

BODIES OF ANTITHESIS

Gender power relations
in conflict and militarized environments

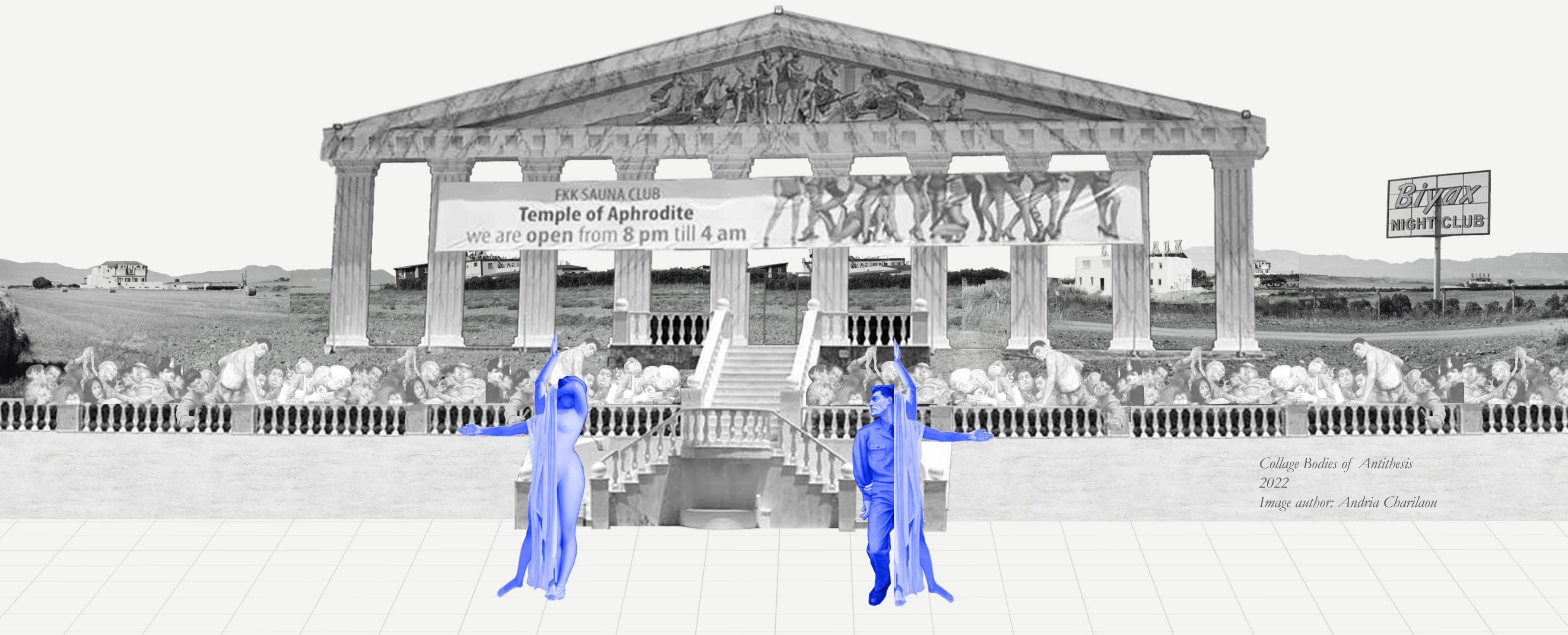


Andria Charilaou

P5 Presentation | June 26th | Studio: Planning Complex Cities



The thesis's purpose is to unveil and challenge institutionalized gender hierarchical relations between the military and women in conflict environments.



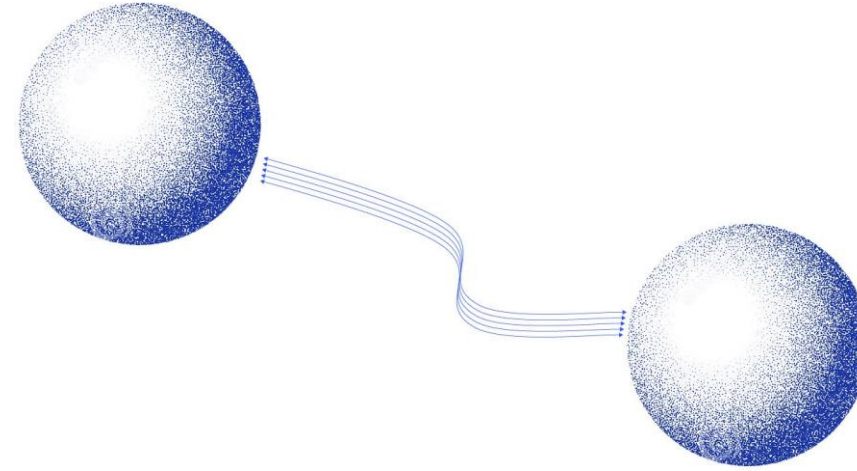
Collage Bodies of Antithesis
2022
Image author: Andria Charilaou

The central argument is that the military nurtures gender power relations

Institutional relationship

Military
(body of the soldier)

Women
(female body)

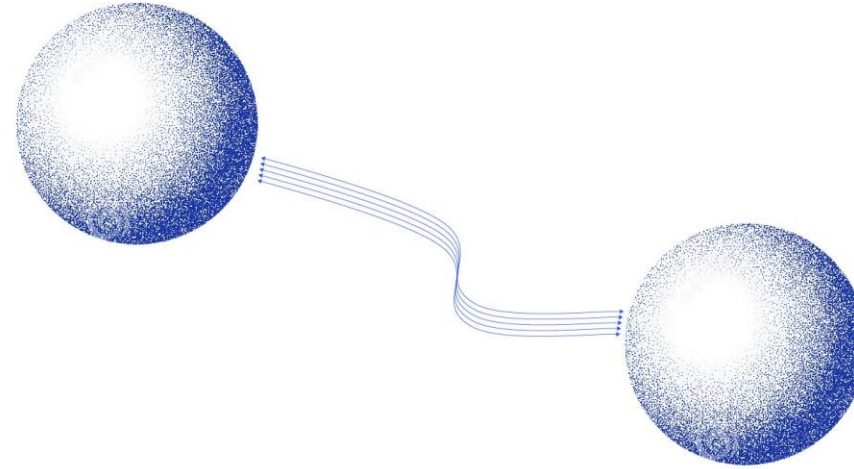


that are manifested in space.

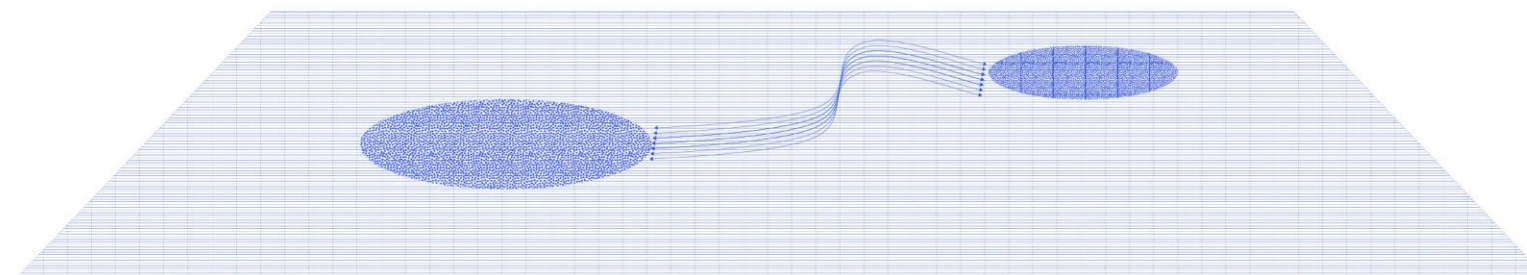
Institutional relationship

Military
(body of the soldier)

Women
(female body)



Spatial translation

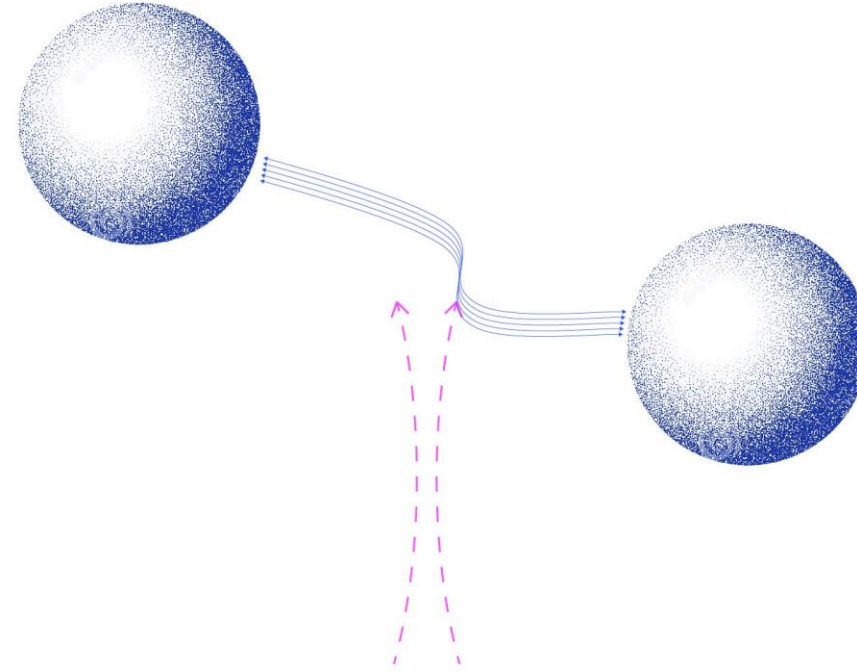


By employing art as a method,

Institutional relationship

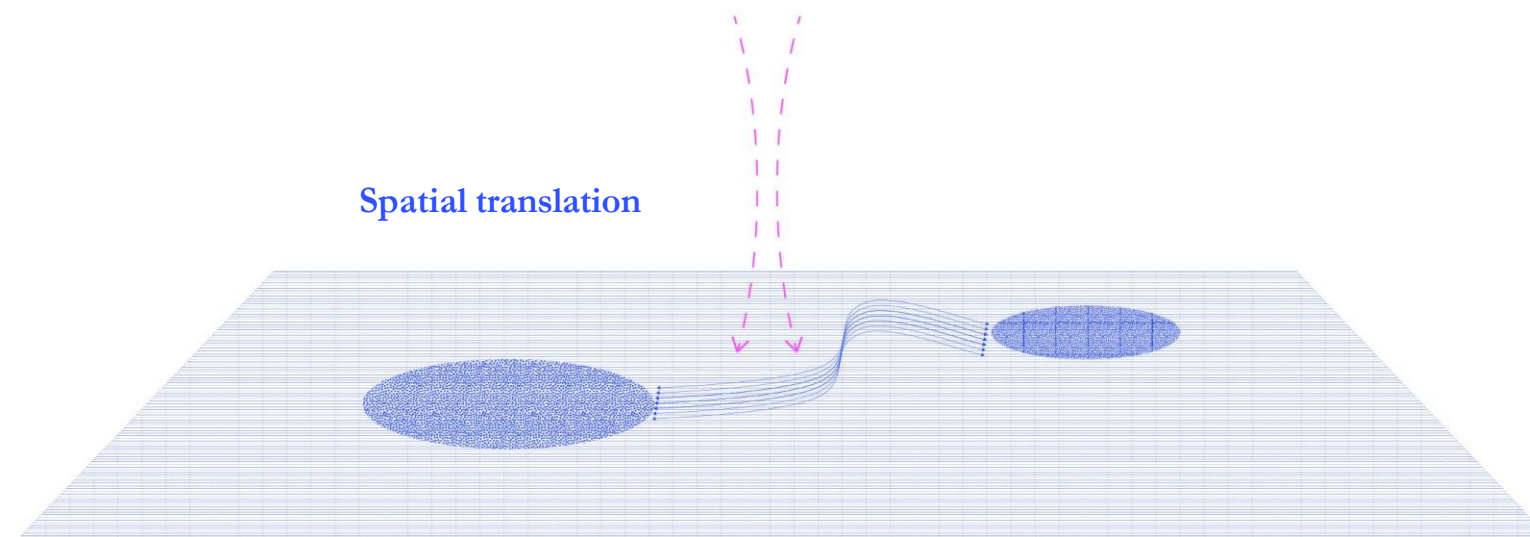
Military
(body of the soldier)

Women
(female body)



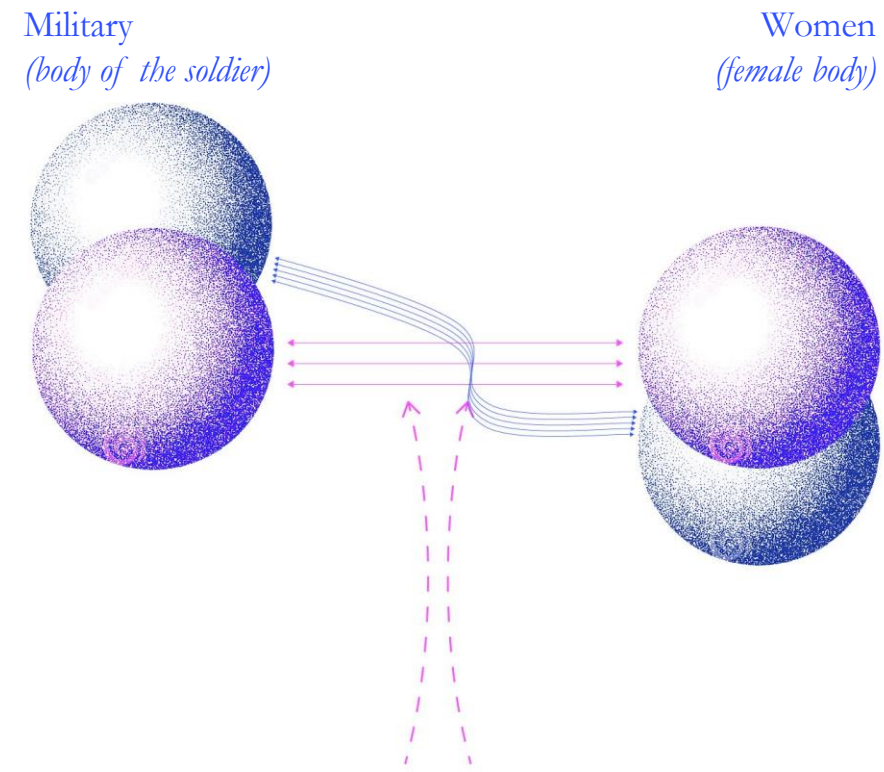
Art as a tool
to unveil and challenge

Spatial translation



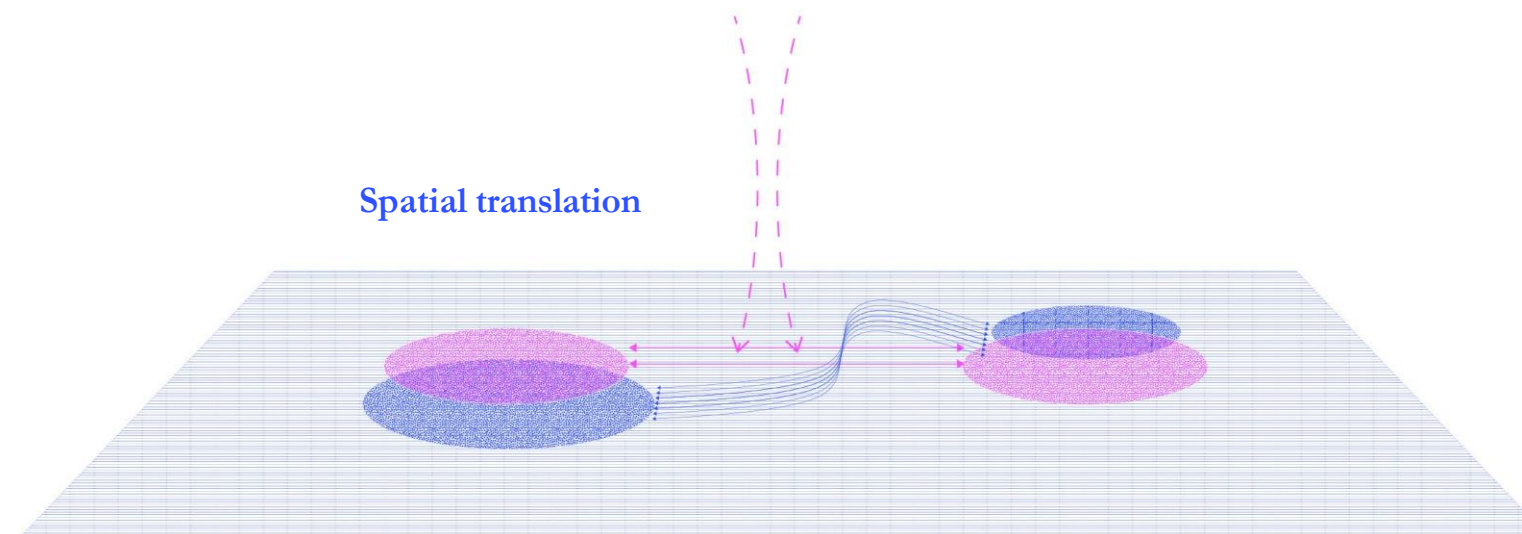
The aim is to work towards a more horizontal relationship between the two groups.

Institutional relationship

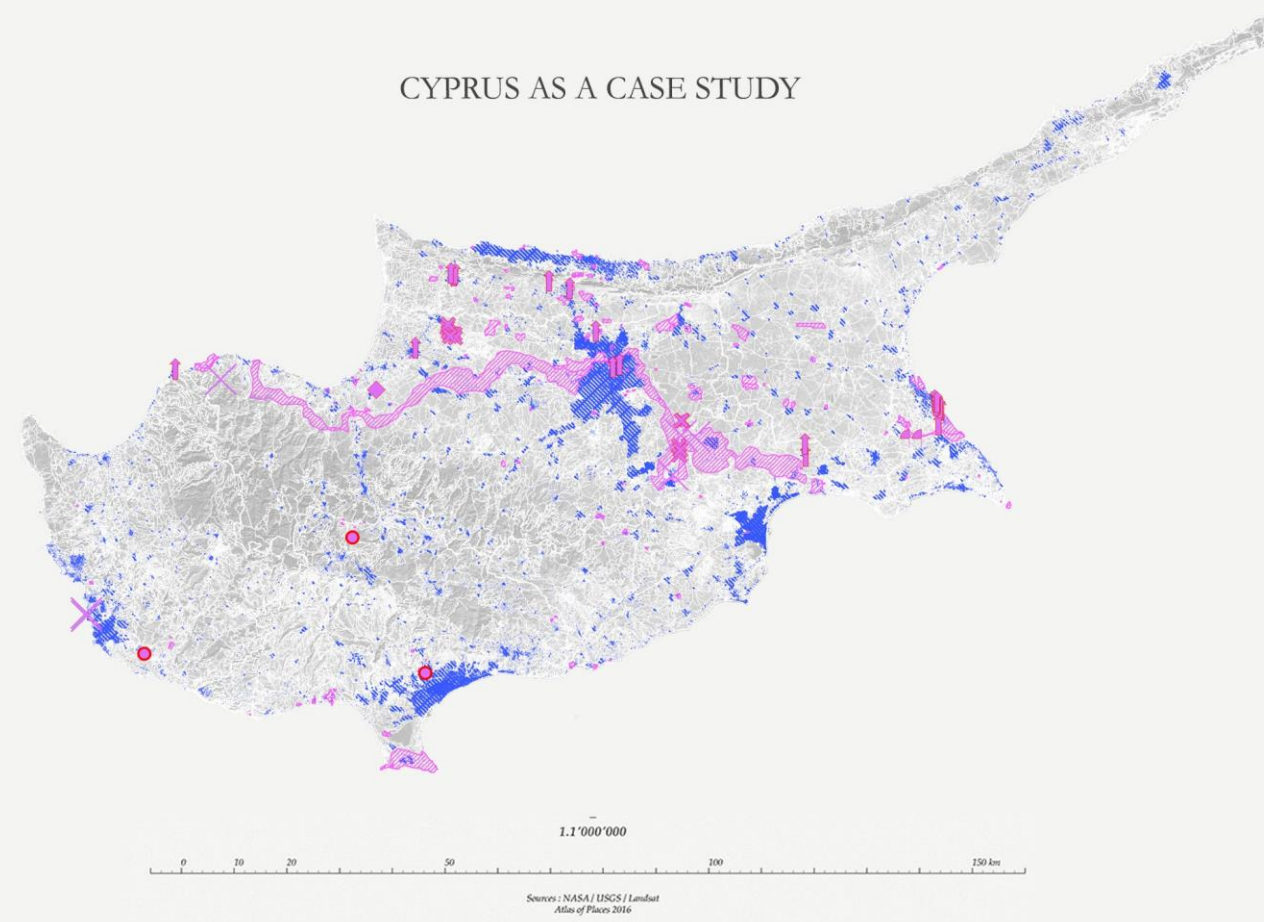


Art as a tool
to unveil and challenge

Spatial translation



CYPRUS AS A CASE STUDY



Problem statement:

In *conflict environments*,
the *military* as an entity with institutional power often feeds *gender power relations*,
reproduces, and institutionalizes gender roles,
forming a *hierarchical relation between the military and women*.

Main Research Question:

How can we *unveil 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:

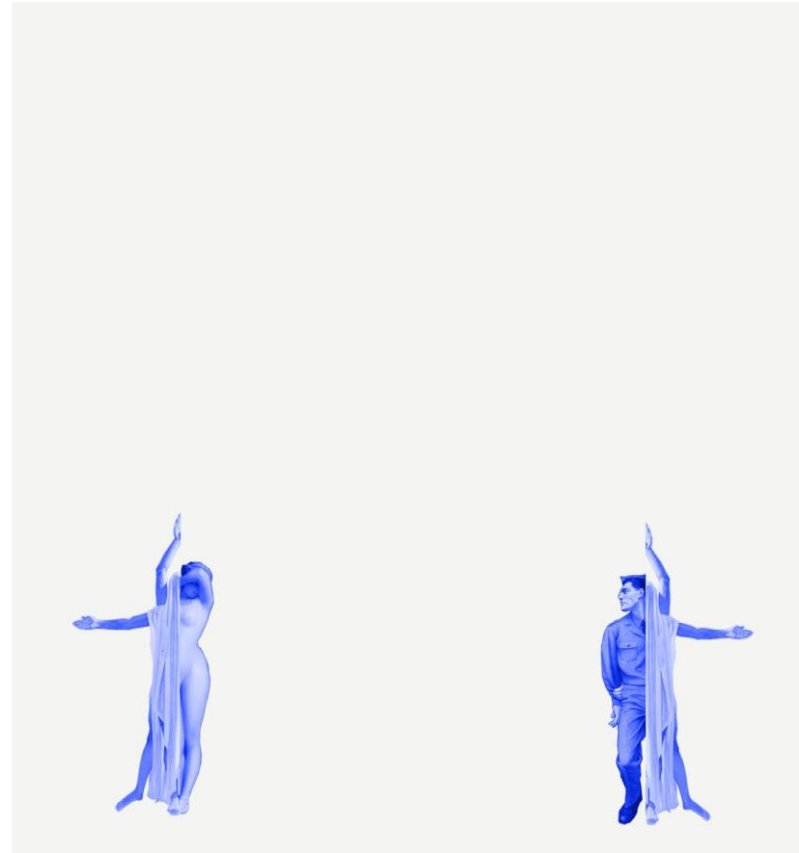
What are the *institutionalized gender hierarchical relations* between the military and women in Cyprus

and how do they find *expression in space*?

Research question 5:

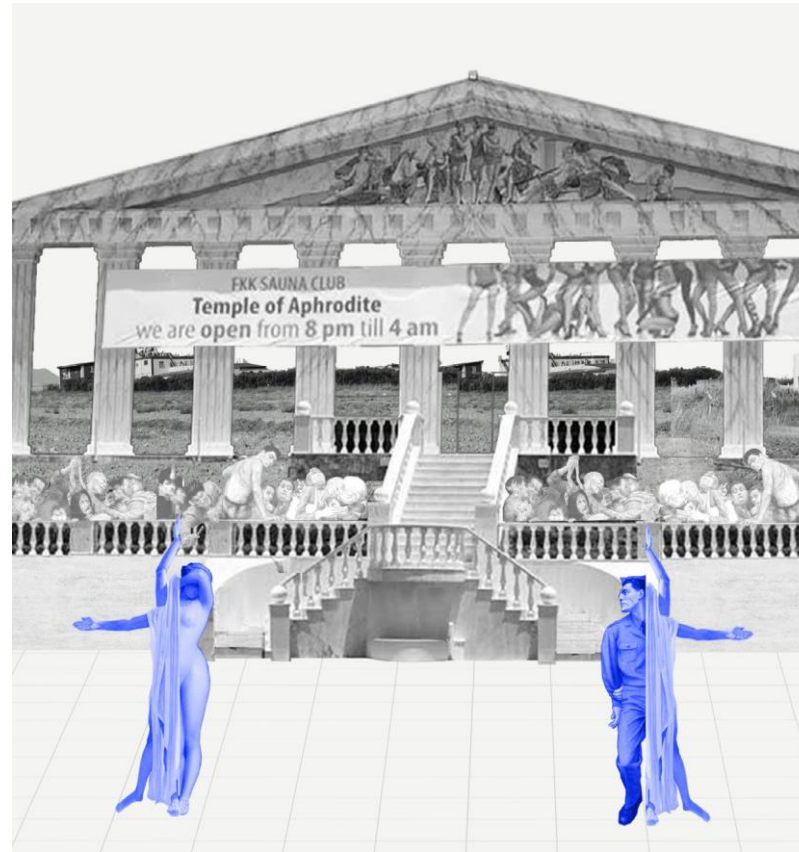
How can the *knowledge* and the *tools*
be used *to challenge* the gender hierarchical relation
between the military and women
in Cyprus?

