74
(Atlas' page 87)



Influenced from:
Socially engaged practice
Fig.194
(Atla's page 131)

Reflection

Societal Relevance
The thesis focuses on the institutional relationships between military and women in forming gender power relations within conflict environments. This is a crucial issue as there are many ongoing conflicts in which the military is often associated with hypermasculinity and brutality. In contrast, when the military is diverse and promotes inclusivity, it is often characterized as weak, emasculated or 'feminine' (O'Brien, 2022). These perceptions not only affect those on the battlefield but also have a broader impact on society, particularly on women. It is important to uncover these institutionalized perceptions of gender within conflict and militarized environments and challenge the hierarchical structures they reinforce, in order to contribute to the discourse of the impact that militarism has in society.

Linear Scientific Relevance
The thesis uses art as a tool to investigate, unveil and challenge the complex relations between gender institutional perceptions and their manifestation in space. Specifically, by utilizing a procedural scope, the study will reveal the ways in which institutional perspectives shape spatial body performances and how these perspectives and spatial performances influence the urban fabric. Furthermore, by taking an experimental approach, the thesis demonstrates the potential of art as a valuable method for investigating complex issues. The thesis' findings contribute to a deeper understanding of the relationships that research and also the potential for art as a method to be applied in other research studies.

Relation between the thesis' topic and the topic of the studio Planning Complex Cities
The thesis' topic aligns with the Planning Complex Cities studio's focus on research-based projects linking together institutional and spatial analysis. Specifically, the thesis examines the institutional causes and drivers of the spatial manifestations of gender inequity, focusing on informal institutions, invisible power distributions, and ideologies. The thesis examines how these factors shape the institutionalized gender hierarchical relations between the military and women in conflict environments and how these relations are expressed in space. Additionally, the thesis explores the role of institutions in urbanism by analysing their influence on forming gender power structures in society and space. The thesis eventually concludes with recommendations for institutional change to improve socio-spatial equity aiming to contribute to ongoing efforts to disrupt oppressive structures and promote social justice, in line with the studio's normative values.

Relation between the thesis' topic and the master track of urbanism
The thesis aligns with the master's approach of exploring critical questions of urbanism with sensitivity to local conditions and cultures, as it examines the impact of institutionalized gender power relations on the spatial dynamics of urban environments in conflict situations with a focus on women. The research aims to understand how these relations are expressed in space, and how they can be challenged using appropriate tools and case studies. By examining these issues, the thesis contributes to the department's goal of advancing knowledge of sustainable and fair urban development and of understanding the relationship between the built environment and the wellbeing of citizens.

Reflection on Thesis' Research Methodologies:
To delve into the complex, sensitive, and intangible topic of the thesis, I used research methods that focus on the human and individual perspective over quantitative analysis. The chosen art methods were considered the most suitable for the research.

First, the creation of the image archive involved extensive time investment and research in different media and was a parallel process with the theoretical research, in which the archive was updating the research and vice versa. The Images that I collected, proved to be extremely powerful communicators, visually manifesting institutional relationships.

Semi-structured interviews served as a triangulation method in conjunction with the image archive. They enabled me to test the expression of each relationship in Cyprus and explore any undiscovered relationships and thus validating the findings from the archive analysis. The interviews also facilitated the examination of different translations of the same relationship and revealed the interconnections between relationships. During the interviews conducted, several ethical considerations and insightful observations emerged. Greek and Turkish Cypriot women living in Cyprus often normalized the experiences of living in militarized environments, stating that they do not notice the military presence anymore. Notably, women who have experienced war (1974) tended to speak about and treat the soldiers with heightened respect and care. The interviews also highlighted the role of ethnicity, specifically my ethnicity as a Greek Cypriot woman, with Greek Cypriots openly discussing the Turkish military, while Turkish Cypriots maintained a neutral opinion without criticizing any military forces. Additionally, the sensitivity of the location, particularly in Pyla, added a layer of complexity as the constant coming of visitors for peacekeeping activities and documentations of the village led to weariness and suspicion. In addition, due to lack of time, I couldn't spend a lot of time with the interviewee and because the sensitivity of the topic a lot of women might not feel comfortable in communicating with me heavy loaded experiences. Furthermore, the time constraints prevented me from having extended conversations with the interviewees, which, coupled with the sensitive nature of the topic, made it more challenging for women to feel comfortable sharing their emotionally charged experiences in relation to the military with me.
A very interesting revelation emerged from women in Pyla, who expressed concerns about visiting Nicosia, another highly militarized environment, actively avoiding such environments. This demonstrated the citizens connection to their living daily space, (the connection between the performer and stage), where soldiers become invisible in their familiar daily environment but highly visible in an unfamiliar setting. I would like to explore more this topic at the conclusion of my thesis. (I also a heightened awareness of the environment I lived in, as I distanced myself from it and experienced life abroad. This realization mirrored a conversation I had during an interview with a young woman in Pyla, where she described experiencing a panic attack while participating in a military celebration in Belgium.)