SECTION 1



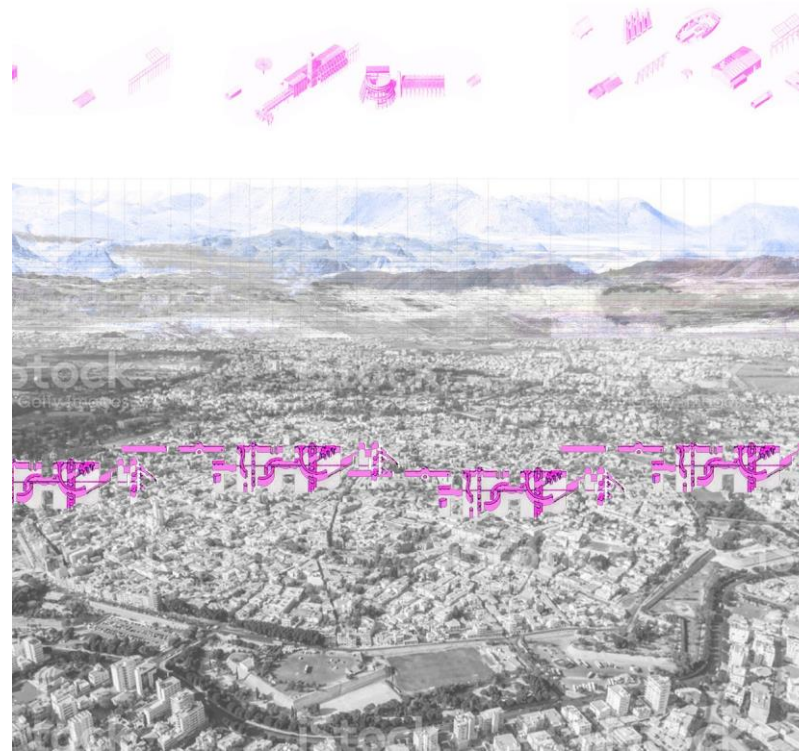
Institutionalised relationships between
military and women

SECTION 2



Spatial manifestation of these relationships

SECTION 3



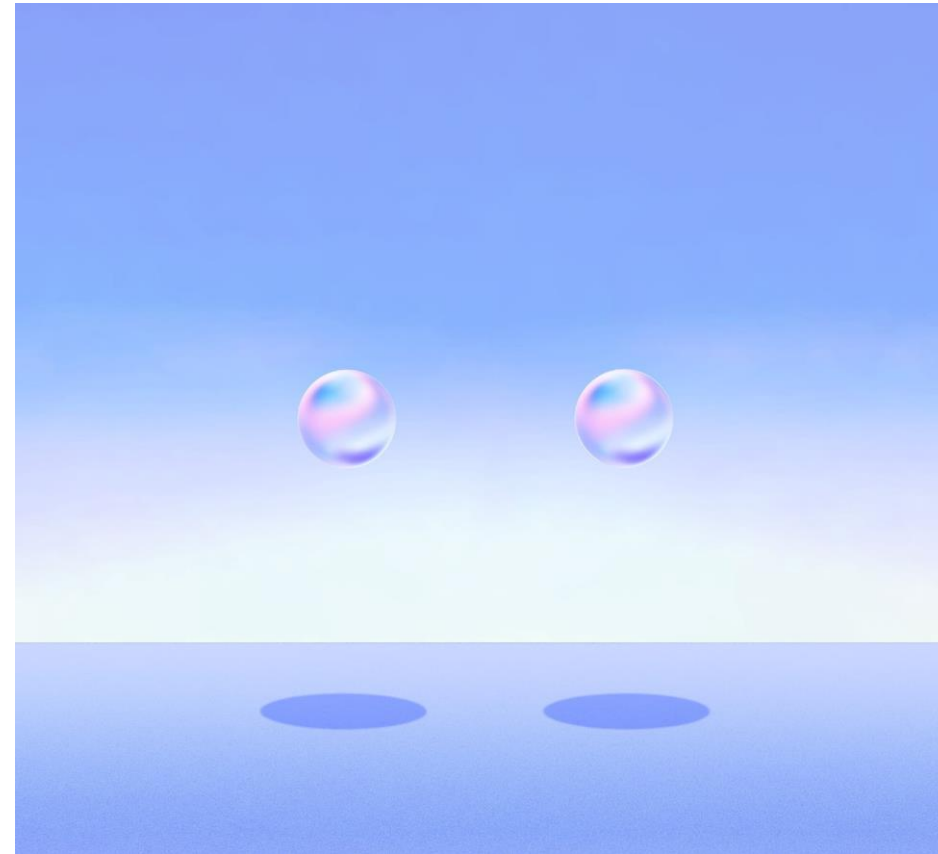
institutionalized relationships in Cyprus

SECTION 4



challenge and unveil institutionalized relationships
in Pyla and Nicosia

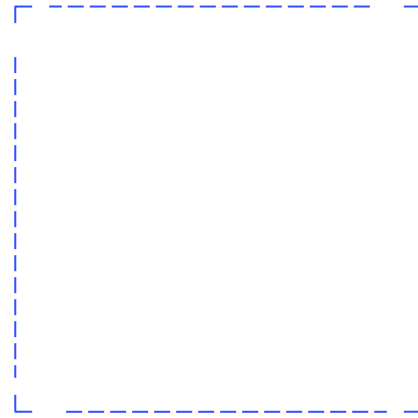
SECTION 5



Conclusions

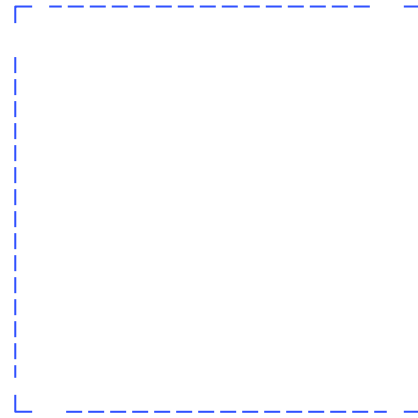
THEORETICAL FRAMEWORK

1. *Conflict environment*

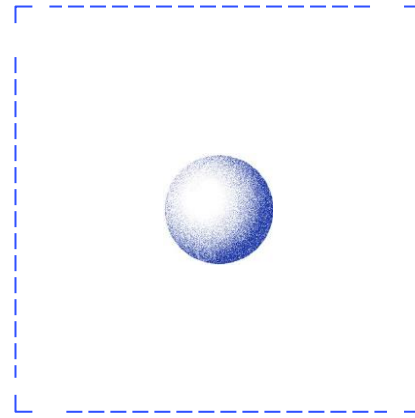


THEORETICAL FRAMEWORK

1. Conflict environment

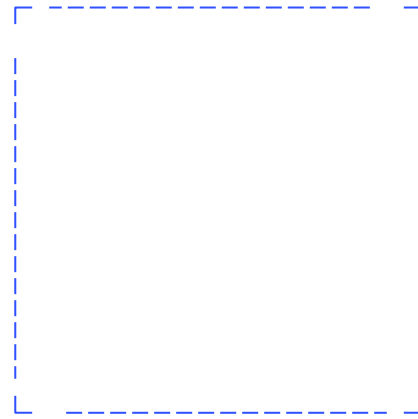


2. Military within a conflict environment

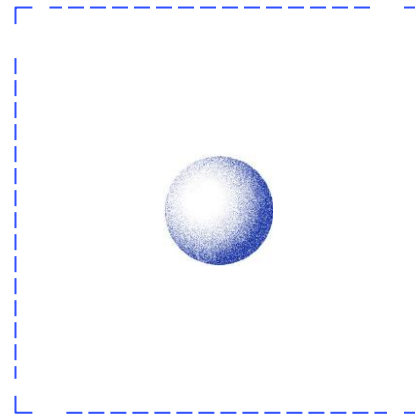


THEORETICAL FRAMEWORK

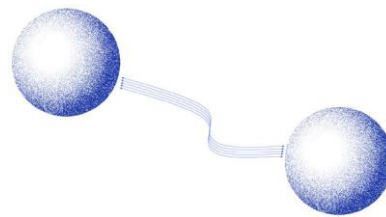
1. *Conflict environment*



2. *Military within a conflict environment*

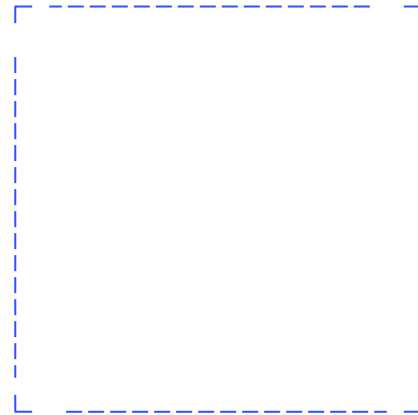


3. *Gender performativity*

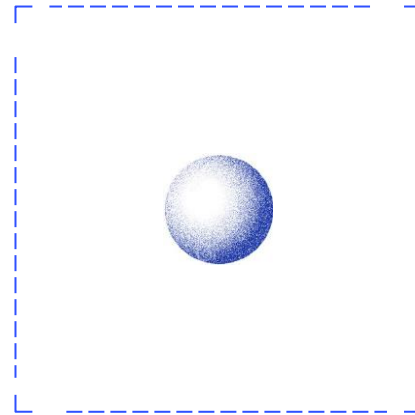


THEORETICAL FRAMEWORK

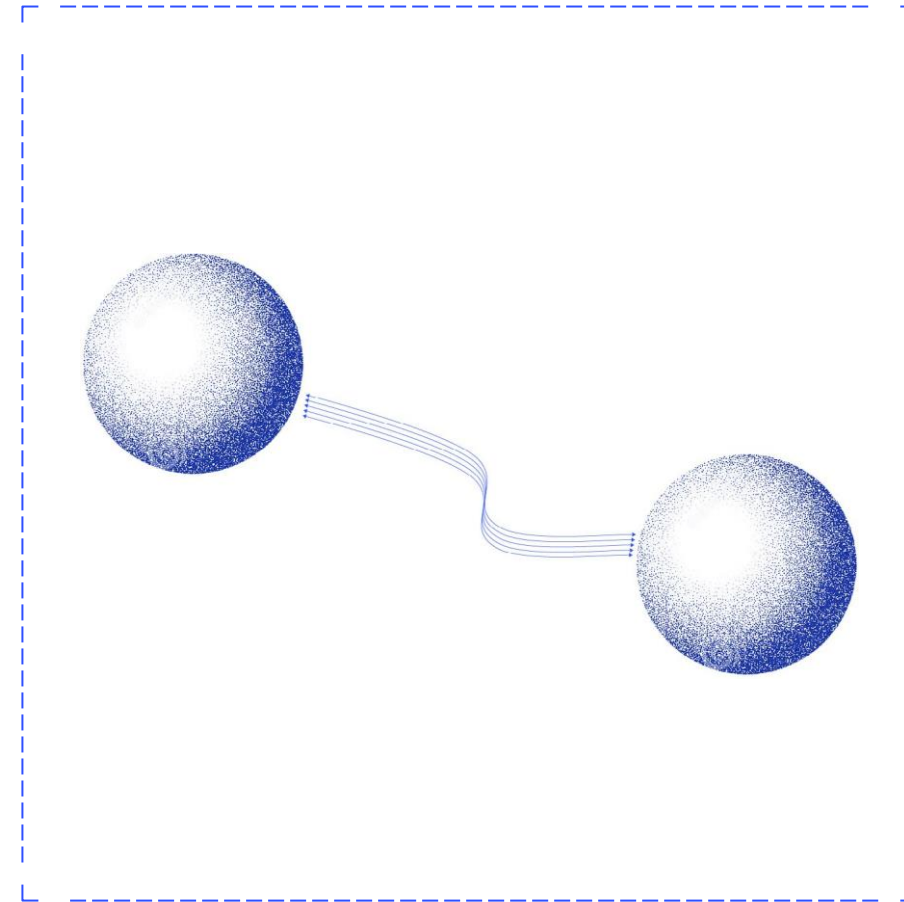
1. Conflict environment



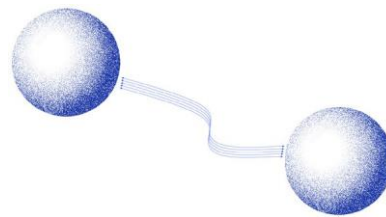
2. Military within a conflict environment



4. Relationship between women and military within a conflict environment



3. Gender performativity



Conflict environment



Conflict environment

Conflict environments, described as ‘Conflict in limbo’ refer to a spatial and temporal state where the distinction between war and peace is unclear, resulting in a complex and uncertain reality.



Spatial border as an institution

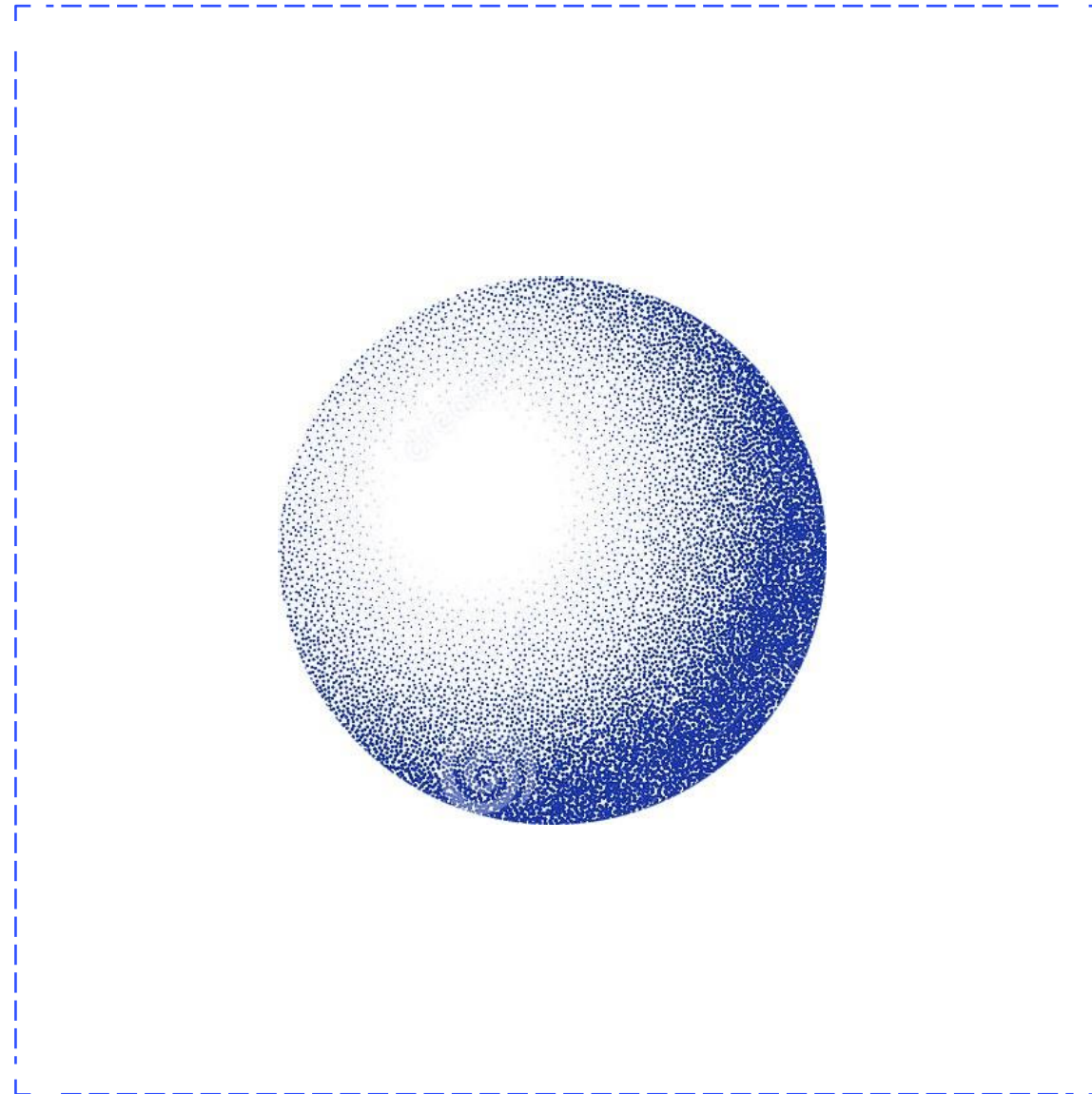
*Kai Wickenhijer
Wall on Wall exhibition
2019
Belfast*



*Andrew Caballero-Reynolds
“UN Peacekeeper closes a gate at Ledara street
crossing during a patrol of the buffer zone in
Nicosia”*

*2014
Image source: Getty Images Europe*

*Military within conflict
environments*



Military

Within these environments the military's value is enhanced, promoting the belief that a strong military presence is needed, as a protector against external security threats, and symbolizing justice and efficiency in society.



*Soldier in Israel
2022*

image source: <https://www.0404.co.il/?p=840520>

Military

Having these values, the military acts as a social agent utilizing practices to generate and maintain ideas of spatial and societal power structures that navigate the realities of individuals.



*Army carrying the flags of Yugoslavia 1973
Image source: partisan1943.tumblr.com/post/119525019870/soldiers-of-the-yugoslav-peoples-army-on-parade*

Military

By utilizing space, the military enacts new norms, creates new realities, and shapes historical narratives, through processes, events, and relations of war, that become internalized within institutions, maps, spaces, and stories.



*UN military in Cyprus,
2018*



*Soldier in Nicosia,
1974*

Military

I emphasise on the impact of military in the individuals, particularly women, following Enloe's description of militarism as a "gradual process in which something becomes controlled by, dependent on, and derives its value from".



Images from the British, UN, Greek Cypriot, Turkish Cypriot military in Cyprus



Images from the British, UN, Greek Cypriot, Turkish Cypriot military in Cyprus



Images from the British, UN, Greek Cypriot, Turkish Cypriot military in Cyprus

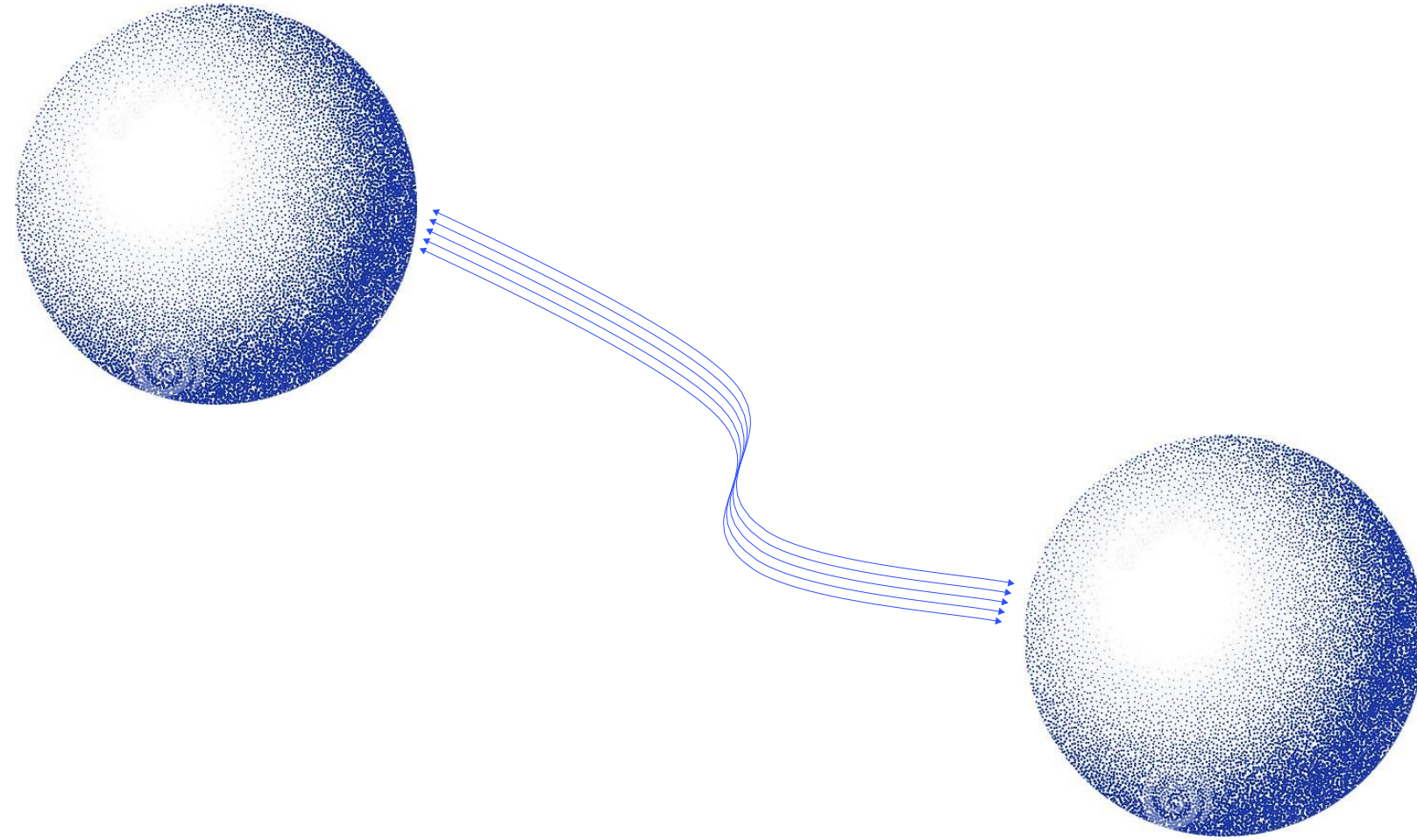
Military

Drawing attention to the often unnoticed and gradual processes of militarism, making its impacts unseen, and deeply rooted in society.



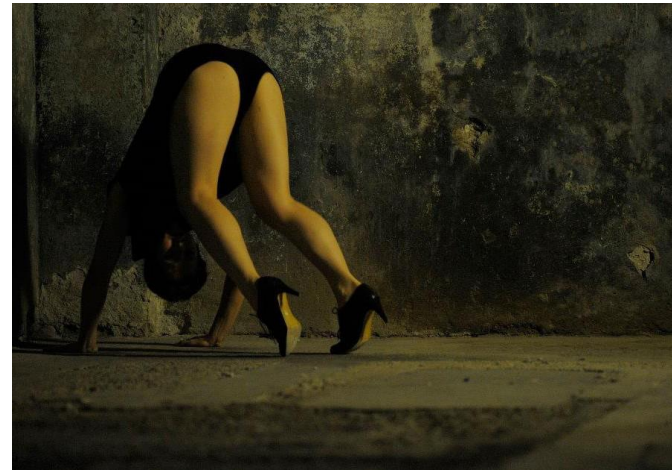
Fig.12
British troops in Belfast, Northern Ireland around
1969
Image author: P. Kemp

Gender performativity



Gender performativity

Gender performativity is explored as a means of understanding the influence of militarism on individuals and its role in shaping gender power relations.



*Elena Antoniou,
They came (Site-specific Performance)
2014
Author: Pavlos Vrionides*

Institutional performance

Goffman's "dramaturgical metaphor" views performance as behaviour influenced by social Expectations.



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



Cindy Sherman
Doll Clothes
1975
Image source: Tate,2023

Gender institutional performativity

Butler's perspective on gender as an identity formed through repeated acts and norms highlights the aspect of gender within institutional performances, in which the body is a key instrument in making gender a performative act.



Chang-Jin Lee
COMFORT WOMEN WANTED
2014

Image source: <https://www.changjinlee.net/comfort-women-wanted/>

Gender institutional performativity

Gender performances are constructed through social practices, dictating how one should perform one's body and shape how the body is perceived within society.



*Viktoria Andersson & Frida Giulia Franceschini,
Baby, (Performance)
2015
Author: Manrico Tiberi/Volha Iotchanka*



*Elena Antoniou,
'Landscape', performance 2022,
Author: Stelios Kallinikou*



*Viktoria Andersson & Frida Giulia Franceschini,
Baby, (Performance)
2015
Author: Manrico Tiberi/Volha Iotchanka*

Gender institutional performativity

Butler cautions against perceiving gender performances as natural phenomena, emphasizing on their institutionalized nature, as this perception increases the power to the institutions involved, and within the context of the thesis, the military.



Guerrilla Girls

Do Women Have To Be Naked To Get Into the Met.

Museum?

1989

Image source: Tate, 2023

*limitations on the female
body*

Foucault's concept of the 'sexual saturation of the female body' focuses on the norms and acts, that give a multiplicity of roles to the female body, as means to control its behavior, and limit its freedom.



*Nancy Spero
The First Language
1981
Image source: Tate, 2023*



Body genres

I use William's 'body genres' to investigate 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.



PORNOGRAPHY

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



HORROR

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



MELODRAMA

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

Melodrama military genre

Melodrama film genre

For instance, by showing the female body in pain the aim is to make the audience feel pain,



Image from the Archive
Relationship of mourning the soldiers

pornography military genre



pornography film genre



by showing the female body in pleasure the aim is to make the audience feel pleasure,

horror military genre



horror film genre



and by showing the female body in fear the aim is to make the audience feel fear.

these theories underscore that the characteristics, behaviors, and role of the female body, are socially constructed performances. The reproduction of these roles serves in shaping binary categories of man and woman, in which.



*Margaret Harrison
Dumped On
1971*

Image source: Tate,2023

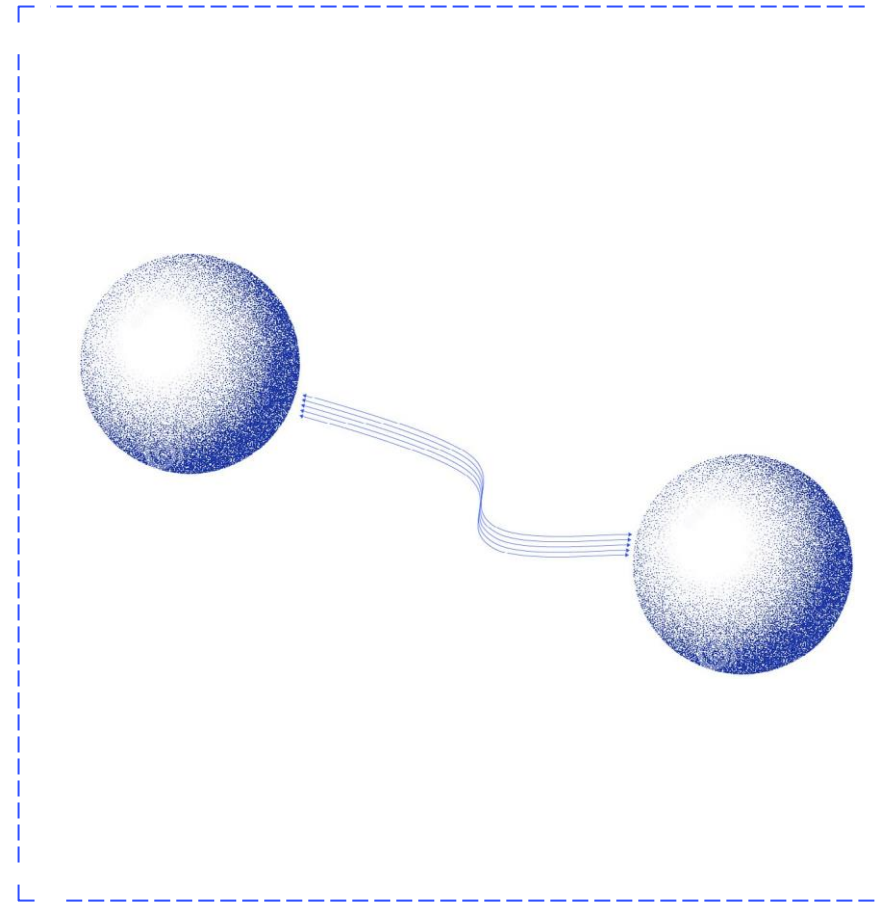
explore male preoccupations and **THE WAY
THE MEDIA PORTRAYS WOMEN.'**

*the role attributed to
the female body, gives
a specific performative
role to the bodies of
men, that determines
the relationship between
them.*



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

*Relationship between women
and military within a conflict
environment*



military genres



film genres

PORNOGRAPHY

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



MELODRAMA

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



HORROR

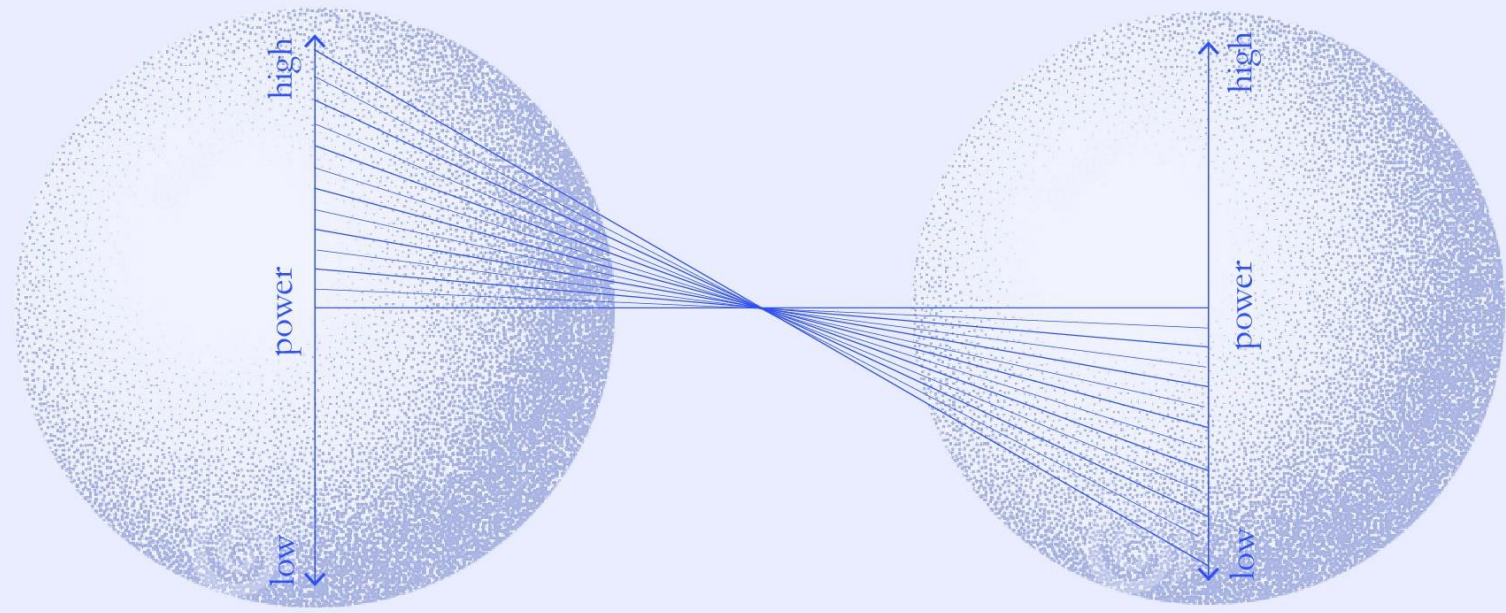
Fig.25
Still from the horror film 'Psycho'
Director: Alfred Hitchcock
1960
Image source: Williams, 1991



Using these concepts,

I argue that militarism exploits the conflict and uses the female body in a manner similar to its portrayal in melodrama, horror, and pornography film genres, aiming to control, sustain, and generate gender power relations, and thereby amplifying its value.

To assess this argument, I examine the institutional relationships between the military and women, unveiling their multifaceted manifestations and the performative roles attributed to the female body. Furthermore, I research how these roles are represented through different institutions and the emotional response they seek to evoke from society.



*Northern Ireland during the Troubles,
Belfast,
1972
PA Images / Alamy*

ARCHIVE



To identify these relationships, I combine the theoretical framework and the archive, categorizing them based on the degree of limitation imposed to the female body, ranging from static and dependent roles to autonomous and dynamic ones.

Experiencing severe violence by the soldiers



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



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>

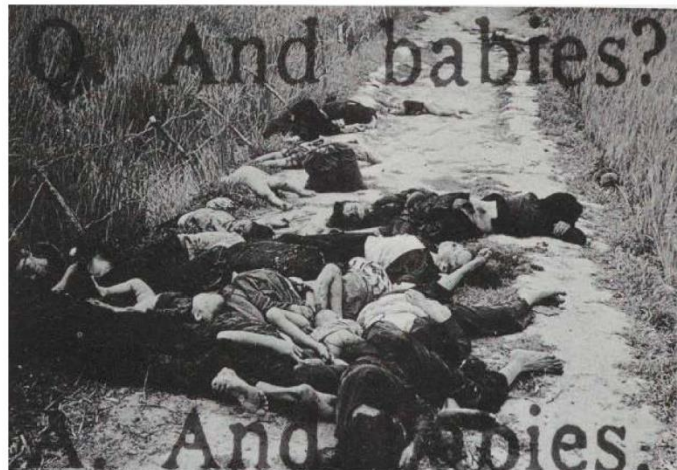


Fig. 75
My Lai Massacre
And babies
1969
Image source: MOMA (Wye,1988)

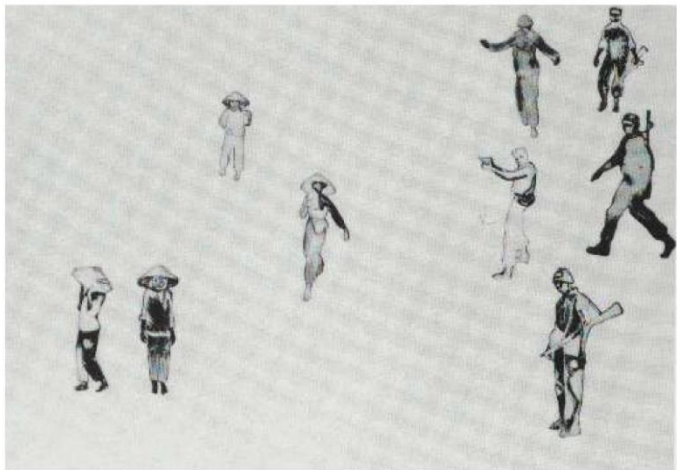


Fig. 76
Marina Gutierrez
Soldiers and civilians
1980
Image source: MOMA (Wye,1988)

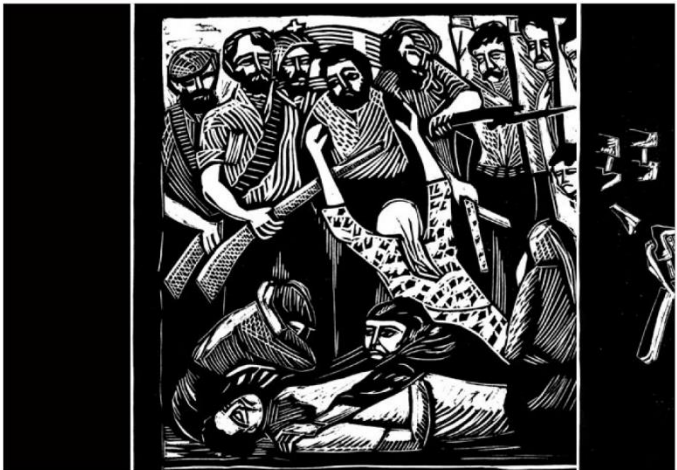


Fig. 78
Hambis Taggaris
The coup
1975
Image source: Hambis Municipal Museum Of Printmaking, Nicosia

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



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



WANTED



ENEMY

Experiencing personal sexual harassment

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



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

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



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



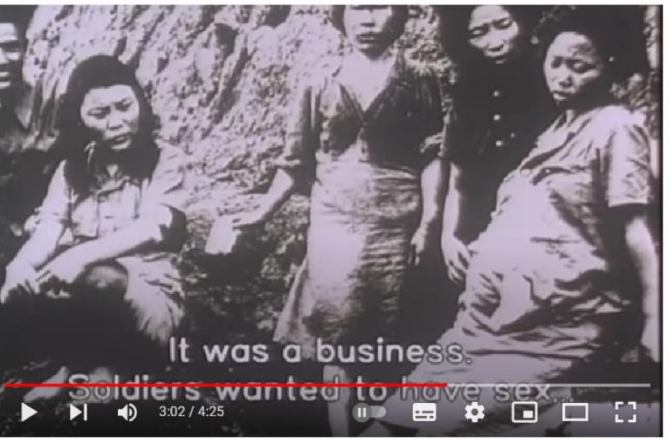
Fig. 94
 Director: Stanley Kubrick
 Fear and Desire
 1952

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



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

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



In the Name of the Emperor - comfort women segment

WANTED



HUNTING TROPHY

Experiencing environmental sexual harassment

Fig. 107
Richard Brooks
Take the High Ground!
1953



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



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



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

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



Fig. 109
Director: Elegance Bratton
The Inspection
2022



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

WANTED



SEXUAL OBJECT

Being surveilled and controlled by the soldiers



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. 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. 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

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. 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



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

WANTED



DISOBEDIENT

Facing sexual discrimination within military

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>

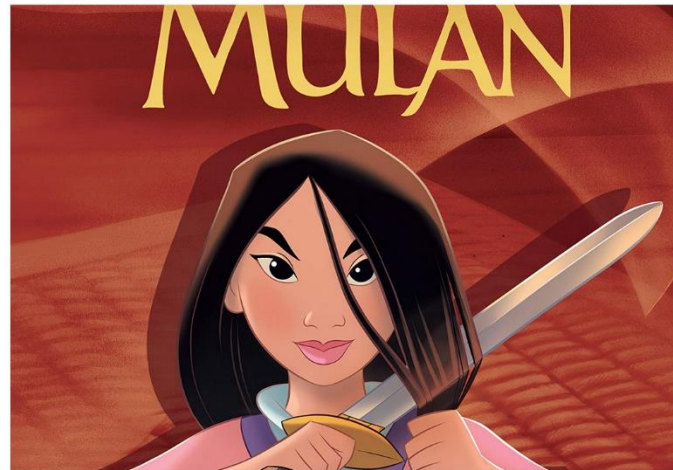


Fig. 124
Directors: Tony Bancroft, Barry Cook
Mulan
1998

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



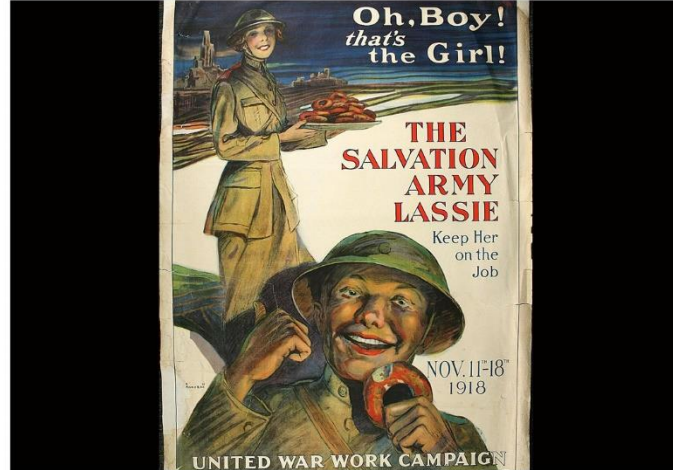
Fig. 127
Reuters / Damir Sagolj
"North Korean soldiers march during a military parade marking the 105th birth anniversary of the country's founding father Kim Il Sung in Pyongyang on April 17, 2017."
2017
Image source: www.asiatimes.com



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



WANTED



THE OTHER

Needing protection and to be saved

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



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



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

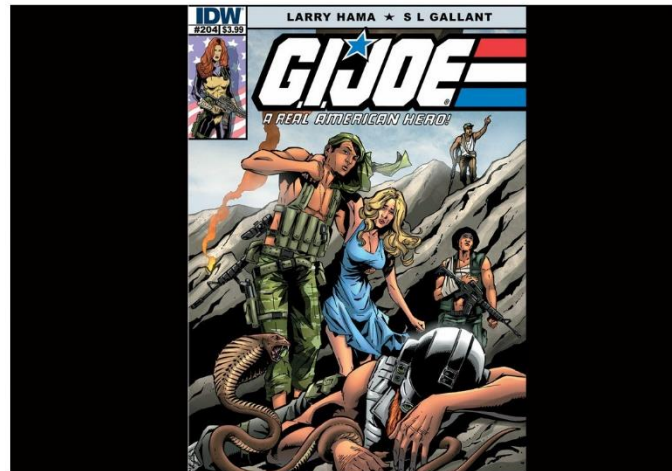


Fig. 140
Hasbro
G.I. Joe - a real american hero
2014
Image source: Viewcomiconline.Com

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



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

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



WANTED



VICTIM

Being economic or socially depended to the soldiers

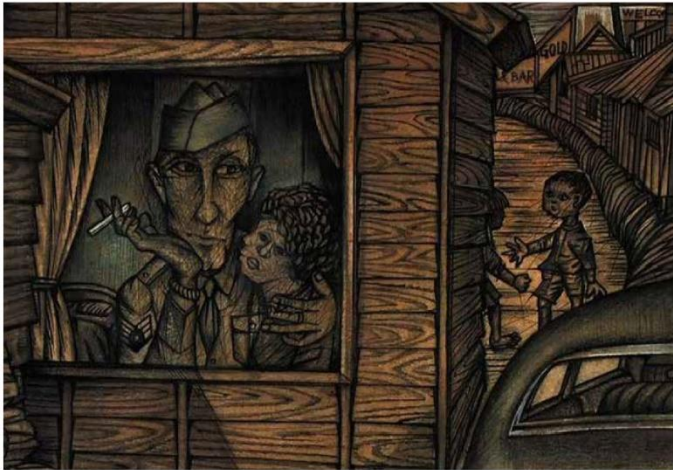


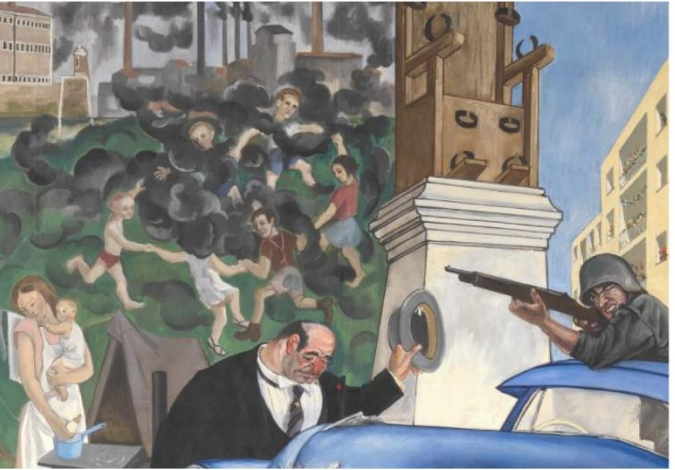
Fig 144
John Everett Millais
The Order of Release, 1746
1852
Image source: Tate, 2023

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



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



WANTED



DEPENDENT

Loving the soldiers

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



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

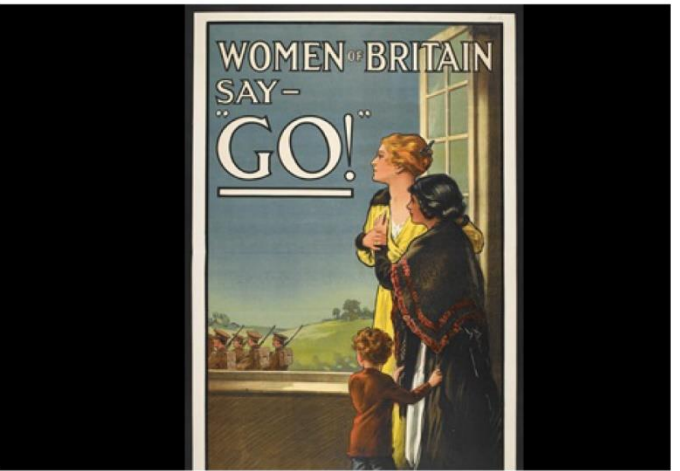


Fig.160
Unknown author
Women of Britain say - "Go!"
1915
Image source: Museum für Kunst und Gewerbe, Steintorplatz,



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



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



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/>



WANTED



TROPHY

Mourning for the soldiers

Fig. 169
Unknown
"Children in the military memorials in Cyprus"
1981
Image source: <https://papapolyviou.com>



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



Fig. 172
Unknown
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. 178
Unknown
Woman sitting on top of Cyprus holding her head indicating her sorrow
1974
Image source: <https://www.newsnowgr.com/article/704270/ellada-kypros-1974-2014-di-aforetika-mesa-idioi-kai-xeiroteroi-skopoi.html>

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



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](https://www.instagram.com/limauricio)

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/



WANTED



MOIROLOGIST

Supporting the military

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



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=>

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



WANTED



SUPPORTER

Nursing and providing care to the soldiers

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

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



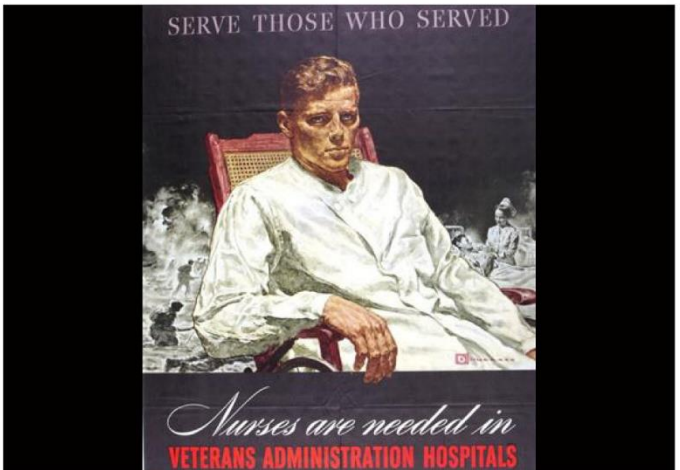
Fig.186
 Unknown photographer
 "German Red Cross nurses during WWI attending to wounded soldiers"
 1915
 Image source: German Red Cross http://150jahre.drk.de/uploads/tx_drkhistory/19153.jpg



Fig.187
 Victor Keppler
 Become a nurse
 1944



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



WANTED



NURSE

Offering leisure driven relationships

Fig.204
Stanley Kubrick
Full Metal Jacket
1987

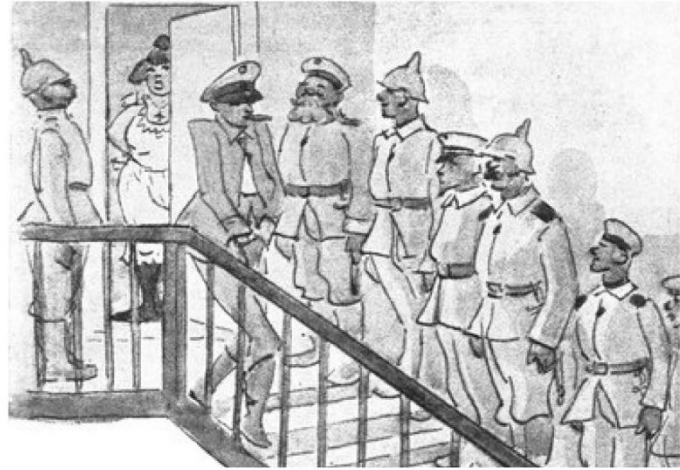


Fig.207
Paul Cadmus
Sailors and Floozies
1938



Fig.207
Paul Cadmus
Sailors and Floozies
1938



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



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



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



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



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



WANTED



COMFORT WOMAN

Taking charge of the social space in the absence of soldiers



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)



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



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>

WANTED



STAND-IN

Fighting together with soldiers

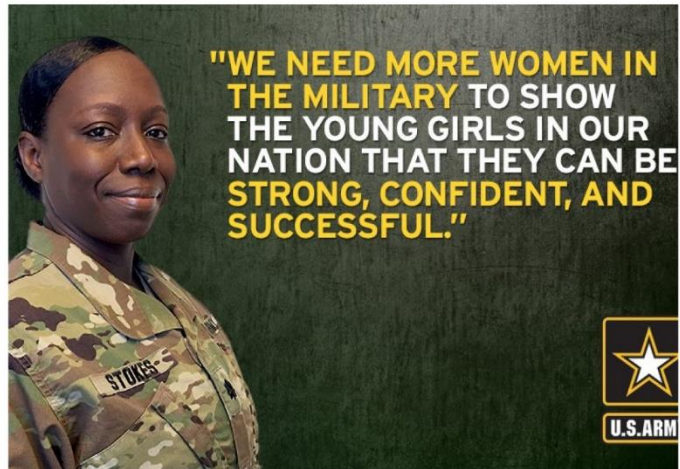


Fig. 225-227
 U.S. Army recruiting campaign
 2022
 Image author: Unknown
 Image source: recruiting.army.mil



Fig. 227



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

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. 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>



Fig.221
 Mauricio Lima
 Kobani, Syria
 September 2017
 Image source: [limauricio instagram profile](#)

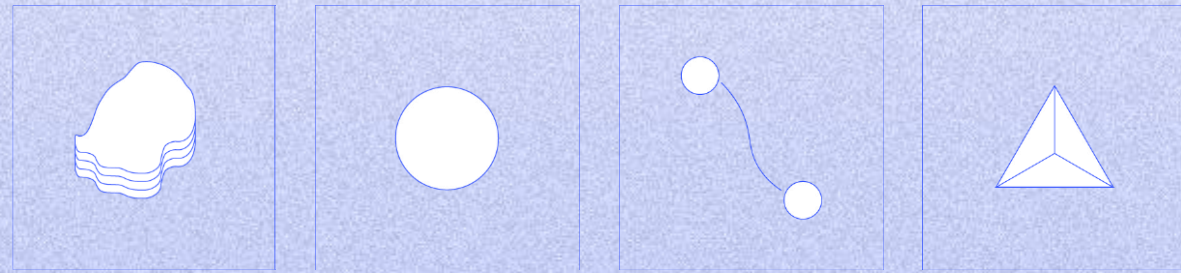
Fig. 224
 Albert Lynch
 Joan of Arc
 1903



WANTED

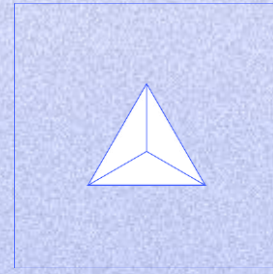
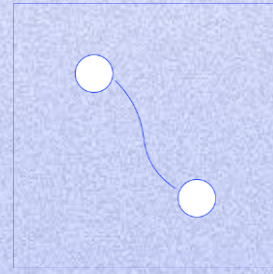
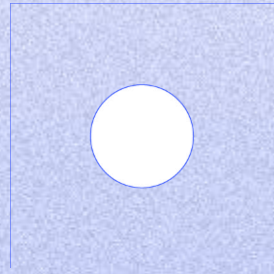


CO-FIGHTER

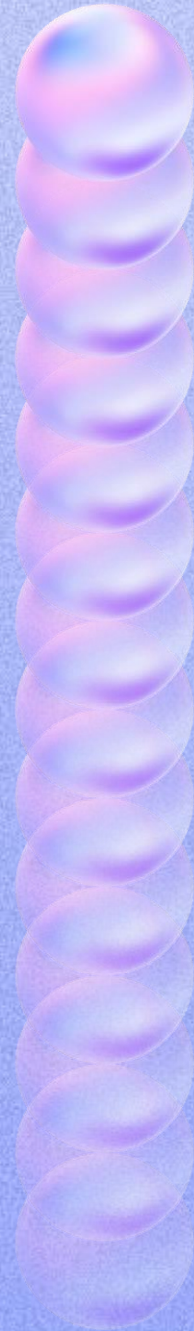


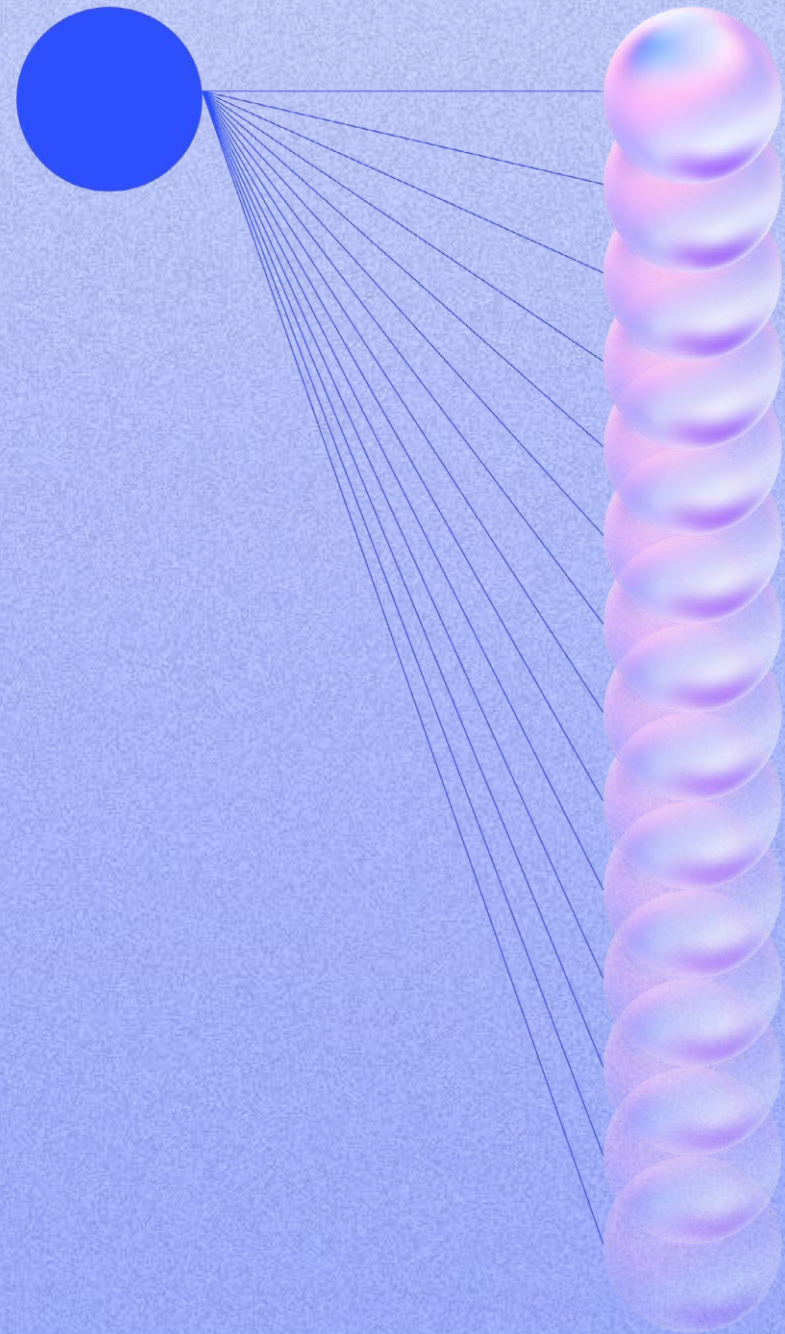
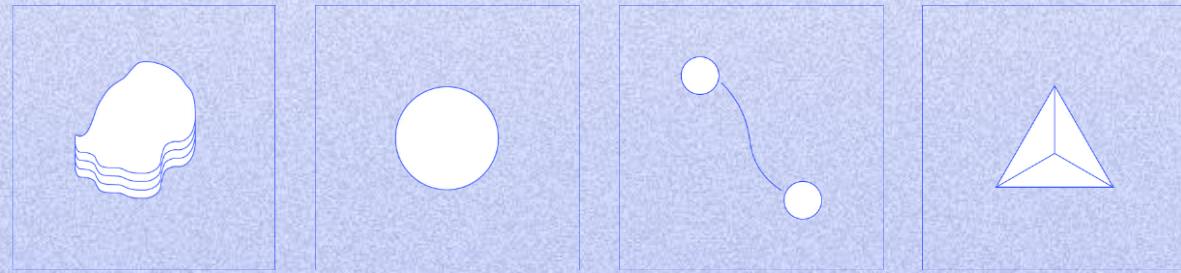
Each relationship unveiled