The use of storyboards allowed for the examination of consequences from one relationship to another, enabling the sequencing of scenes and relationships. The storyboard based on the stories from the interviews felt more personal, serving as my translation of the interview narratives through my own experiences.

The performances were designed to spatially address the research questions but there where limitations concerning the location and performances. Specifically, performing within the private space of the Temple of Aphrodite proved easier, as there was no audience, allowing me to execute most of the performances. Conversely, filming was prohibited in Pyla village, making it difficult to perform there. Performances that required fewer performers were more feasible, while acting alongside a friend who is a soldier or a statue of a soldier felt more comfortable than engaging with an anonymous soldier, given the restrictions. By performing in Cyprus, I placed my body within the storyboards, I actively moved through the environment, spatially engaging with different relationships. These performances held a literal connection between my body and the thesis research analysis. I became part of the research. I choose to perform the relationships that have become invisible, normalized and part of everyday life, leaving untouched striking performances that carried

heavy emotions.

Overall, for the Methodologies
Studying the different relationships between the military and women through these methods served as a means to remember the relationships I have experienced in my own life. Throughout the project, additional experiences and memories emerged, indicating the effectiveness of the methods in facilitating such recollections. One of the goals of the performances and the thesis is to help the audience remember these relationships and be able to identify them, thereby de-normalizing what society has normalized and understanding the consequences of living in militarized environments. This serves as a step towards creating a more equitable relationship between the two groups of focus.
Experimenting with different methods, in collaboration with my mentors, allowed me to bring my personal perspective and experiences to the forefront, which was a fundamental aim of the thesis and the master. However, due to the novelty of some of these methods, considerable time was spent experimenting, exploring various approaches, and figuring out how to connect the methods and their outcomes.
Through these methodologies, I was able to ground my empirical observations in urban practice and gain a deeper understanding of my experiences, the city, and the island I live in. During an interview with a performance artist, it became apparent that performers and urbanist-architects share similar tasks in designing the space that surrounds them. This realization highlighted the need for urbanists to be more involved in the design and research process, actively contributing to the creation of the environments they work with.

Research in relation to design:
My research had a strong influence on the design put forth in my thesis, and conversely, the design also influenced my research process. It all started with an image trigger portraying the relationship between women and soldiers, specifically five women carrying five disabled men who were heroes from the war in an annual military parade in Cyprus. From there, the thesis underwent a continuous shift, from theoretical research methods to finding evidence in physical spaces using more visual and spatial approaches. This iterative process meant that the discoveries from theory would inform the research in space, and vice versa. Throughout the thesis, I employed these various methods simultaneously, resulting in a non-linear research process that allowed for rich insights and multidimensional understandings.

Transferability
The research initially explores various conflict and militarized environments, making the theoretical basis non-site-specific. While Cyprus was selected as a case study due to its familiarity, the research methodologies employed could be applied to similar environments. Additionally, the methods that the research uses can be applied to different topics that seek to uncover marginalized experiences, challenge dominant narratives, and address taboo issues related to the body and sexuality. However, for topics focusing on individuals and adopting a humanistic approach, it is preferable to work closely with the site of analysis or with individuals familiar with such environments, given the sensitivity of the subject matter.

Ethical Consideration
An important ethical consideration for my thesis is the topic itself, as unveiling and challenging gender hierarchical relations can be difficult due to their intangible and not that invisible nature. Moreover, militarism and the relation that it has with women, especially in conflict environments is a taboo issue in society. Society's perceptions towards the military and the position of women in society have been deeply cultivated by early education, media, and culture making it hard for me to disentangle these layers and start a dialogue. Additionally, my personal position towards the topic should be considered. As it is strongly related to my personal life as I am a woman who grew up in a militarized and conflict environment. Thus, it can be difficult for me to maintain a completely objective perspective. Overall, I am trying to convey the ethical considerations of my research topic, to be aware of my own limitations and bias, and the potential difficulties of the topic, that I might face during the research.