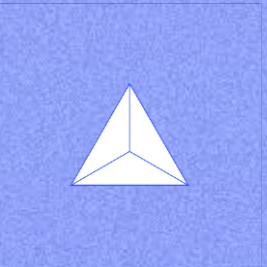
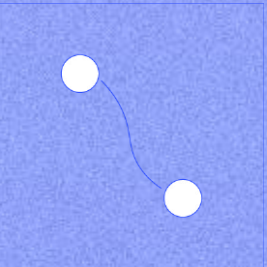
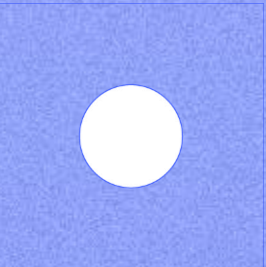
carries a performative role assigned
to the female body,



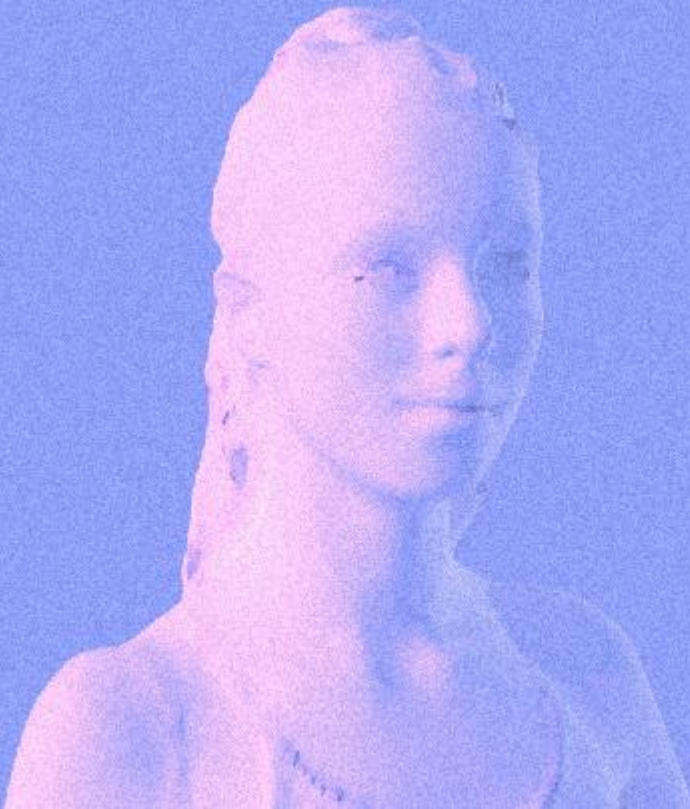


shaping the hierarchy between the two focal groups and defining the soldier's role.

These relationships and roles are influenced by genres that indicate how institutions construct and reproduce them in society.



Pornography

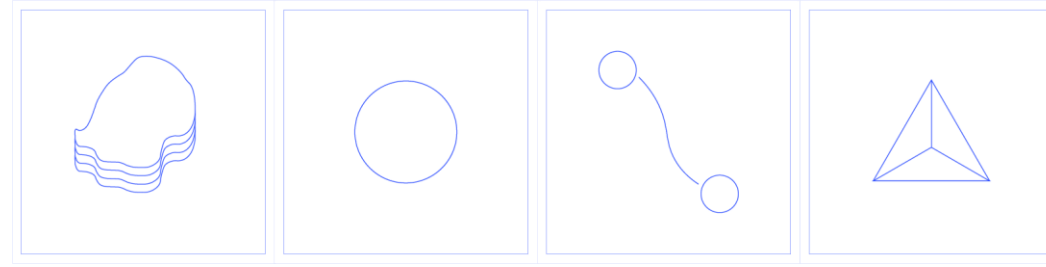


Horror

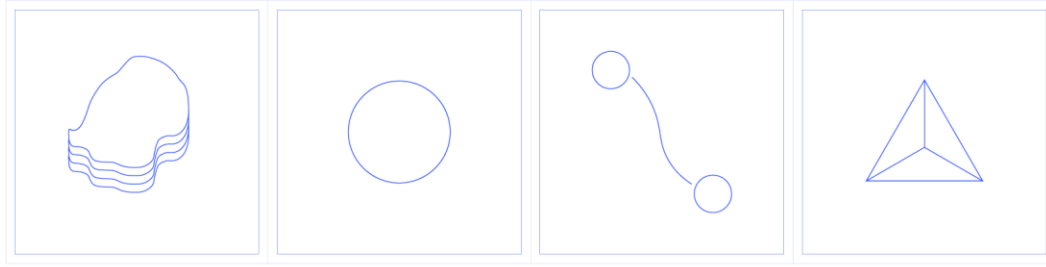


Melodrama

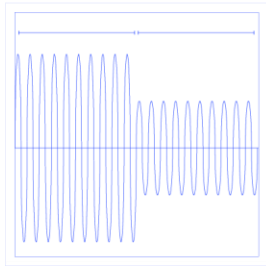


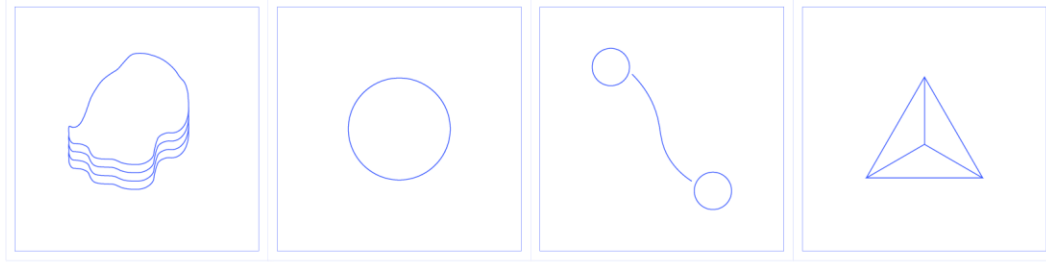


I further examine their spatial and performative manifestations, emphasizing in the period of ‘conflict in limbo’,

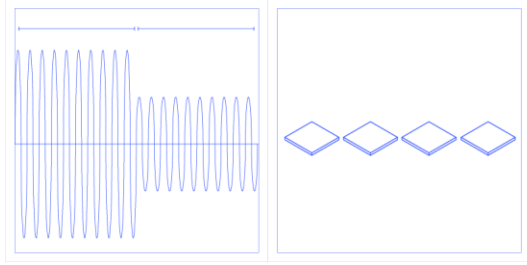


and researching their frequency,

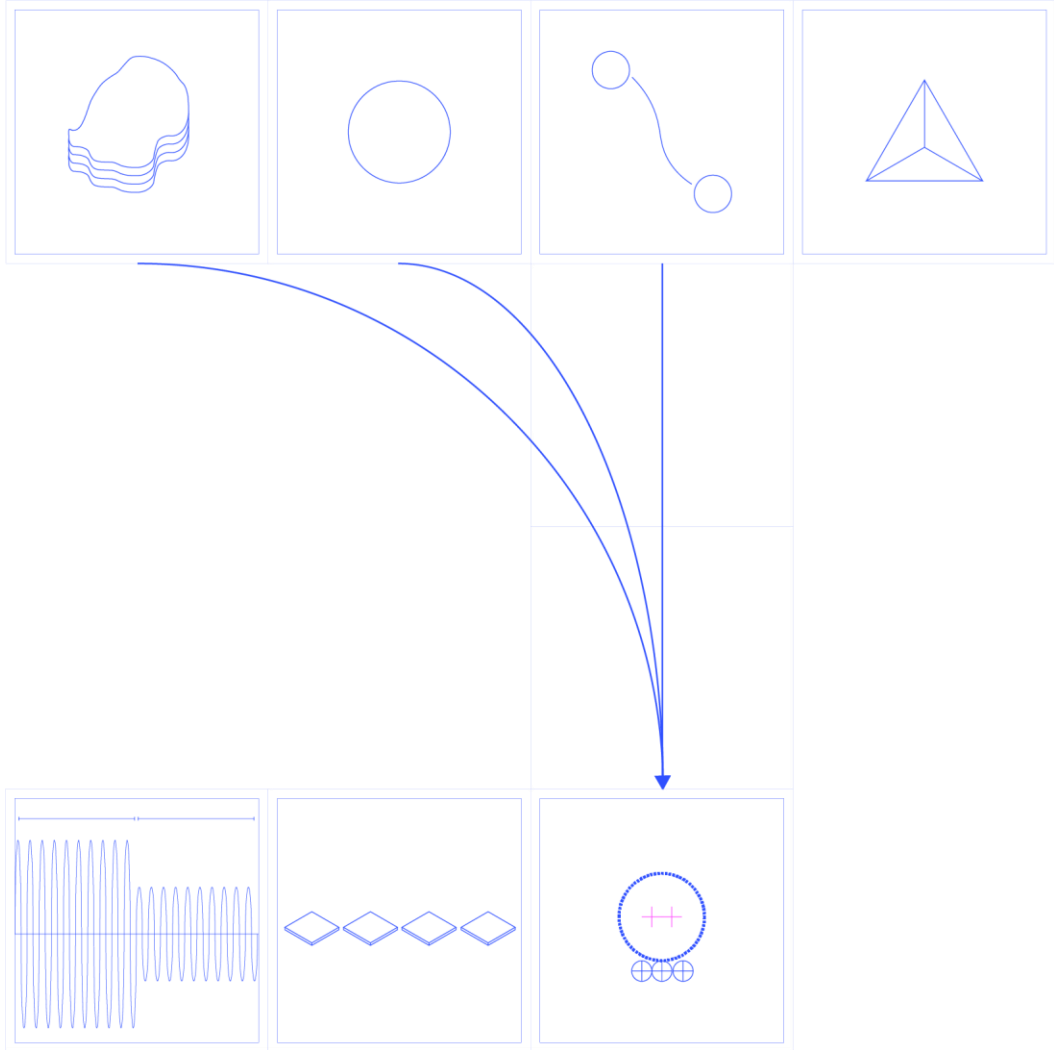




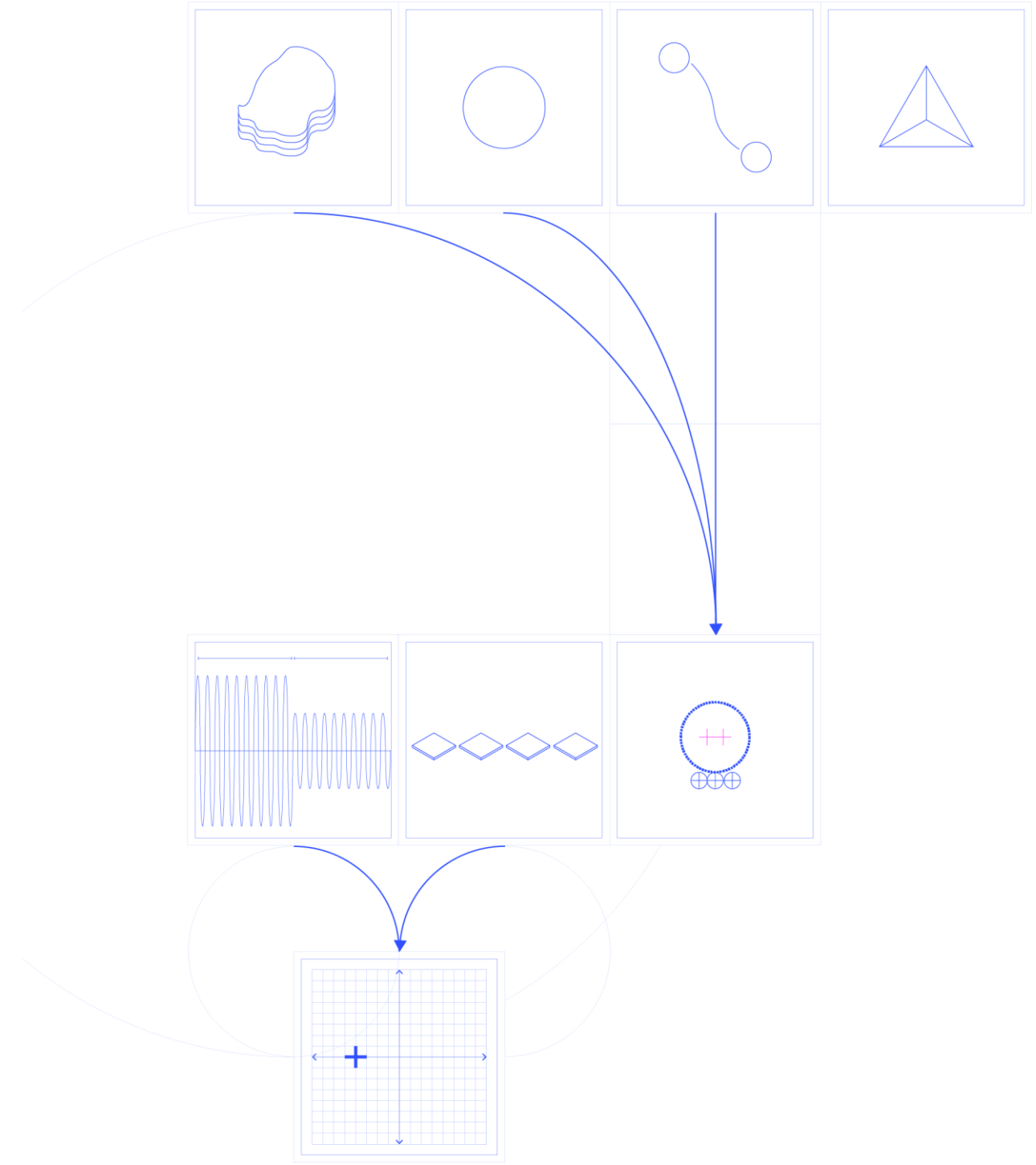
visibility of space



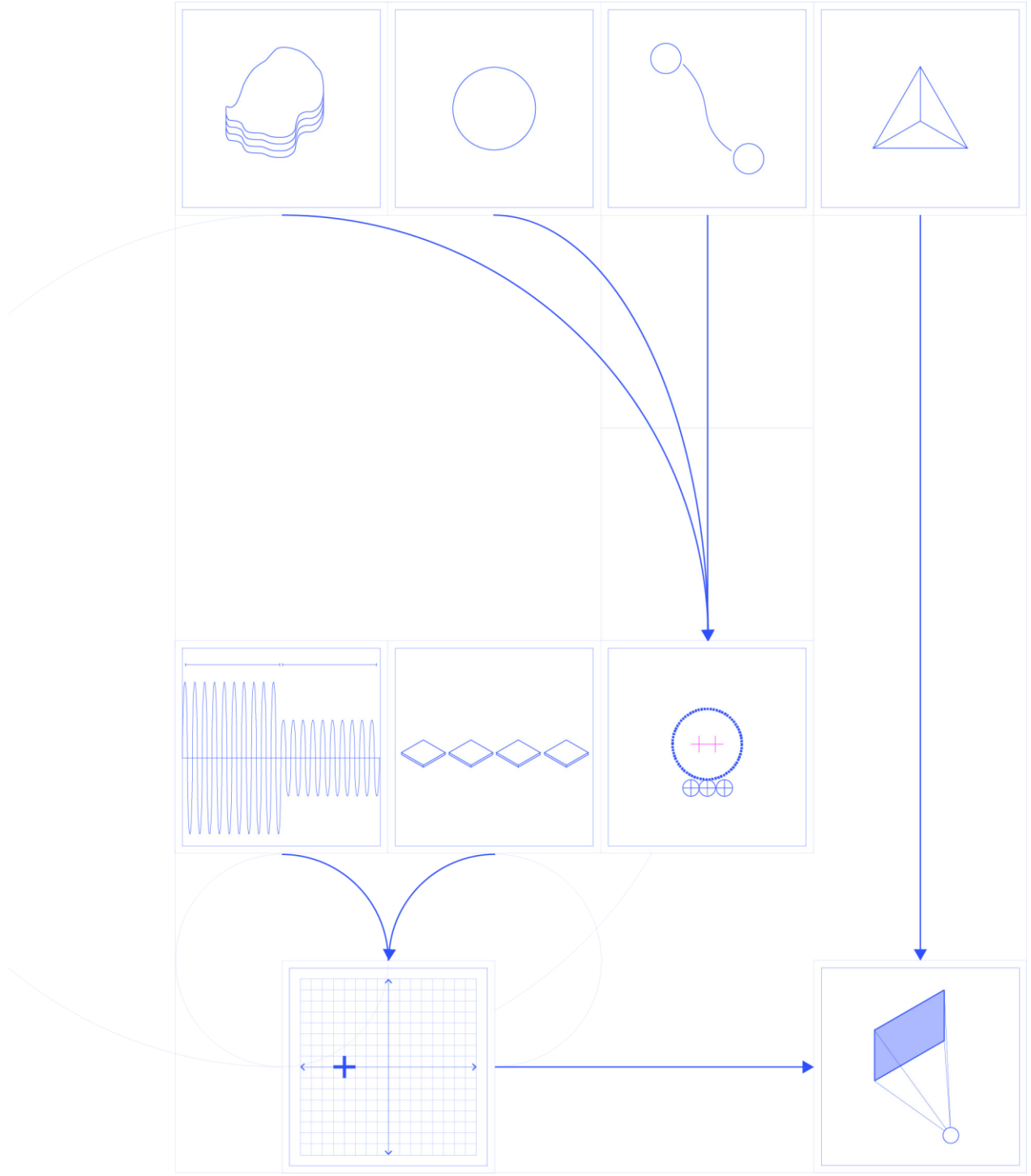
body configuration



normalization



And type of representation



PERFORMANCE
MAPPING



Exchange relationship

offering leisure-driven facilities to the soldiers

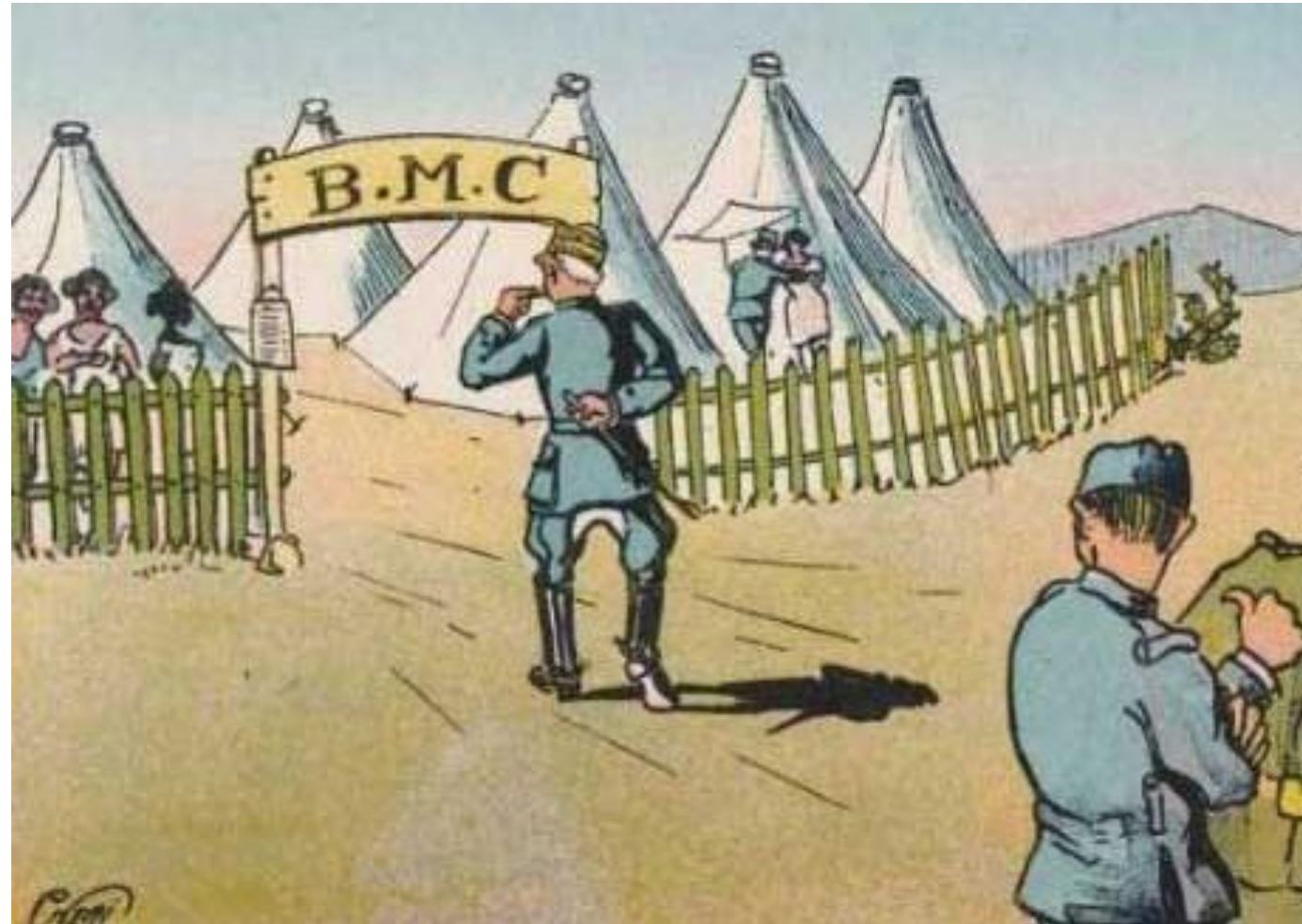


Offering leisure-driven relationships to soldiers serves as a foundation for investigating spatial manifestations due to its clear spatial dimension.



*Stanley Kubrick
Full Metal Jacket
1987*

offering leisure-driven facilities to the soldiers



Specifically, the presence of military often leads to the emergence of sex work, as depicted in the caricature 'BMC,' which portrays mobile brothels during World War 1.

□
Unknown
BCM
1920

Image source: www.journalducanada.com

offering leisure-driven facilities to the soldiers



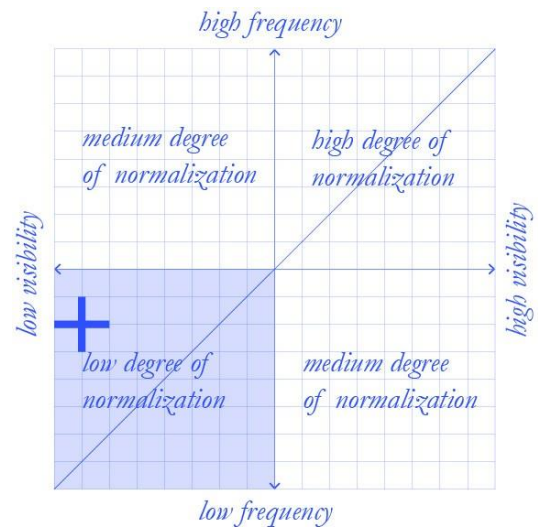
George Grosz
Gefährliche Stoffe
1918

Image source: Tate, 2023

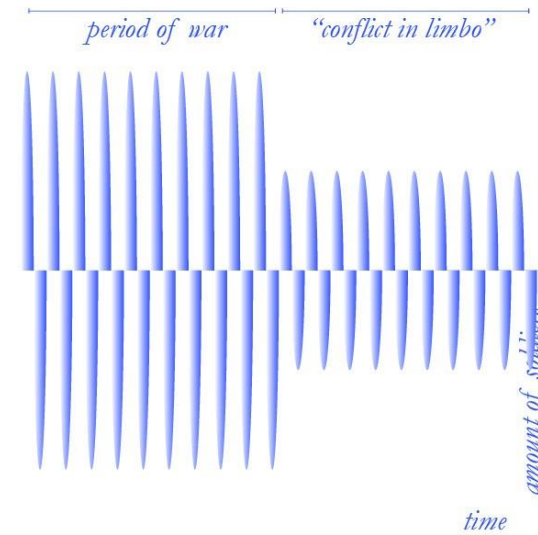


During war, it happens in spaces with high visibility and frequency, as illustrated by George Grosz's painting.

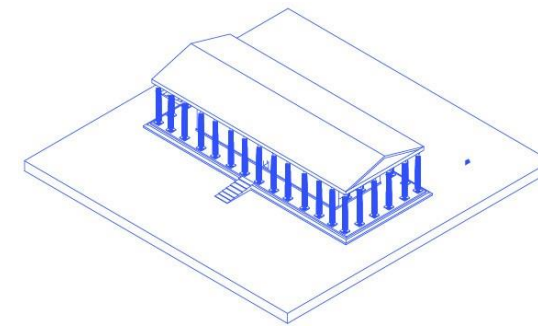
Degree of normalization



Frequency in space



Symbolic space



Mustafa Hulusi
'Nightclubs in Nature'
2019

Image source: www.piartworks.com



In contrast, Hulusi's photographs 'nightclubs in nature' show the hidden nature of this relationship during periods of "conflict in limbo,"

offering leisure-driven facilities to the soldiers

Body Genre

Pornography



the association of the female body with pleasure characterizes the representation of this relationship, with women playing a central role in offering entertainment.



offering leisure-driven facilities to the soldiers

Institutional representation



While this relationship is well-documented through various art forms, its representation within online sources and military institutions is scarce.

offering leisure-driven facilities to the soldiers

Degree of hierarchy



Role of the female body

WANTED



COMFORT WOMAN

This relationship shows an exchange dynamic, establishing a more horizontal relation

in which the woman assigns the role of a comfort woman.

Performance: Offering leisure driven relationships to the soldiers

Female body role: Comfort woman

Soldier's body role: Client







*Relationships of
attraction*



The promotion of the idea of women loving men in uniform, is an example of the extent to which militarism has infiltrated our culture and militarized society.

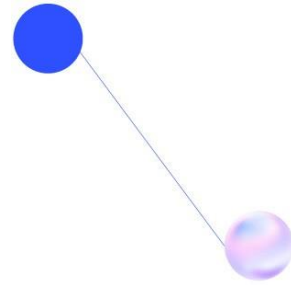


Fig.162
 Liberty monument in Nicosia
 2022
 Image author: Schickert, Peter
 Image source: www.lookphotos.com



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

Degree of hierarchy



Role of the female body

WANTED



TROPHY

This relationship depicts women expressing attraction toward soldiers, attributing to women the role of 'trophy' representing it as national symbols such as liberty.



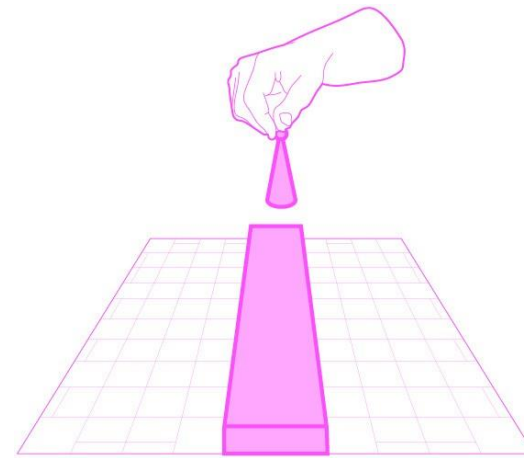
Fig.41
 Unknown author
 Women of Britain say - 'Go'
 1915
 Image source: Museum für Kunst und Gewerbe, Steintorplatz,



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

loving the soldiers

Institutional representation



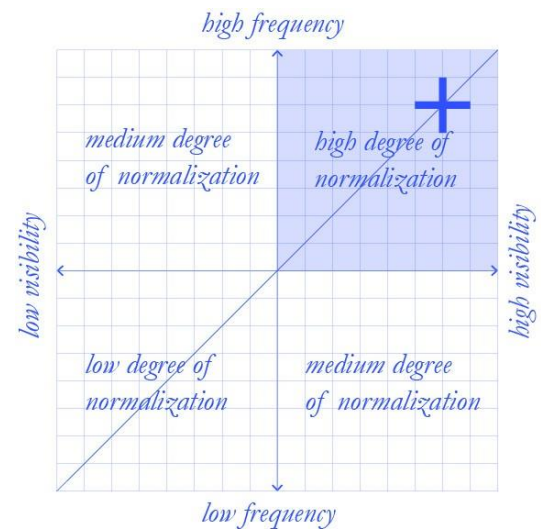
This representation aims to motivate soldiers to participate in military during periods of war and conflict in limbo, thus it is highly reproduced, and placed into a stage.

loving the soldiers

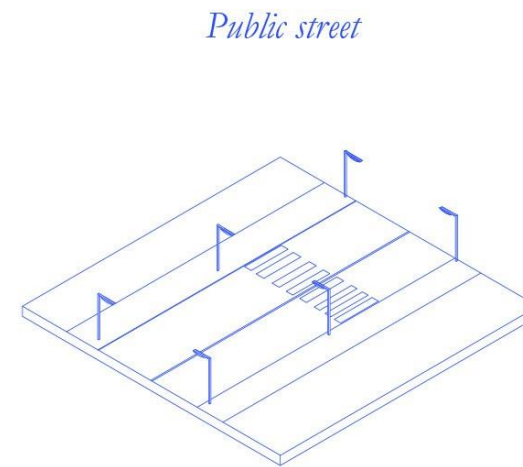


Fig.162
Liberty monument in Nicosia
2022
Image author: Schickert, Peter
Image source: www.lookphotos.com

Degree of normalization



Symbolic space



Frequency in space

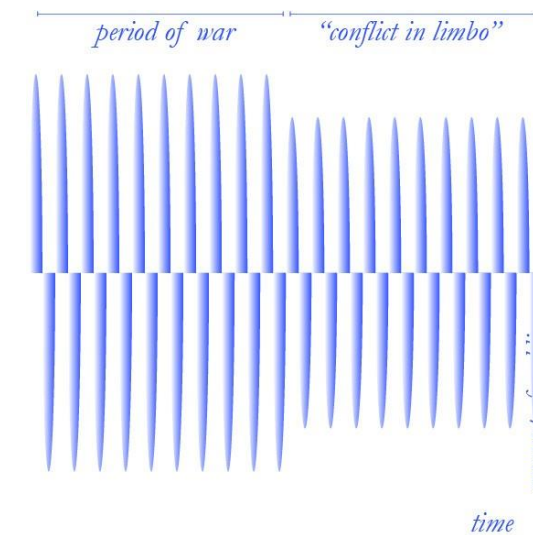


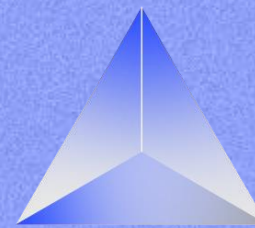
Fig.157
Iakovos Hatzistavrou
"Turkish-Cypriots attend a parade in the northern
part of Nicosia"
2016
Image source: www.foreignpolicy.com

During war, propaganda posters and public celebrations play a significant role, while in periods of 'conflict in limbo,' the relationship is reproduced through military parades and public monuments that deeply normalize this relationship.

loving the soldiers

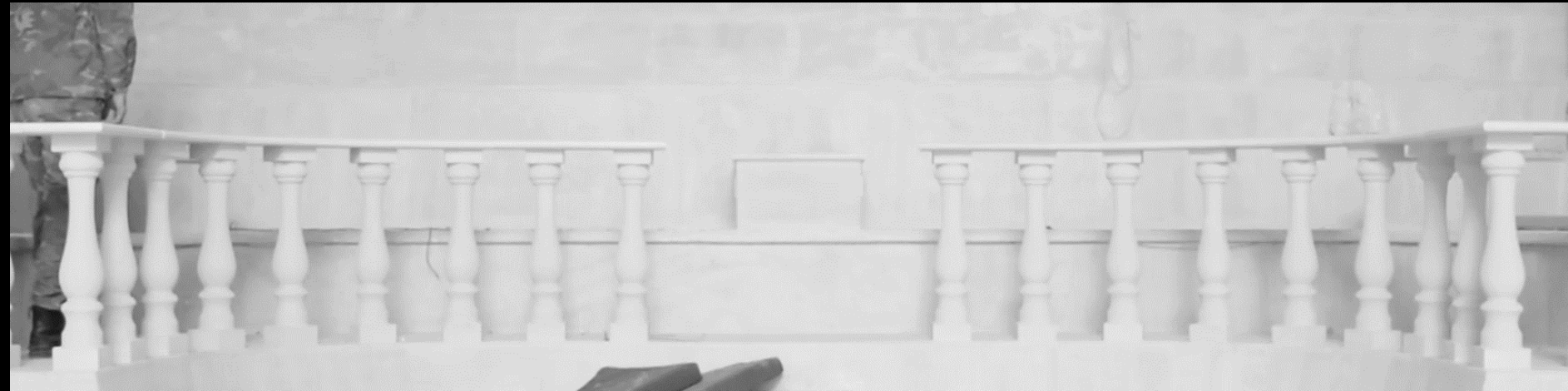
Body Genre

Melodrama



Women's admiration for soldiers is highlighted, enhancing feelings of honor for the soldiers, that is aligned with the genre of melodrama, exerting control over both bodies.





Performance: Loving the soldiers

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





Restricting relationships



The relationship of experiencing environmental sexual harassment suggests acts such as general teasing and the male gaze, which have a profound impact on women, although they are hard to illustrate.

Experiencing environmental sexual harassment

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



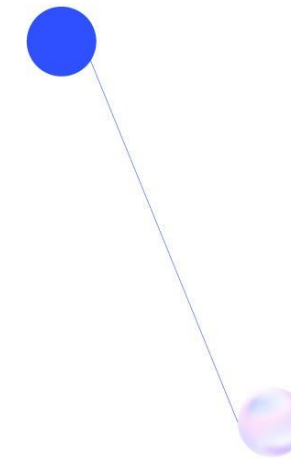
Role of the female body

Degree of hierarchy

WANTED



SEXUAL OBJECT



However, the painting “Soldier, soldier” depicts this relationship, showing a soldier undressing a woman with his male gaze, portraying her as a sexual object.

Experiencing environmental sexual harassment

Body Genre

Pornography



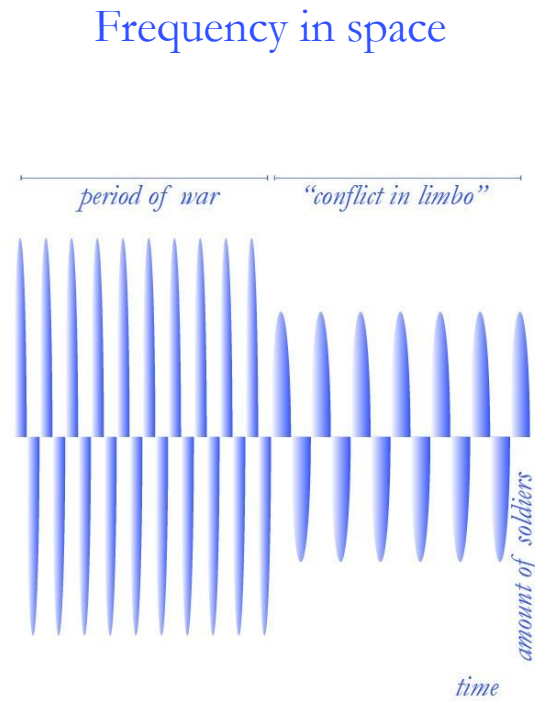
The military uses the woman's role as a sexual object to evoke feelings of pleasure among soldiers, akin to the pornography genre.



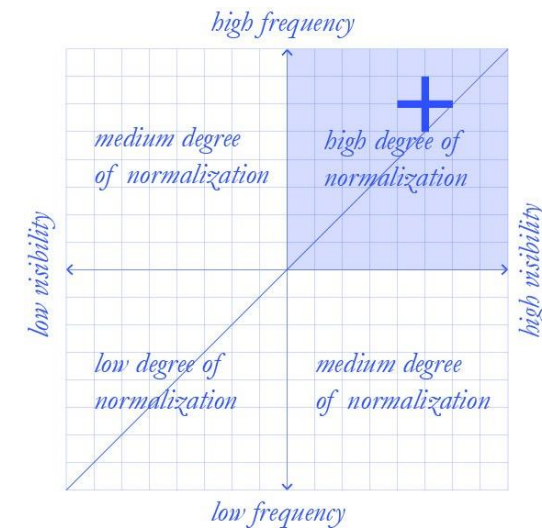
Experiencing environmental sexual harassment



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



Degree of normalization



This relationship is enacted within military units as depicted in the film “The Inspection” and is externalized in spaces with various visibility, being highly normalized.

Symbolic space

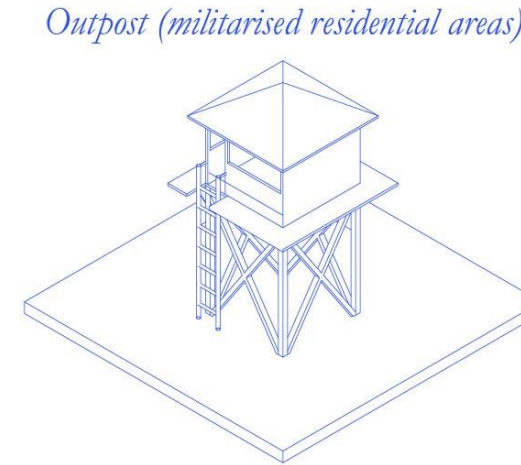
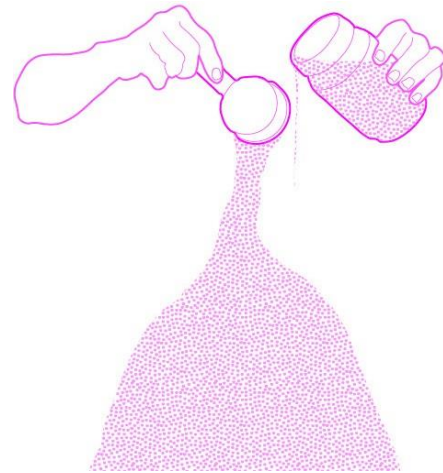


Fig.48
Elegance Bratton
The Inspection
2022
Image source: Tate,2023

Institutional representation



Its representation employs subtle means, as depicted in the movie “Take the High Ground!”, suggesting that this relationship is perceived as complimentary for women, overlaid with corn syrup to make it more appealing and easily consumed.



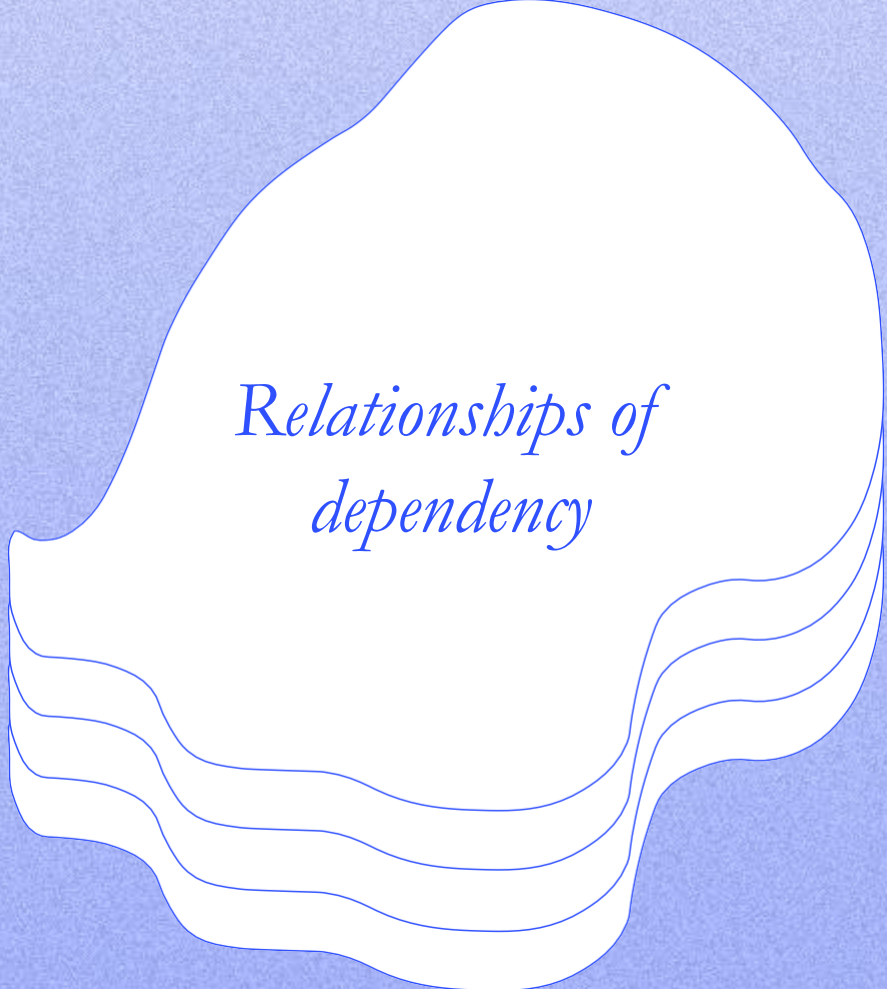
Fig.49
Richard Brooks
Film 'Take the High Ground!'
1953



Performance: Experiencing environmental sexual harassment

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





*Relationships of
dependency*



The relationship of “Needing protection and to be saved by the soldiers” underscores the perception of the soldiers as protectors, and women needing protection.

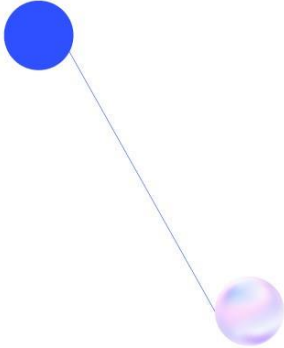


Fig.20
Sir John Everett Millais, *Bt 1829-1896*
The Knight Errant
1870
Image source: Tate, 2023



Role of the female body

Degree of hierarchy

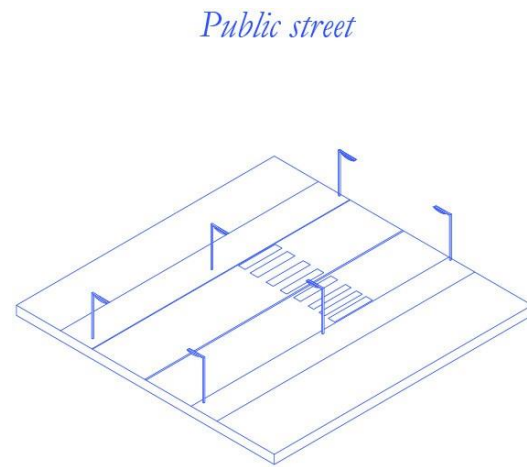


Assigning to women the role of victims and soldiers the role of savior, the painting “The Knight Errant” renders this dynamic,

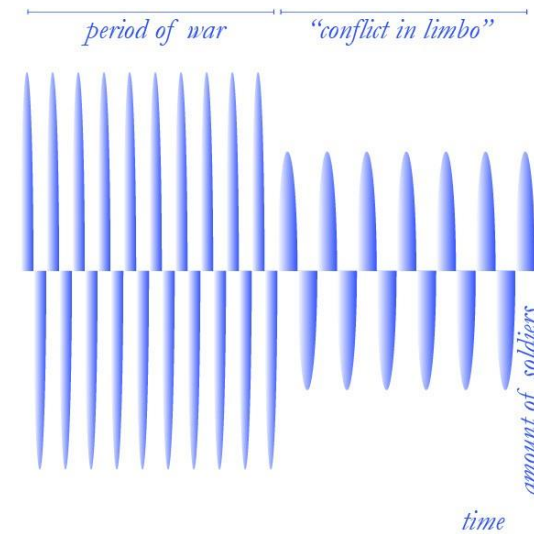
By showing the woman awaiting the soldier's rescue it captures the dependent nature of the relationship and the inequality between them.



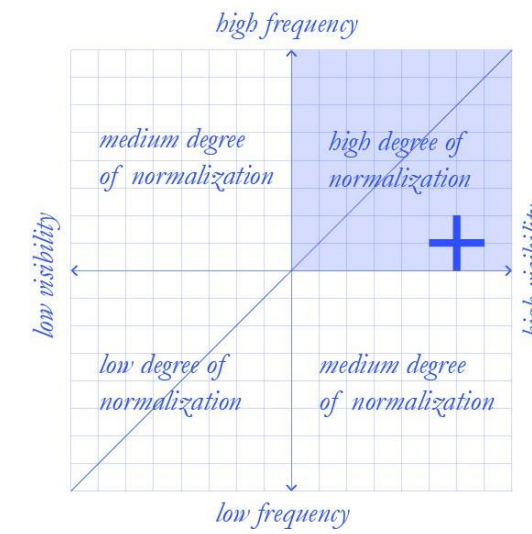
Symbolic space



Frequency in space



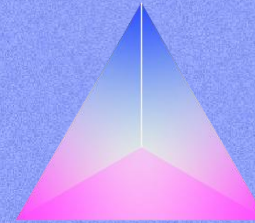
Degree of normalization



This relationship happens during war; but exists during "conflict in limbo". Public spaces play a significant role in perpetuating these gender roles through the presence of military monuments and memorials. An example is the liberty monument that depicts soldiers as saviors liberating war victims, including women.

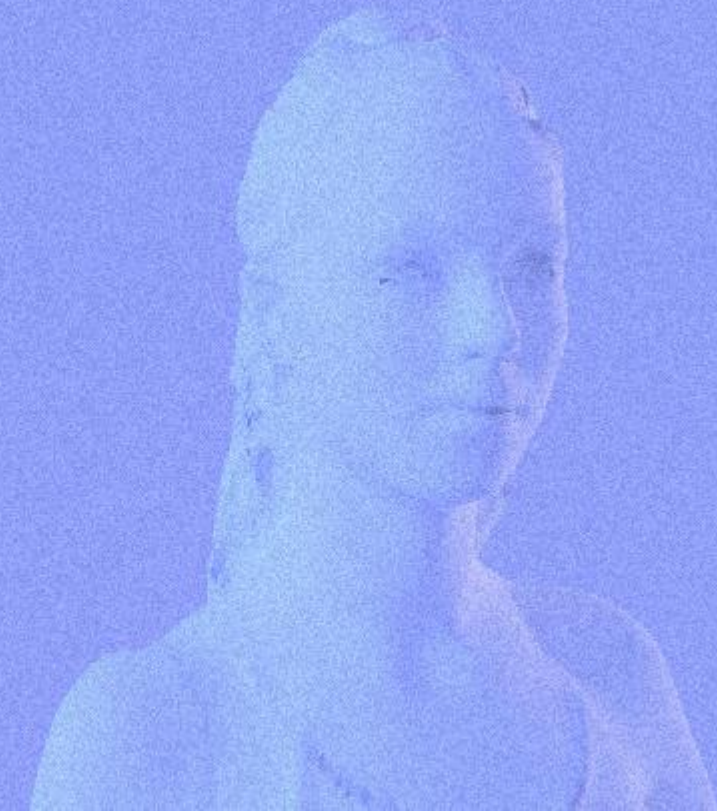
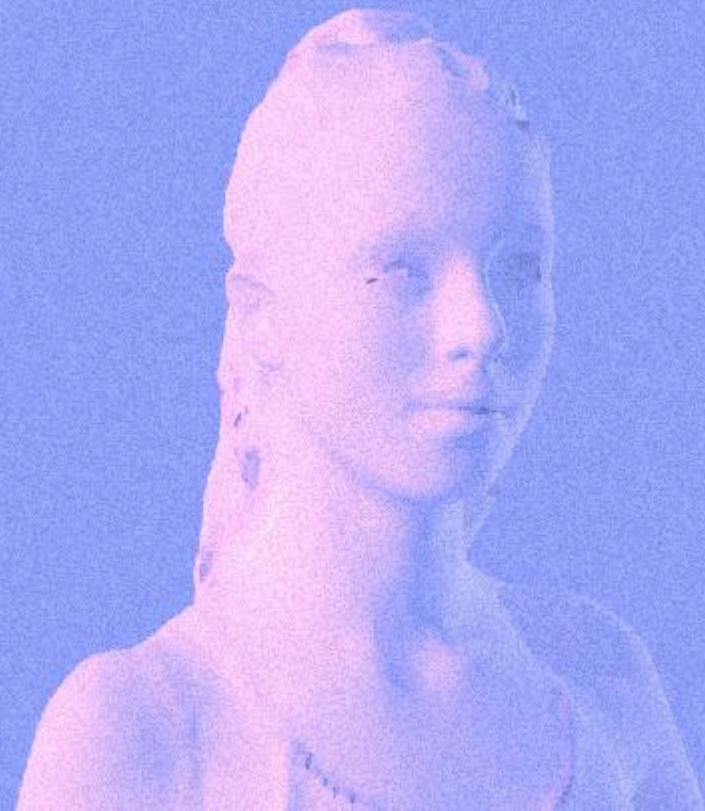
Fig.26-27
 Liberty monument in Nicosia
 2022
 Image author: Schickert, Peter
 Image source: www.lookphotos.com

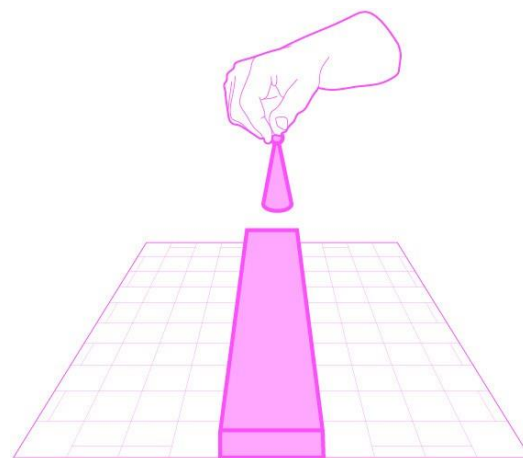
*Melodrama
Pornography*



Body genre

The female body is shown in pain and fear illustrating the interplay between the genres of melodrama and horror.





Institutional representation

Placing this relationship into a stage and reinforcing the horror aspect, the military strengthens its role as the savior and heroic figure and expands its presence within the urban environment.



Performance: Needing protection and to be saved by the soldiers

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



*conflict environment
in Cyprus*





Cyprus provides a compelling case study to demonstrate gender hierarchical relations in conflict militarized environments.

*Franck Bessière | Hans Lucas
Cyprus, the last wall dividing Europe
2017*

Photojournalism

Image source: <https://hanslucas.com/fbessiere/photo/10834>

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>*

“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>*

“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>*



Franck Bessière | Hans Lucas
Cyprus, the last wall dividing Europe
2017

Photojournalism

Image source: <https://hanslucas.com/fbessiere/photo/10834>



Franck Bessière | Hans Lucas
Cyprus, the last wall dividing Europe
2017

Photojournalism

Image source: <https://hanslucas.com/fbessiere/photo/10834>



Marianna Christofides
Along the G-Line
2010

experimental film

After British colonization in 1960, a spatial division was introduced separating Greek Cypriots from Turkish Cypriots and it has established after the Turkish invasion in 1974.