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Appendix

Articles

Articles concerning the Army in Cyprus:
1. https://cyprus-mail.com/2022/02/15/protest-over-gender-discrimination-in-the-army/
2. https://cyprus-mail.com/2023/01/20/nco-accused-of-homophobia-will-see-case-handed-over-to-legal-service/
3. https://cyprus-mail.com/2014/10/04/aphrodites-temple-trial-to-go-ahead-despite-threats-of-revelations/

NCO accused of homophobia will see case handed over to legal service

By Nick Theodoulou · January 20, 2023 · 3 Comments · 168

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Cyprus Featured

Protest over gender discrimination in the army

By Antigoni Pitta · February 15, 2022 · 0 · 1488

SHARE 2

'Aphrodite's Temple' trial to go ahead despite threats of revelations

By FORMER STAFF · October 4, 2014 · 28 · 598

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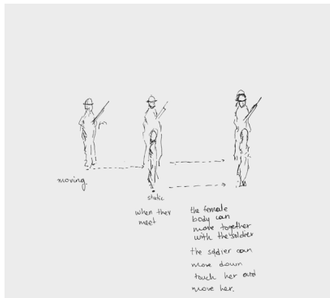
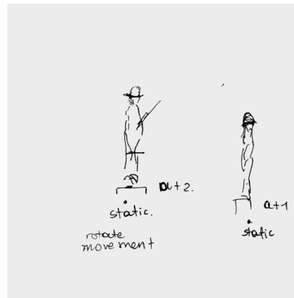
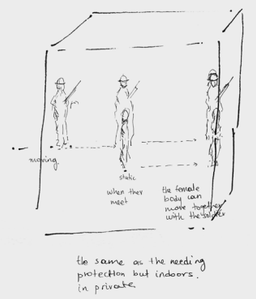
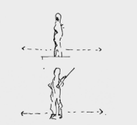
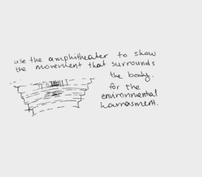






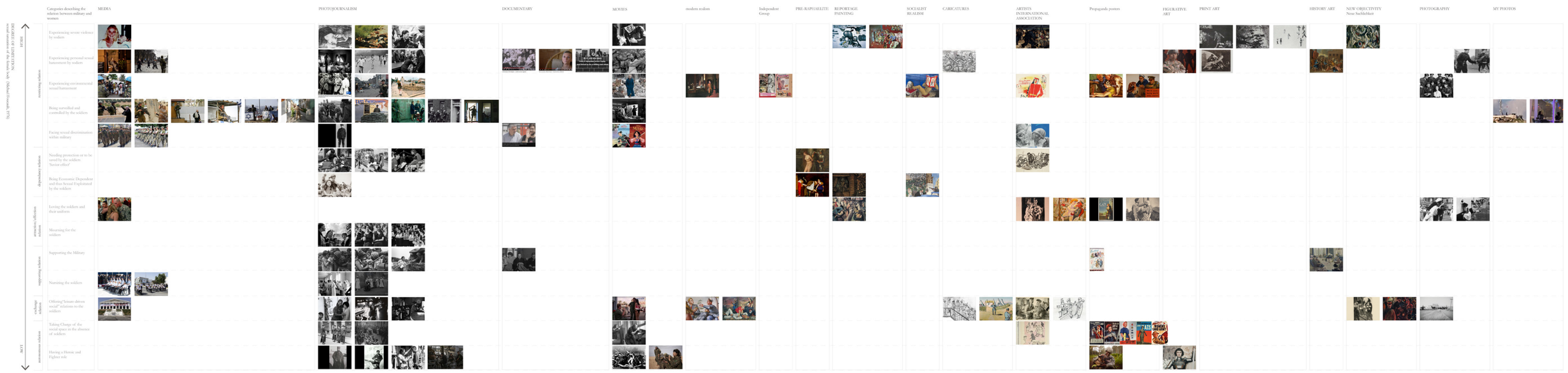


Sketches for the performances for each relationship



Archive

BODY MEANINGS:
CATEGORIES OF RELATIONSHIPS BETWEEN WOMEN AND MILITARY



ARCHIVE

Experimental street posters, 1970s–1980s

Type of relationship. Attending the theatre because one group is on tour

Type of relationship. Attending the theatre because one group is on tour

Type of relationship. Attending the theatre because one group is on tour

Graduation studio

Planning Complex Cities

Faculty of Architecture

and the Built Environment,

TU Delft

TU Delft Department of Architectural Engineering +Technology
BK Bouwkunde

Urbanism