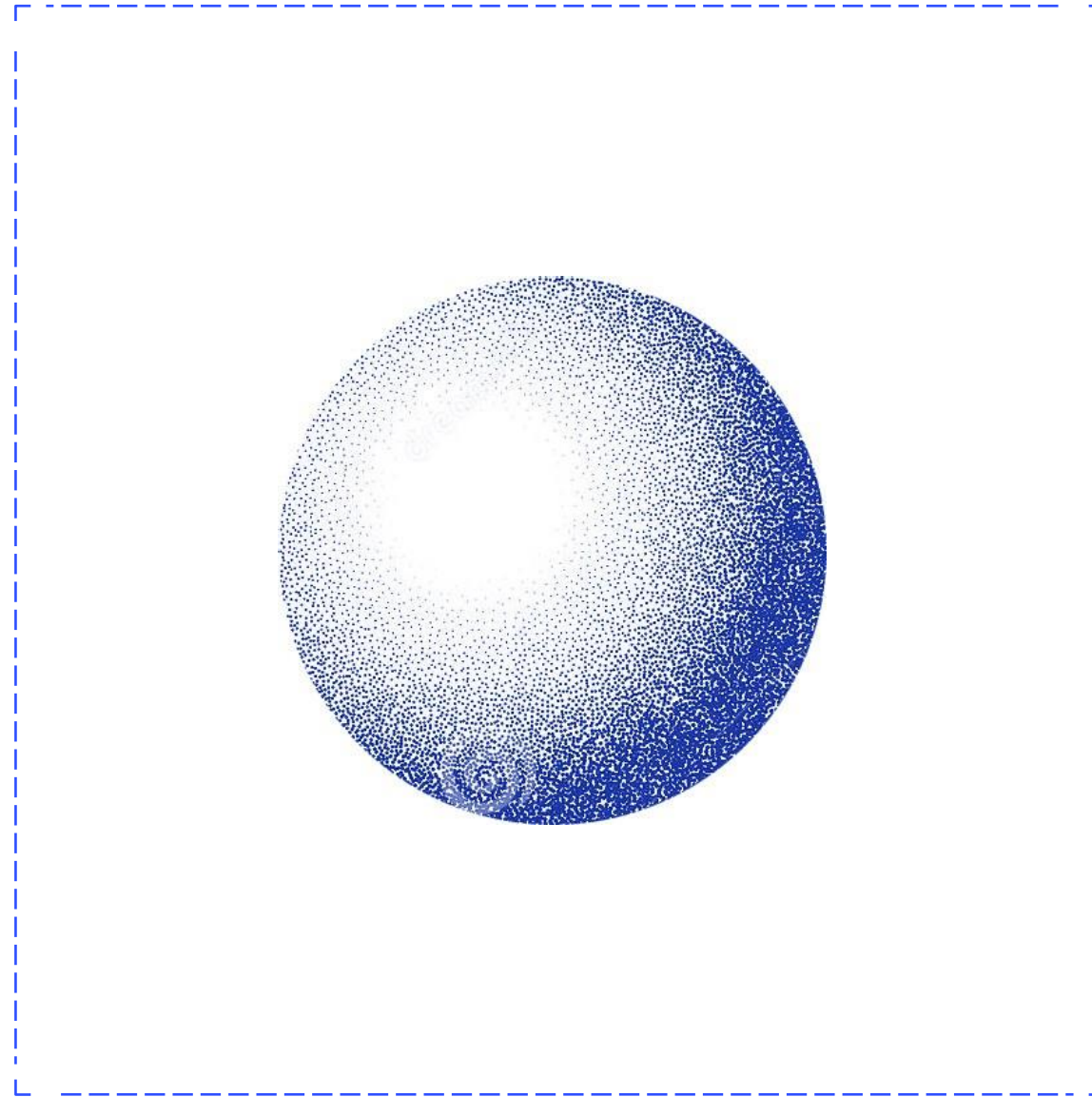


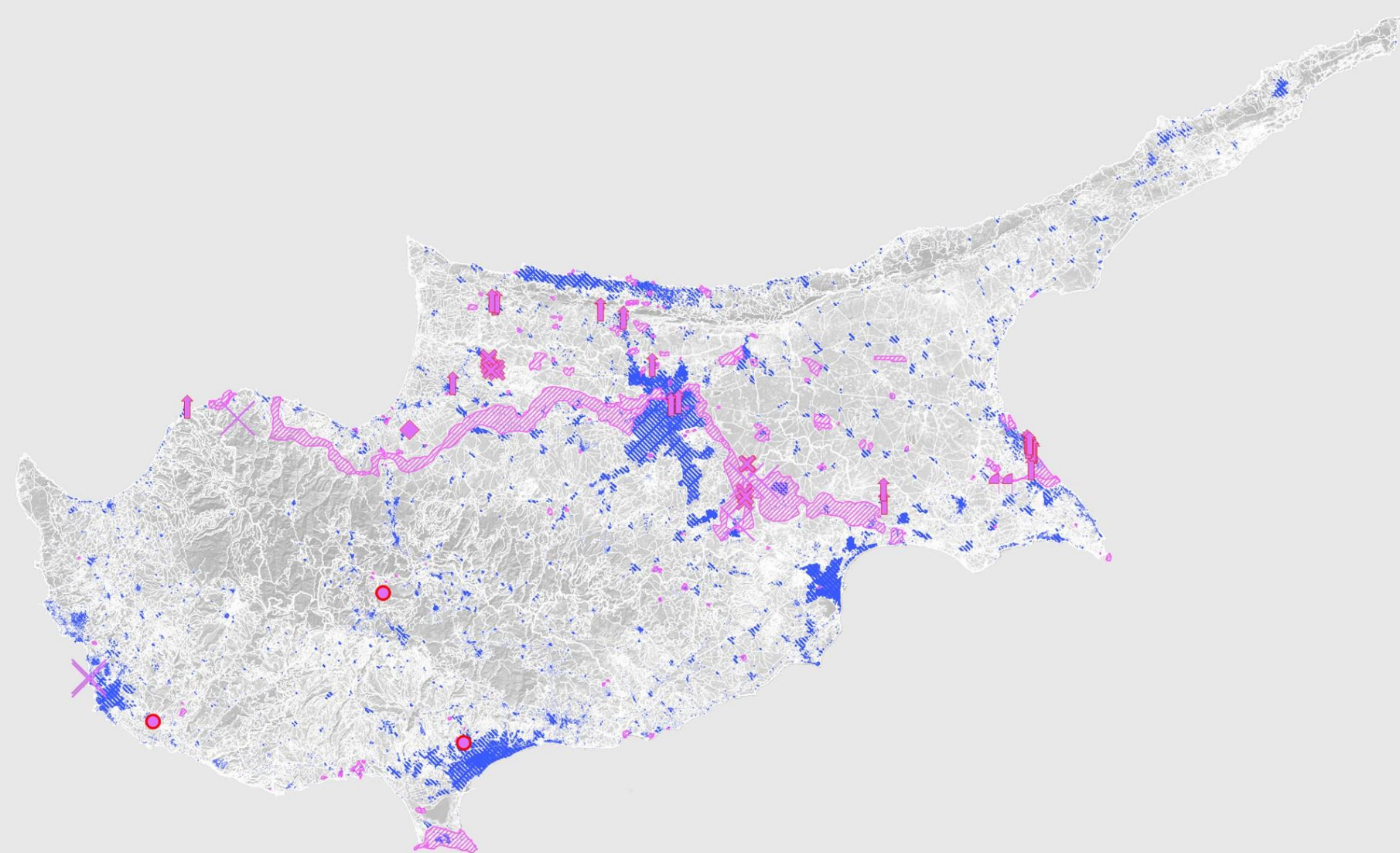
The result is the division of the island by a buffer zone with guarded military on both sides. This spatial border is a reminder of the conflict dividing space and society and embracing a binary way of thinking. This creates a strong foundation for dichotomies present in systems of domination.

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

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

*Military within the conflict environment of
Cyprus*





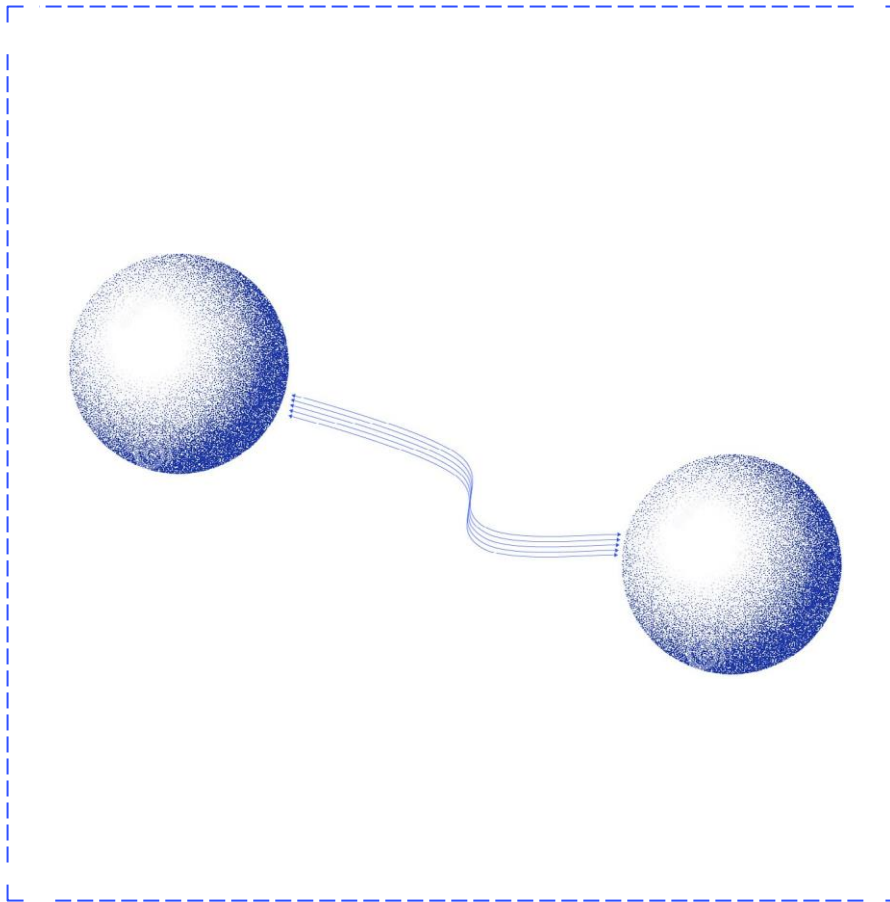
1:1'000'000



Militarized areas in Cyprus

As a result, the soldier's body is highly visible, and the inhabitants have normalized living with the different forms of militarization.

*Relationship between women
and military within the conflict
environment of Cyprus*



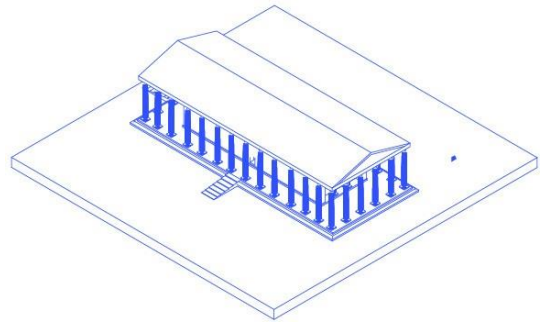
*In this context, I examine the
relationship between the military
and women during the period of
“conflict in limbo.”*



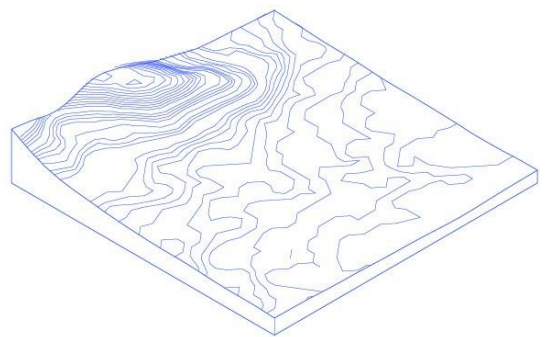


Utilizing performance mapping and the archive, I unravel institutional relationships and their spatial manifestations in Cyprus, shedding light on the overlooked experiences of women in the face of conflict and offering a deeper understanding of militarization's effects.

offering leisure driven relationships



*stage:
Temple of Aphrodite*



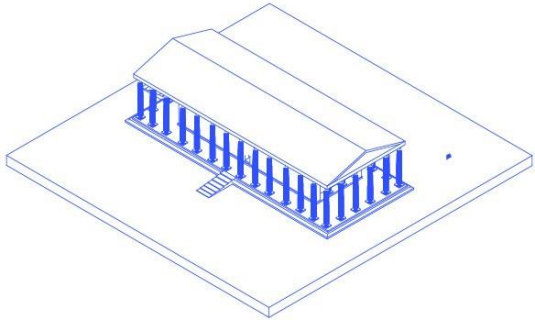
*stage:
nature*

The relationship of “offering leisure-driven relationships” showcases various "pleasure sites" addressing the off-duty activities of soldiers that have shaped various districts in Cyprus near military settlements. An example is the cluster of "Nightclubs in nature" located between three Turkish military bases, hidden from public view.

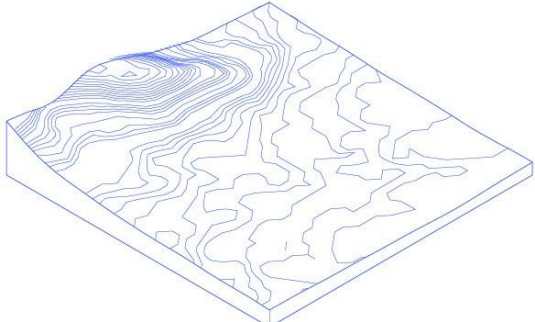


*Mustafa Hulusi
'Nightclubs in Nature'
2019
Image source: www.piartworks.com*

offering leisure driven relationships



*stage:
Temple of Aphrodite*



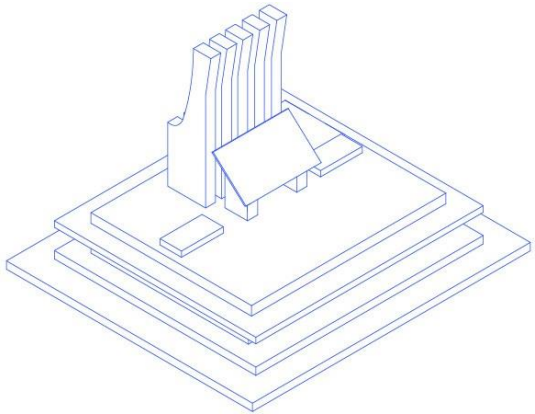
*stage:
nature*



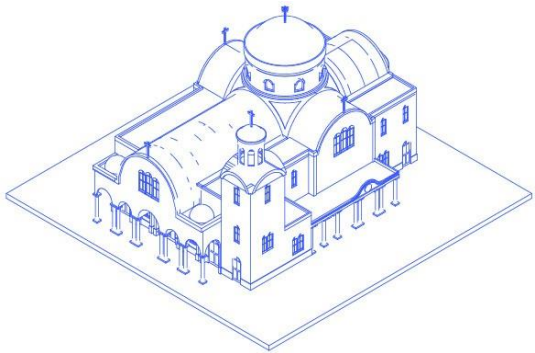
*Unknown
The "Temple of Aphrodite"
7 October 2017
Image source: <https://aliosbabielenberg.com/the-temple-of-aphrodite/>*

And the night club "Temple of Aphrodite" that is located near a military base, Demonstrating how militarization shape spaces.

Mourning the soldiers



Stage monument



Stage Church



□ 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

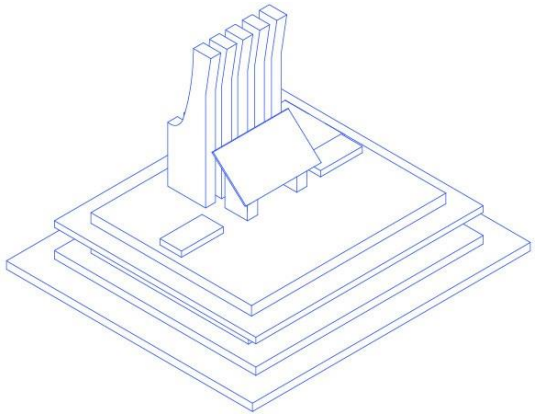


■ Unknown Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirolgist), retrieved the online website of Ministry of Defence. Nicosia 2023 Image source: Cyprus Ministry of Defence

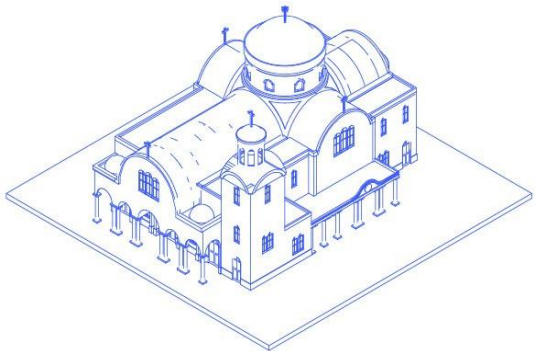


The relationship of mourning the soldiers shows women’s emotional attachment to the soldiers. It is observed during war and replicated during the “conflict in limbo” period in highly visible spaces. The military strategically exploits this role by displaying posters in outposts.

Mourning the soldiers



Stage monument



Stage Church

Moreover, annual memorials honoring fallen soldiers, held in churches and monuments provide a stage for the institutional role of mourning, projecting the soldier as a hero. The military capitalizes on these performances by displaying armed soldiers during the memorials. Thereby maintaining a strong presence in the urban landscape, reinforcing the perception of soldiers as heroic figures, and strengthening its power.

Unknown
 Military memorial in Cyprus
 20 July 2002
 Image source: <https://www.tovima.gr>



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

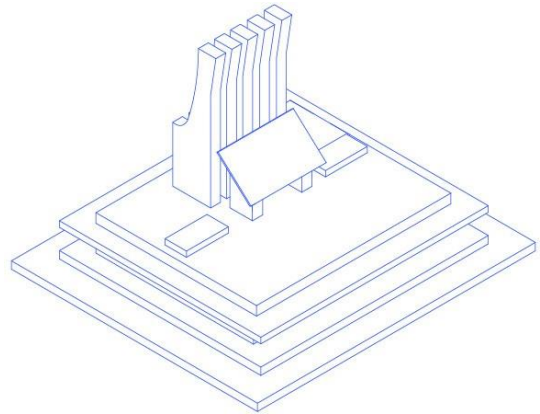


Unknown
 Military memorial in Cyprus
 20 July 2019
 Image source: <https://www.alphanews.live/cyprus/i-kypros-thymatai-kai-tima-toys-iroes-tis-toyrkikis-eis>

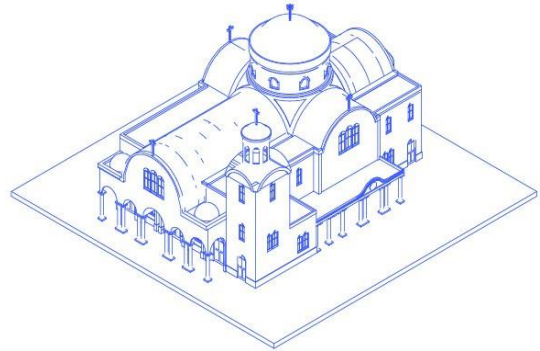


Ceremonies of Delivery and Repatriation of the bones of Lieutenant General Stylianos Kalbourtzis
 22 June 2021
 Image source: National Military Guard of Cyprus
<http://www.army.gov.cy/el/news/546>

Mourning the soldiers



Stage monument



Stage Church

The portrayal of the moirologist aligns with the melodrama genre portraying the female body in pain, aiming to evoke emotions of pain within society, and foster feelings of hatred towards the enemy while preserving feelings of respect for the soldiers.



Unknown
Memorial of war heroes
Image source: Cyprus Ministry of Defence



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

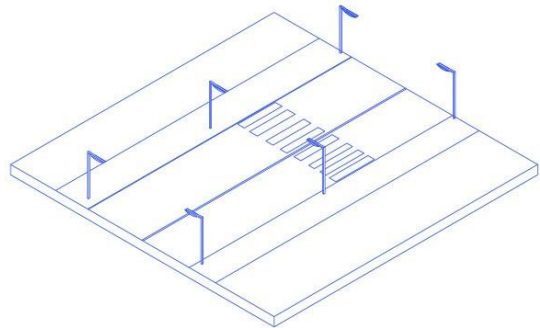
*Relationships of loving,
supporting, nursing*

nursing

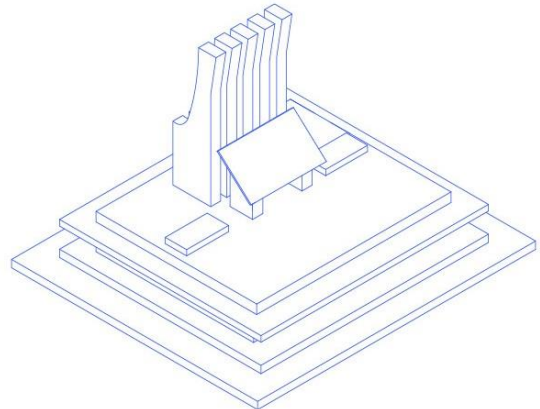
loving

supporting

The relationships of supporting, loving, and nursing the soldiers have similar spatial manifestations and gender performative roles during “conflict in limbo”. They are spatially maintained and reproduced through the abundant presence of military statues and with the implementation of annual military parades, reproducing the roles of nurse, supporter, and trophy.



Stage Street



Stage monument

*Unknown
Ethnical parade celebration in Cyprus
2018
Source: boyMediaNews*



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



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



*Relationships of loving,
supporting, nursing*

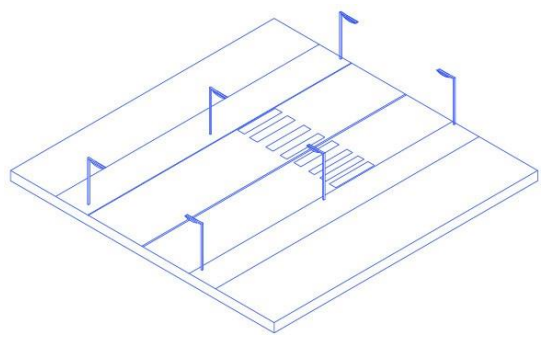
nursing

loving

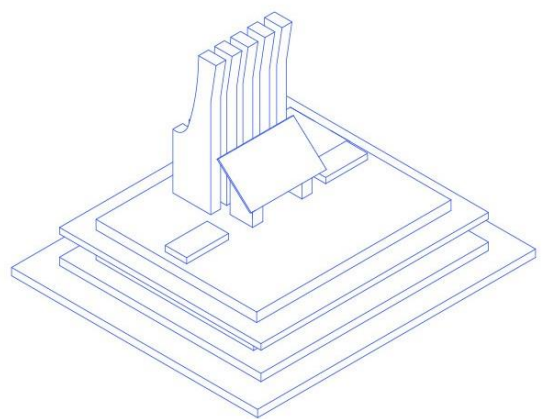
supporting

Women participate in carrying soldiers in wheelchairs or joining military parades to show their support and admiration. The repetitive and subtle nature of these spatialities employed by the military facilitates their high institutionalization and normalization.

*Stage
Street*



*Stage
monument*



*Unknown
Ethnical parade celebration in Cyprus
2020
Source: National Military Guard of Cyprus*



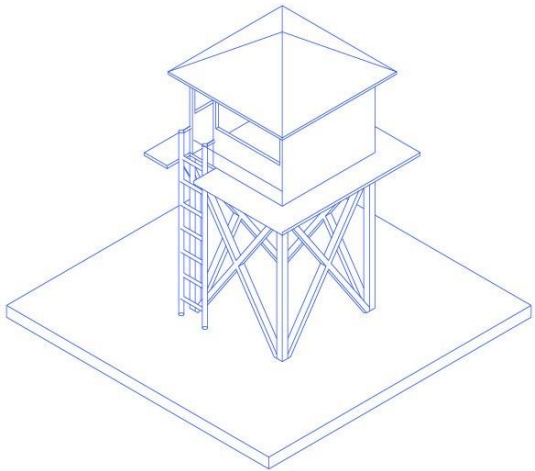
*Iakovos Hatzistavrou
“Turkish-Cypriots attend a parade in the
northern part of Nicosia”
2016
Image source: www.foreignpolicy.com*



*Unknown
Annual military parade Cyprus
1 October 2018
Image source: Getty images*

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

The relationship of needing protection by the soldiers” is complex due to the involvement of different military forces and ethnicities. Greek Cypriot women are depicted as being saved by Greek Cypriot soldiers from Turkish and British soldiers, while Turkish Cypriot women require protection from three different armies, leading to a sense of oppression.



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



*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*

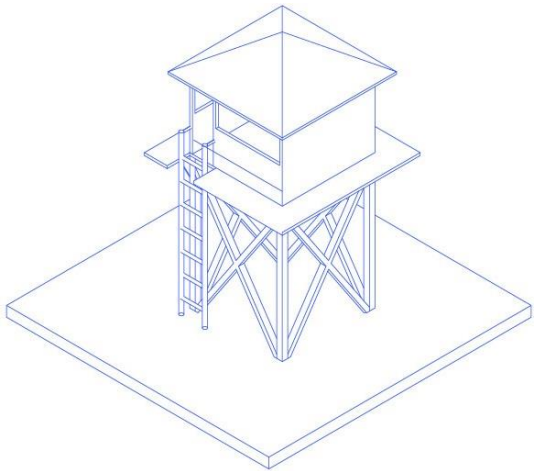


*Franck Bessière | Hans Lucas
Cyprus, the last wall dividing Europe
2017
Photojournalism
Image source: <https://hanslucas.com/fbessiere/photo/10834>*

*Stage
Militarized residential areas*

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

The prevalent militarization of the island has left a lasting effect on women resulting in internalized fear. This perception is reflected in the urban fabric with numerous military outposts and monuments depicting soldiers as saviors.



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

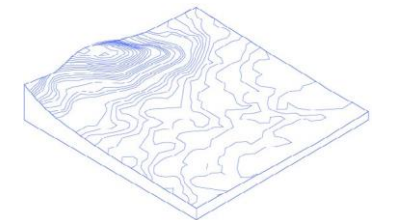
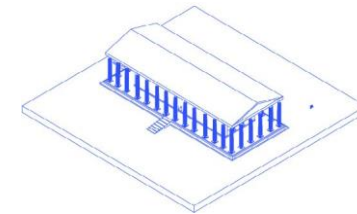
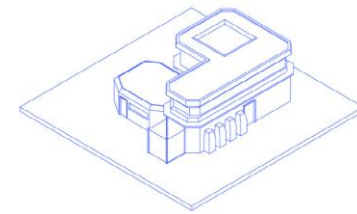
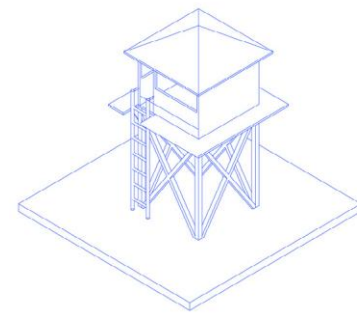
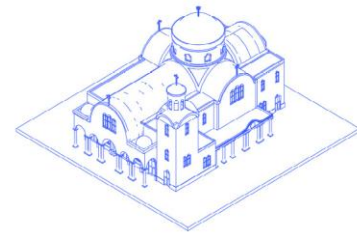
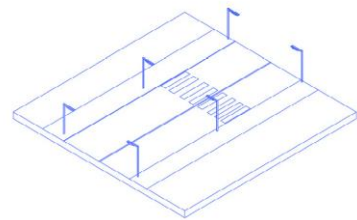
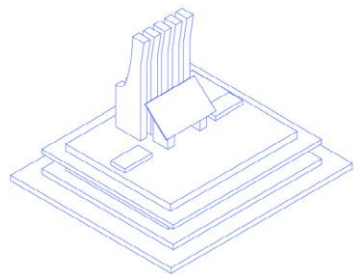
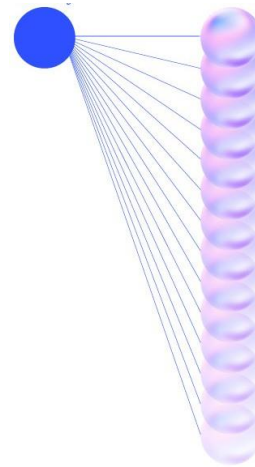


Petros Karadjias
“A Cypriot soldier stands guards at an outpost next to the UN buffer zone”
2008 (March 12)
Image source: Alamy Stock Photo

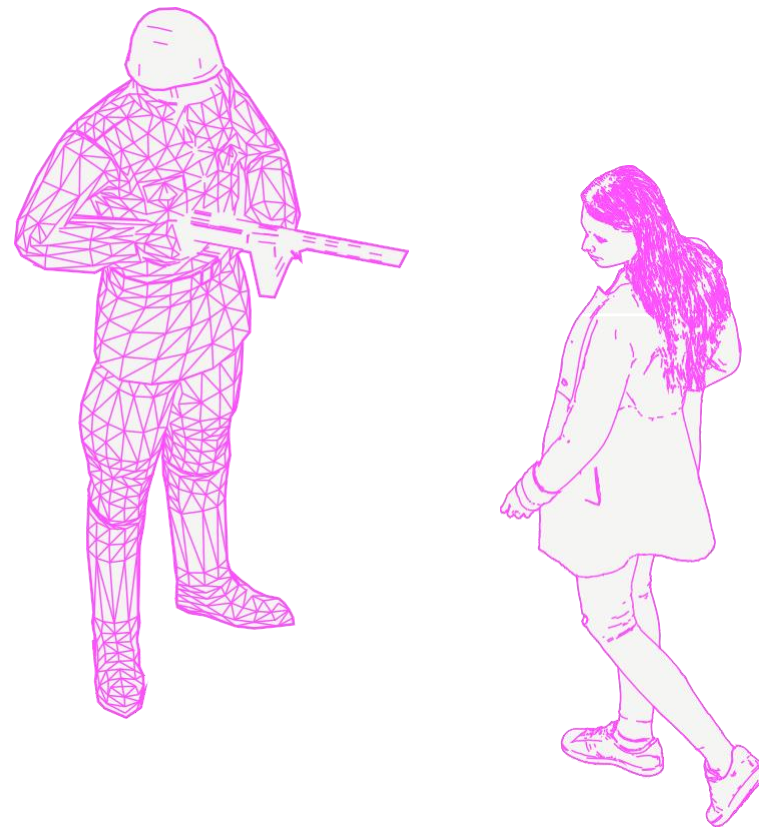
*Stage
Militarized residential areas*

Relationship of space and performative roles

These examples illustrate how the military has been a key player in reproducing and institutionalizing fixed gender roles in space.

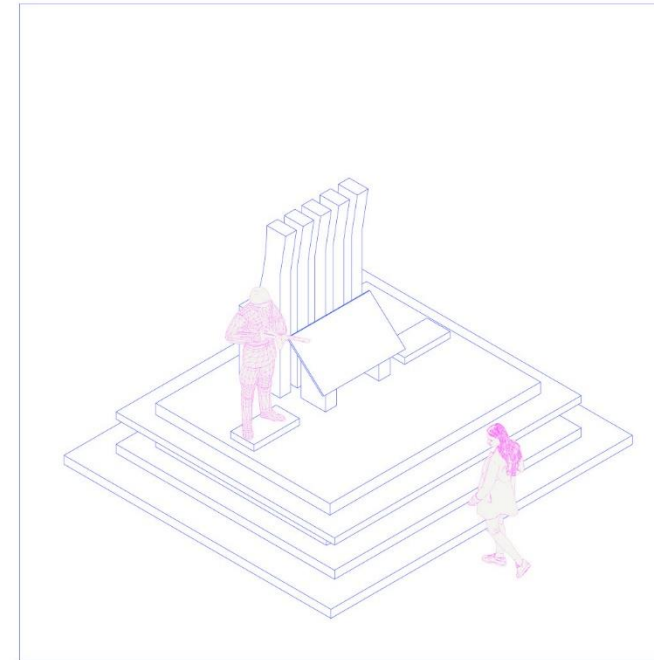


Relationship of space and performative roles



To demonstrate the impact of space on performative roles, I examine the transformation of roles in different stages, providing insights into societal behaviours within specific stages.

Relationship of space and performative roles



Unknown
Memorials at the statues, Nicosia
2013

Image source: mibalismibail.blogspot.com

In the monument stage, when the female body is positioned alongside the soldier, it assumes the role of a supporter or moirologist, while the soldier takes on the role of the hero.

Role of the female body:

- Enemy
- Hunting trophy
- Sexual object
- Disobedient
- Dependent

Victim

- The other

Trophy

- Supporter

Moirologist

- Nurse
- Stand-in
- Comfort woman
- Co-fighter

Role of the soldier:

- Enemy
- Enemy
- Enemy
- Enemy
- Savior- Enemy

Savior

- Enemy

Hero

- Hero

Hero

- Hero

- Hero

- Client

- Co-fighter

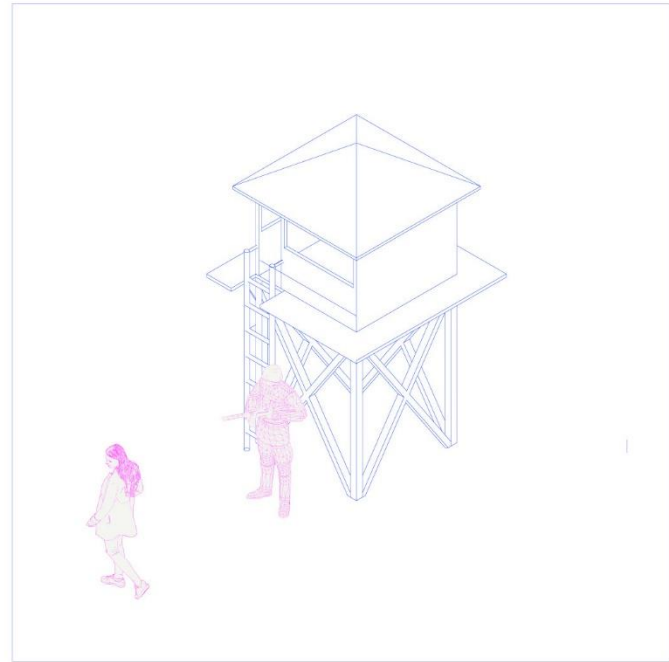




Peter Kemp
 "Northern ireland civil rights demonstration
 - from our story 'photos of the british army
 in Northern Ireland'"
 1972

Image source: flashbak.com

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



**Role
 of the female
 body:**

Enemy
 Hunting trophy

Sexual object
Disobedient

Dependent

Victim

The other
 Trophy
 Supporter
 Moirologist

Nurse
 Stand-in
 Comfort woman
 Co-fighter

**Role
 of the soldier:**

Enemy
 Enemy

Enemy
Enemy

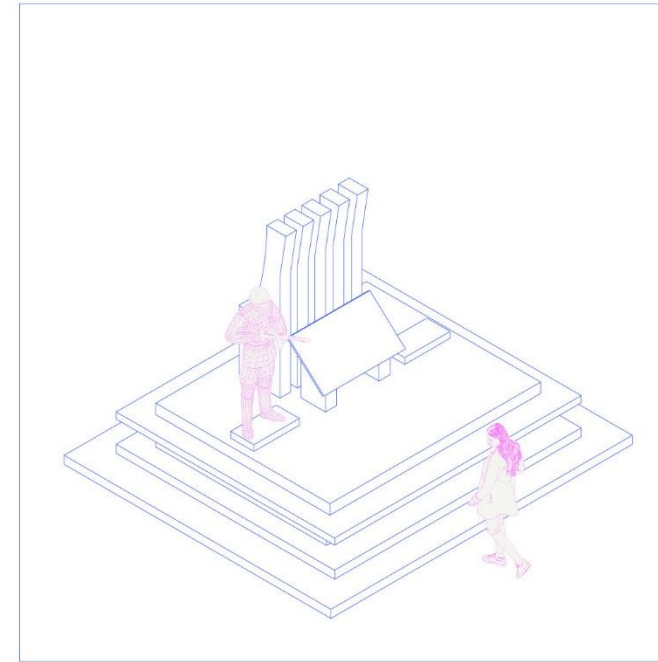
Savior- Enemy

Savior

Masculine figure
 Hero
 Hero
 Hero

Hero
 Hero
 Client
 Co-fighter

On the other hand, when the same
 bodies are placed in an outpost,
 the woman embodies the role of
 the "disobedient" while the soldier
 becomes the "enemy."



**Role
 of the female
 body:**

Enemy
 Hunting trophy
 Sexual object
 Disobedient
 Dependent

Victim

The other

Trophy

Supporter

Moirologist

Nurse
 Stand-in
 Comfort woman
 Co-fighter

**Role
 of the soldier:**

Enemy
 Enemy
 Enemy
 Enemy

Savior- Enemy

Savior

Enemy

Hero

Hero

Hero

Hero

Hero

Client

Co-fighter



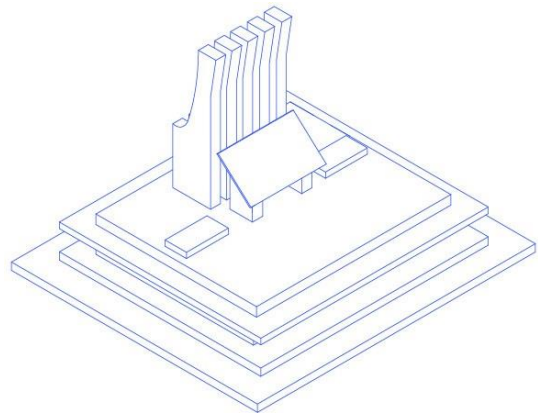
Unknown
 Memorials at the statues , Nicosia
 2013

Image source: mibalismibail.blogspot.com





monument



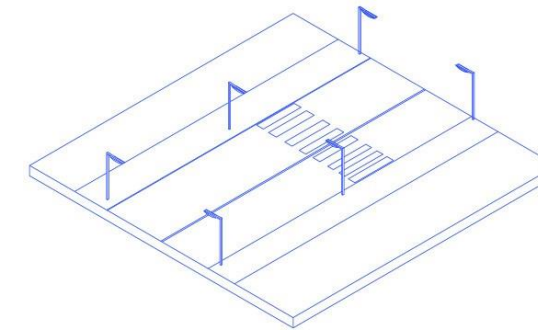
Role of the female body:

- Enemy
- Hunting trophy
- Sexual object
- Disobedient
- Dependent
- Victim**
- The other
- Trophy**
- Supporter
- Moirologist**
- Nurse
- Stand-in
- Comfort woman
- Co-fighter

Role of the soldier:

- Enemy
- Enemy
- Enemy
- Enemy
- Savior-Enemy
- Savior**
- Enemy
- Hero**
- Hero
- Hero**
- Hero
- Hero
- Client
- Co-fighter

street



Role of the female body:

- Enemy
- Hunting trophy
- Sexual object
- Disobedient
- Dependent
- Victim
- The other
- Trophy**
- Supporter**
- Moirologist
- Nurse**
- Stand-in
- Comfort woman
- Co-fighter

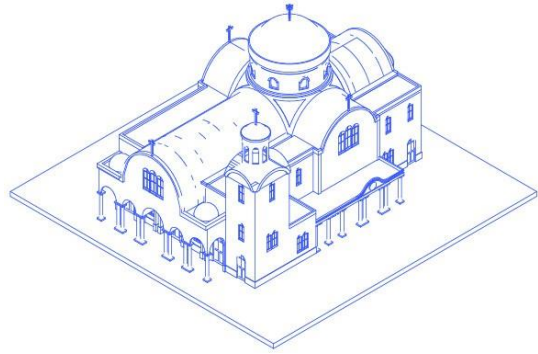
Role of the soldier:

- Enemy
- Enemy
- Enemy
- Enemy
- Savior-Enemy
- Savior
- Enemy
- Hero**
- Hero**
- Hero
- Hero**
- Hero
- Client
- Co-fighter



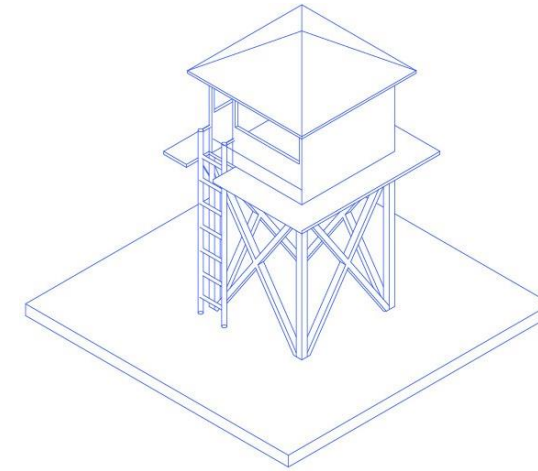


church



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

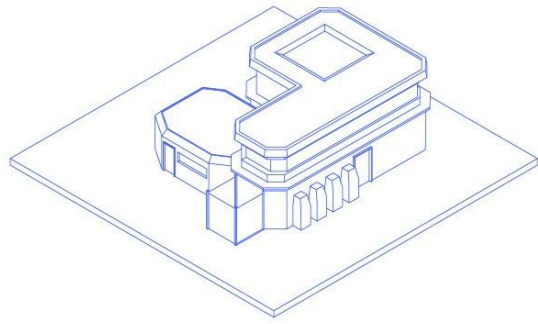
militarised residential areas



| 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 |



military outpost



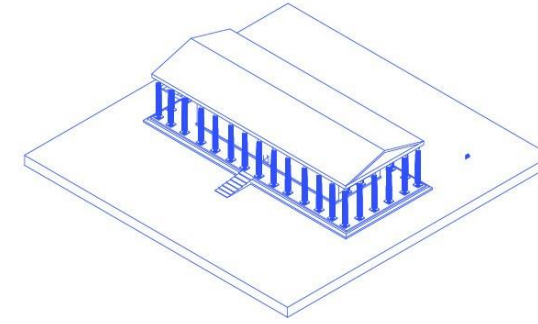
Role of the female body:

- Enemy
- Hunting trophy
- Sexual object
- Disobedient
- Dependent
- Victim
- The other**
- Trophy
- Supporter
- Moirologist
- Nurse
- Stand-in
- Comfort woman
- Co-fighter

Role of the soldier:

- Enemy
- Enemy
- Enemy
- Enemy
- Savior-Enemy
- Savior
- Masculine figure**
- Hero
- Hero
- Hero
- Hero
- Hero
- Client
- Co-fighter

Temple of Aphrodite



Role of the female body:

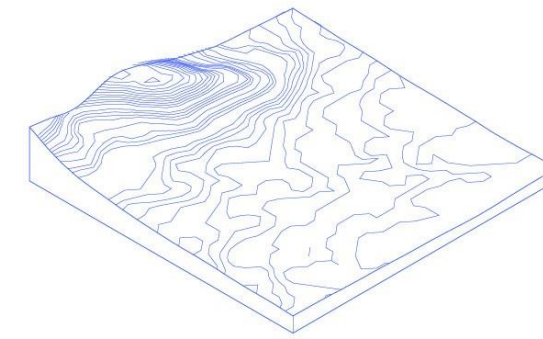
- Enemy
- Hunting trophy
- Sexual object
- Disobedient
- Dependent
- Victim
- The other
- Trophy
- Supporter
- Moirologist
- Nurse
- Stand-in
- Comfort woman**
- Co-fighter

Role of the soldier:

- Enemy
- Enemy
- Enemy
- Enemy
- Savior-Enemy
- Savior
- Masculine figure
- Hero
- Hero
- Hero
- Hero
- Hero
- Client**
- Co-fighter



nature



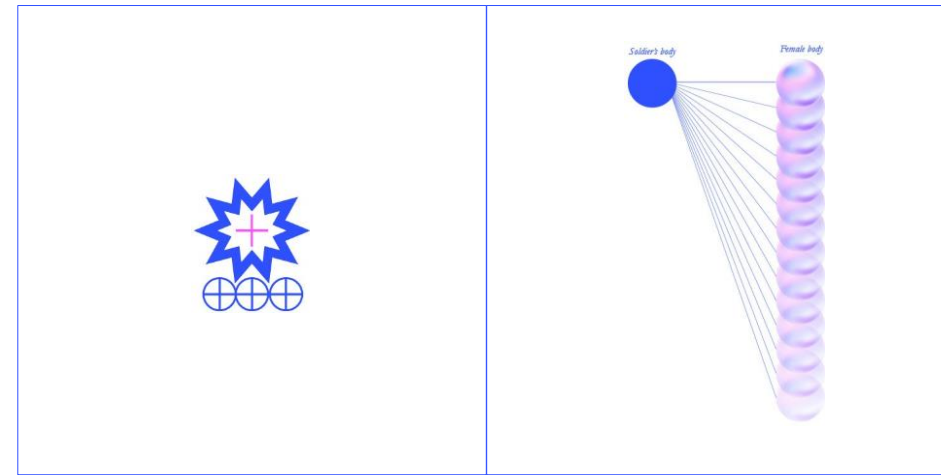
Role of the female body:

- Enemy**
- Hunting trophy**
- Sexual object
- Disobedient
- Dependent
- Victim
- The other
- Trophy
- Supporter
- Moirologist
- Nurse
- Stand-in
- Comfort woman
- Co-fighter

Role of the soldier:

- Enemy**
- Enemy**
- Enemy
- Enemy
- Savior- Enemy
- Savior
- Masculine figure
- Hero
- Hero
- Hero
- Hero
- Hero
- Client
- Co-fighter

Relation between body configuration and performative role

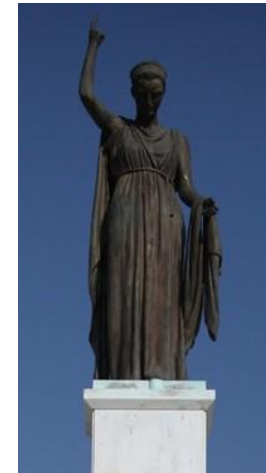


Body configuration

Performative roles

The body configuration also influences performative roles.

Relation between body configuration and performative role



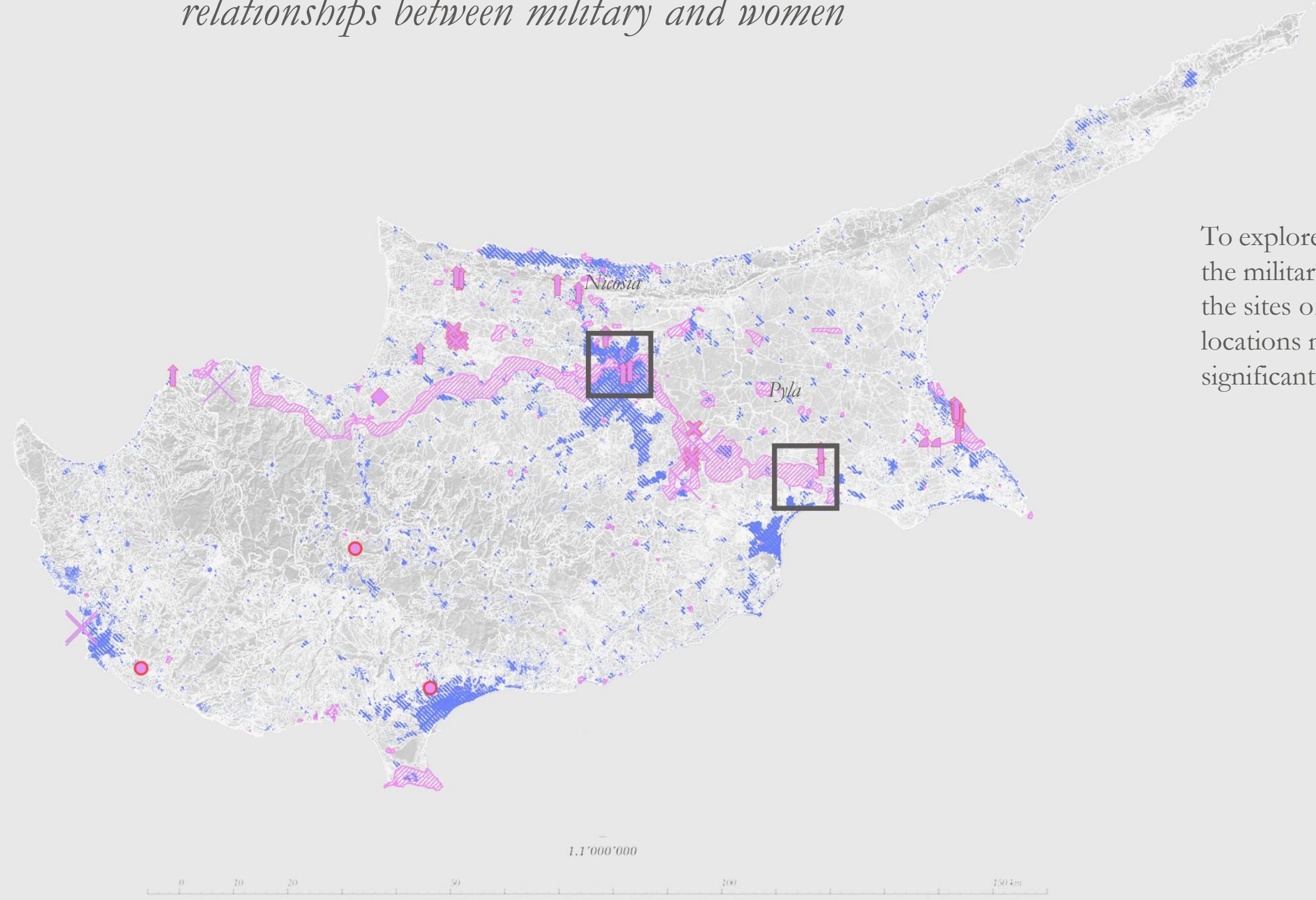
trophy



victim

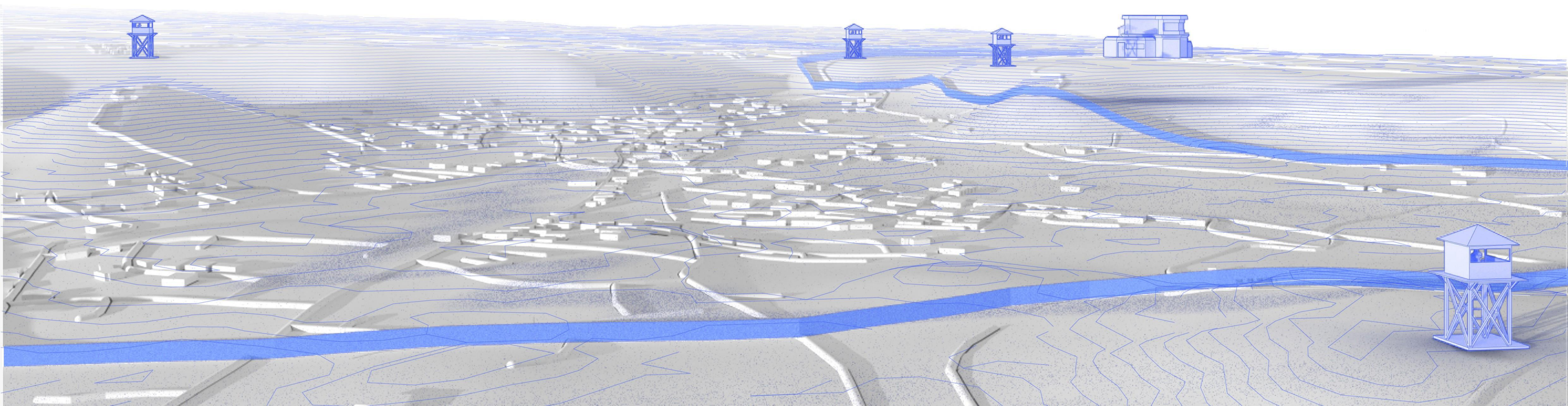
The vertical relation between the female body and the soldier determines different roles on the same stage. For example, the female body represents the trophy in a higher position and in a lower the victim. revealing that despite its elevated position, it still embodies disempowering roles.

UNVEIL and CHALLENGE institutional relationships between military and women



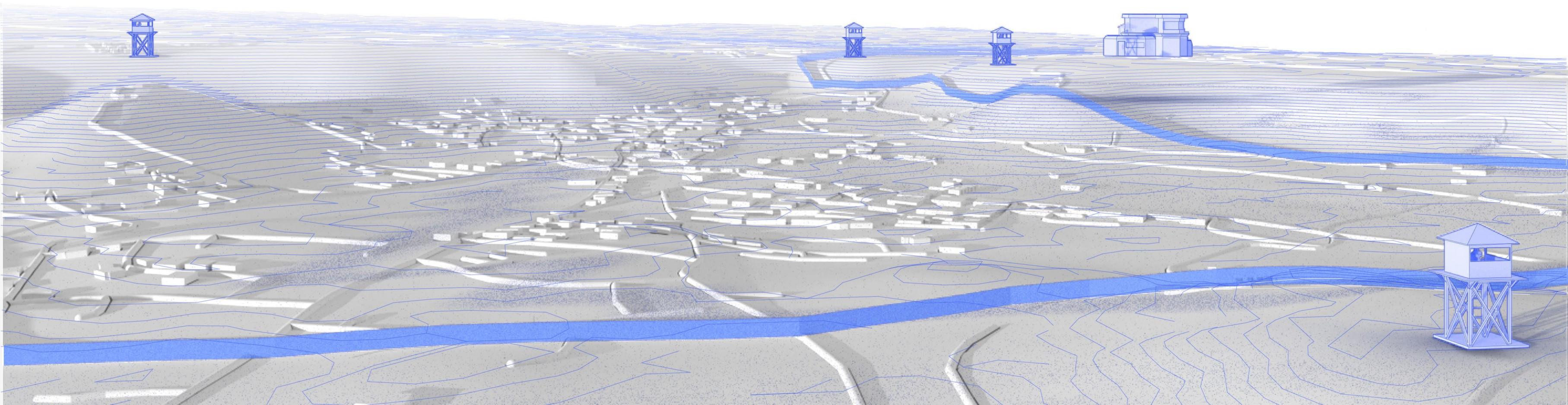
To explore the relationship between the military and women, I used the sites of Nicosia and Pyla, two locations near the buffer zone with significant military presence.

Pyla Stage

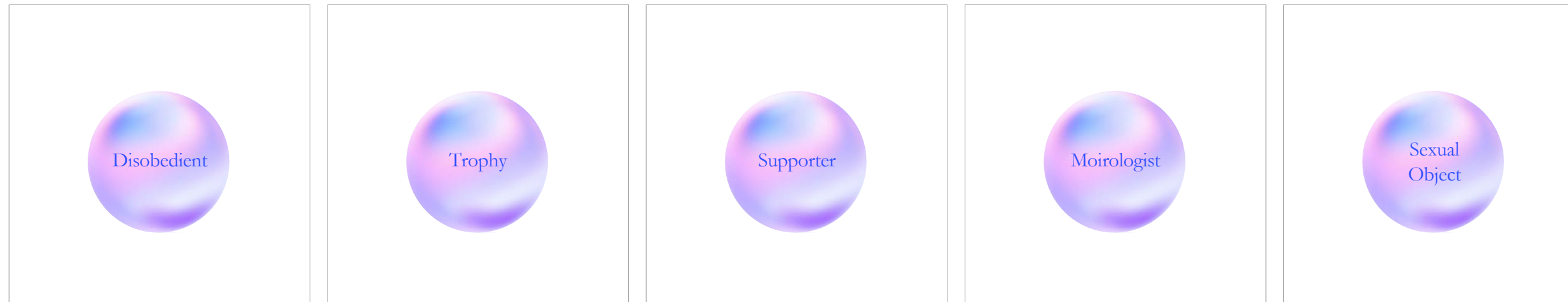


Pyla Stage

Pyla is located within the buffer zone and is the only village where Greek and Turkish Cypriot women live together. Military entry is prohibited, except for the UN. The village's unique topography, nestled in a valley surrounded by hills with different military outposts, offers an intriguing stage to explore the focal relationship.



Relationships discovered in Pyla



The interviews with women in Pyla revealed that the military's presence has become so normalized in their lives that the relationships between them are often invisible.

Nevertheless, I identified two stories that I used to unveil and explore the hidden and unspoken lived experiences.

STORY A

A Greek-Cypriot woman expresses her fear of seeing the soldier statue at the outpost from her bedroom window.

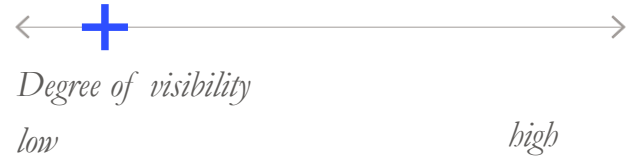


Fig.291-301
Andria Charilaou
View of the military outpost from interviewee's balcony
2023



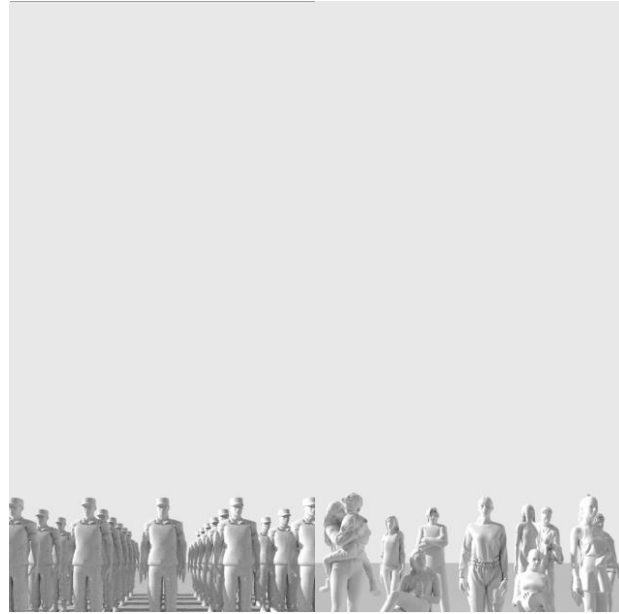


Stage

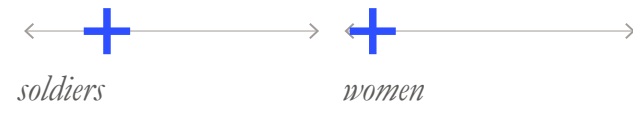




Stage



Number of performers

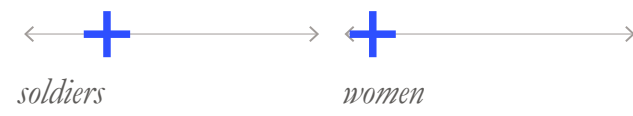




Stage



Number of performers

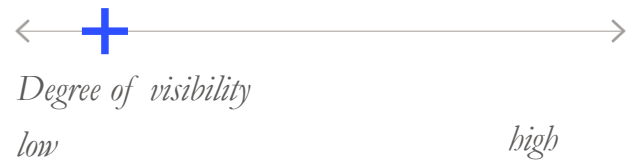


Role of the female body

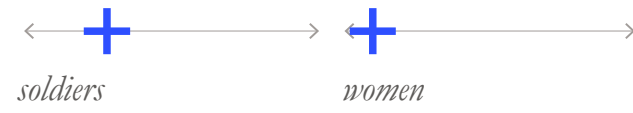




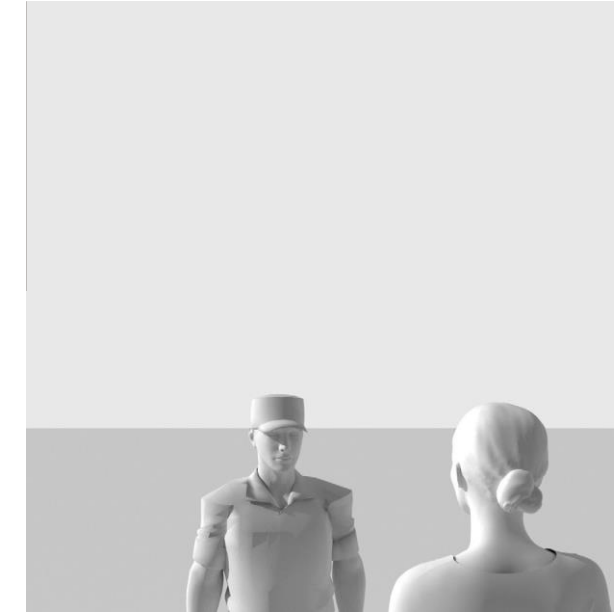
Stage



Number of performers



Role of the female body

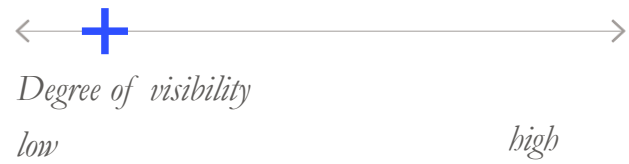


Body configuration

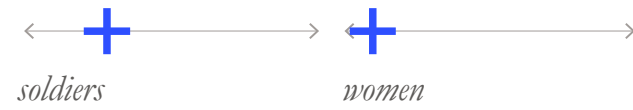




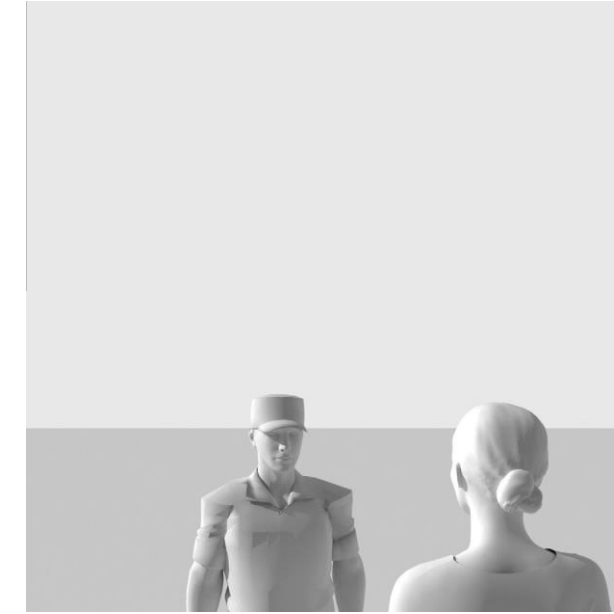
Stage



Number of performers



Role of the female body



Body configuration



Body configuration

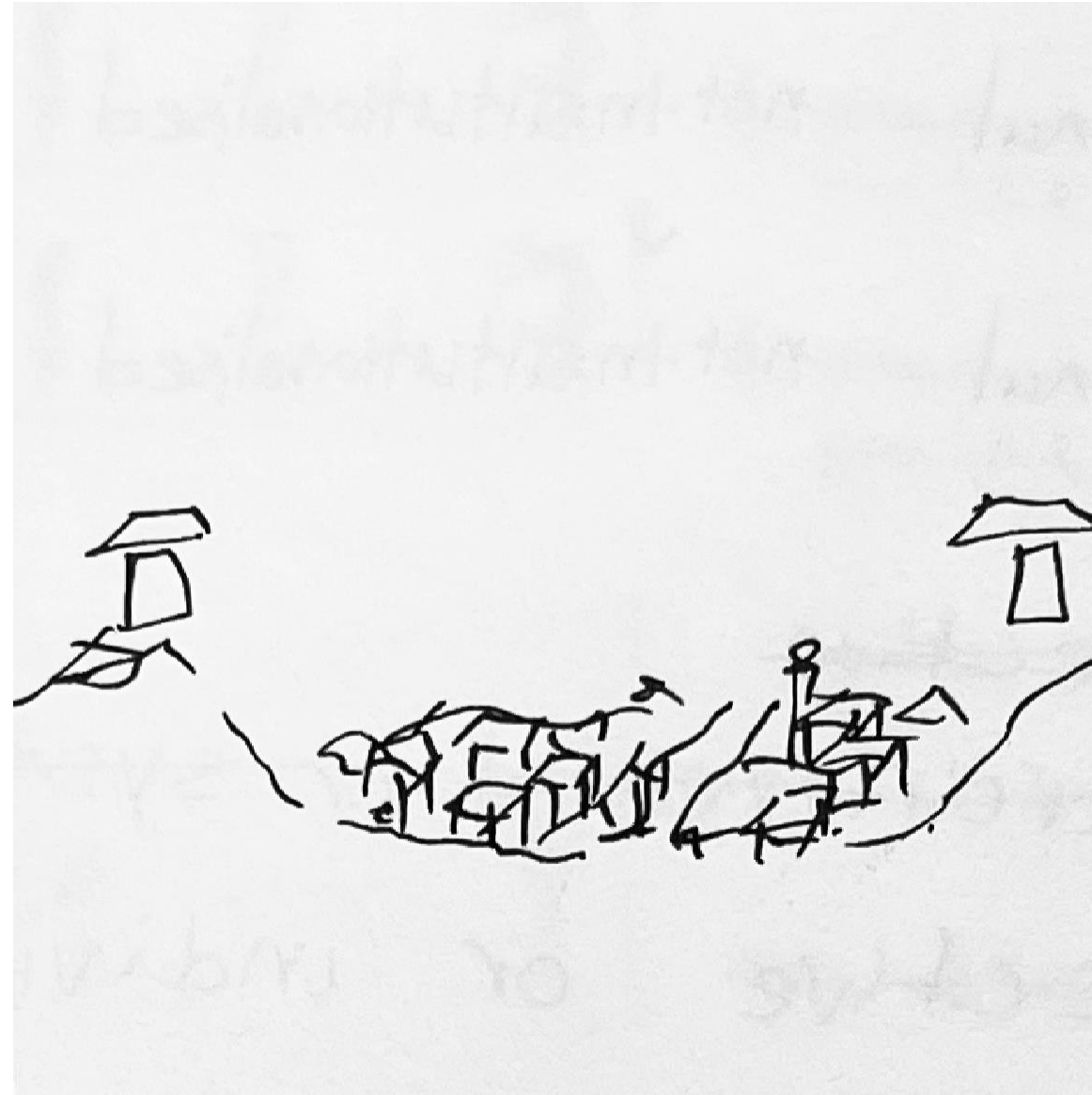






*Oh, hey
Brad!*

STORY B



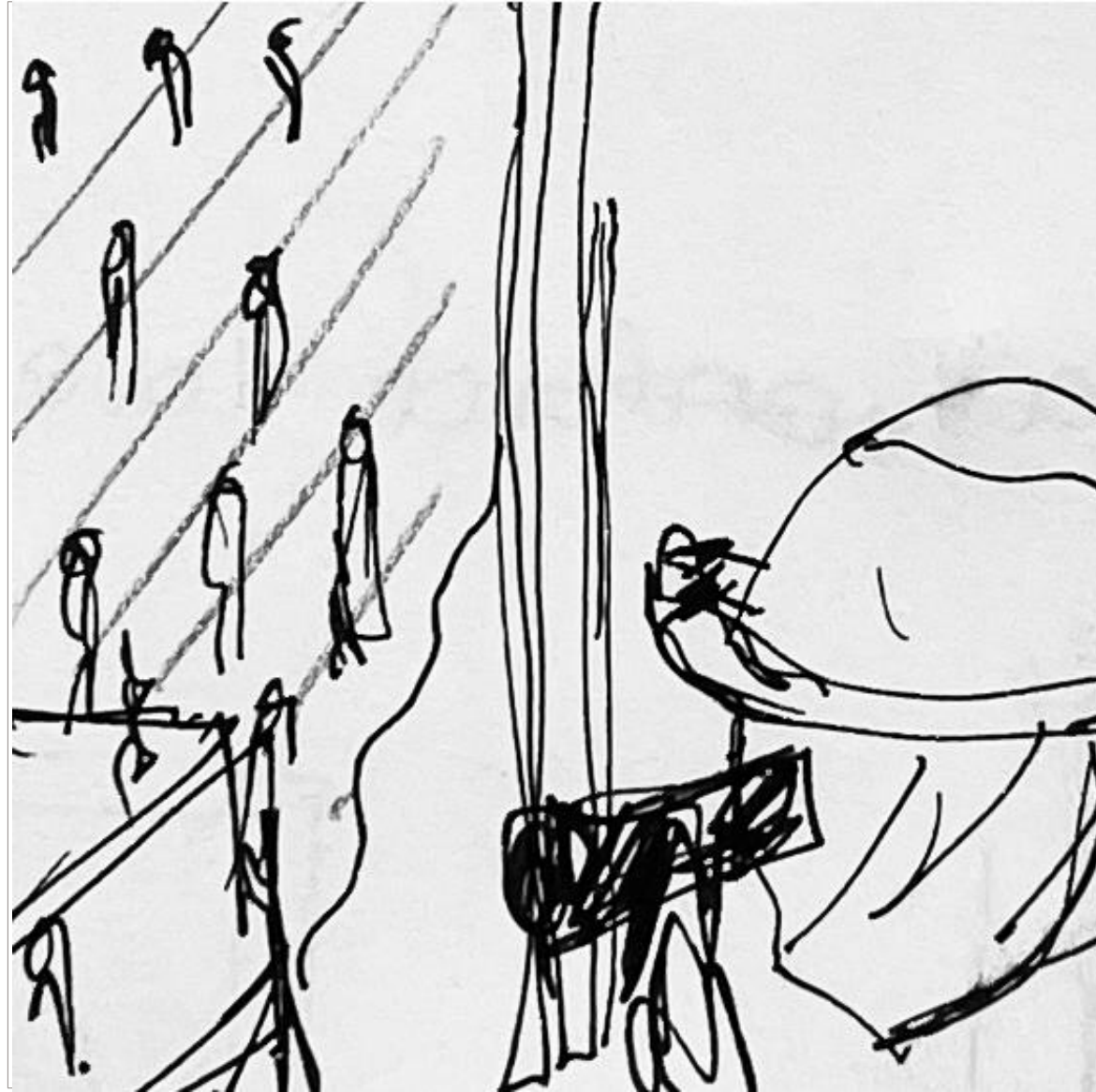
Scene 1 > Shot 1

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.



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

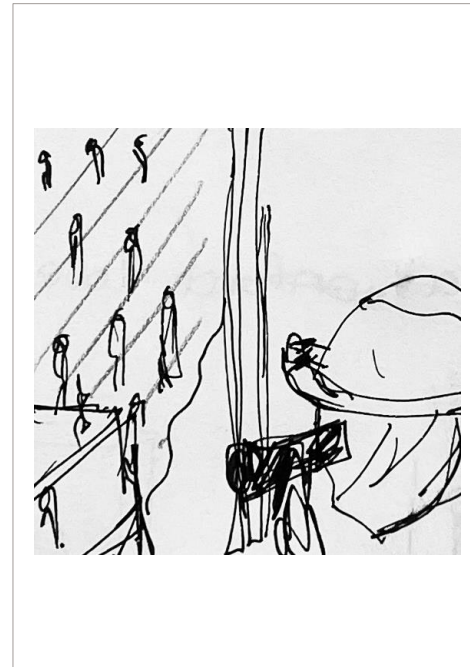


Scene 2 > Shot 3

The woman stares back at them.

After that incident the woman complains
at the municipality

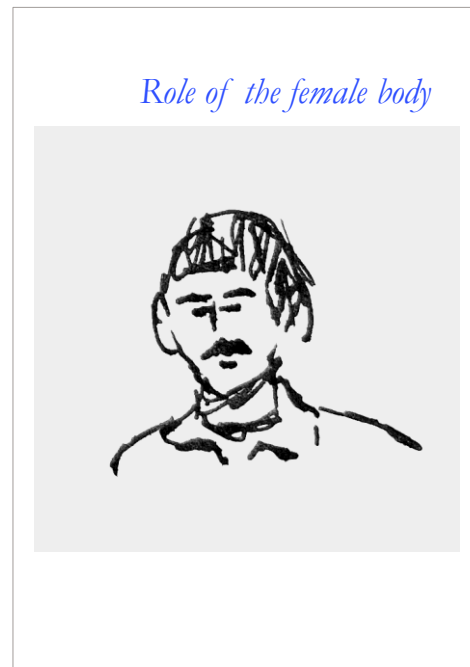
Being surveilled and controlled



| | | | |
|----------------------------------|----------------------------|-------------------------------------|---|
| <i>Role of the female body</i> | <i>Degree of hierarchy</i> | <i>Institutional representation</i> | <i>Body configuration of the two groups</i> |
| <p>WANTED</p> <p>DISOBEDIENT</p> | | | |

Experiencing environmental sexual harassment

This story demonstrates the ability of the soldier, in a higher hierarchical position, to reform roles and relationships, shedding light on the power dynamics between the two groups.

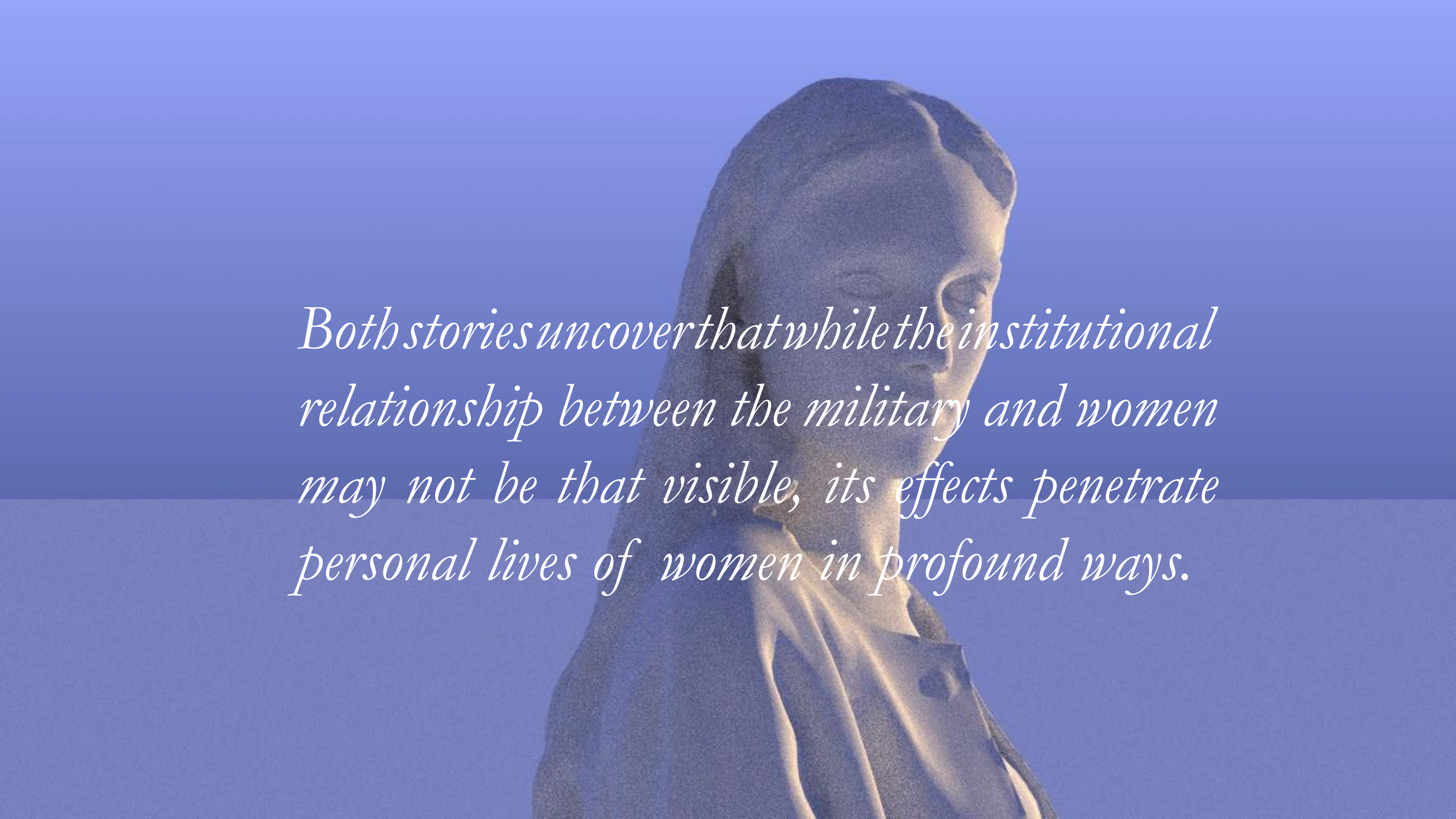


| | | |
|------------------------------------|-------------------------------------|---|
| <i>Degree of hierarchy</i> | <i>Institutional representation</i> | <i>Body configuration of the two groups</i> |
| <p>WANTED</p> <p>SEXUAL OBJECT</p> | | |



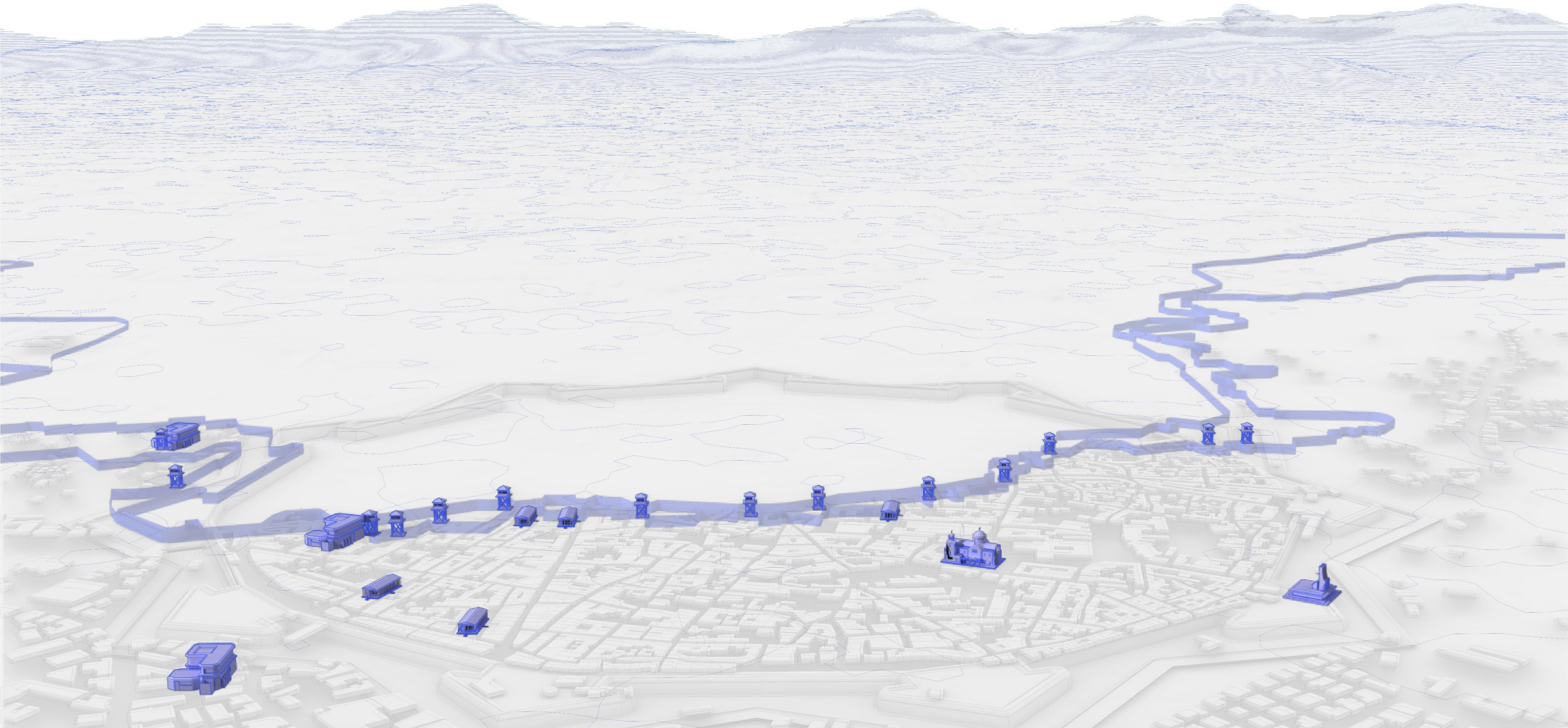
TF3

Frida Giulia Franceschini:
Tricks for Gold (T4\$)

A woman with long dark hair, wearing a dark coat, is shown in profile, looking down. The background is a solid blue color. The text is overlaid on the image in a white, cursive font.

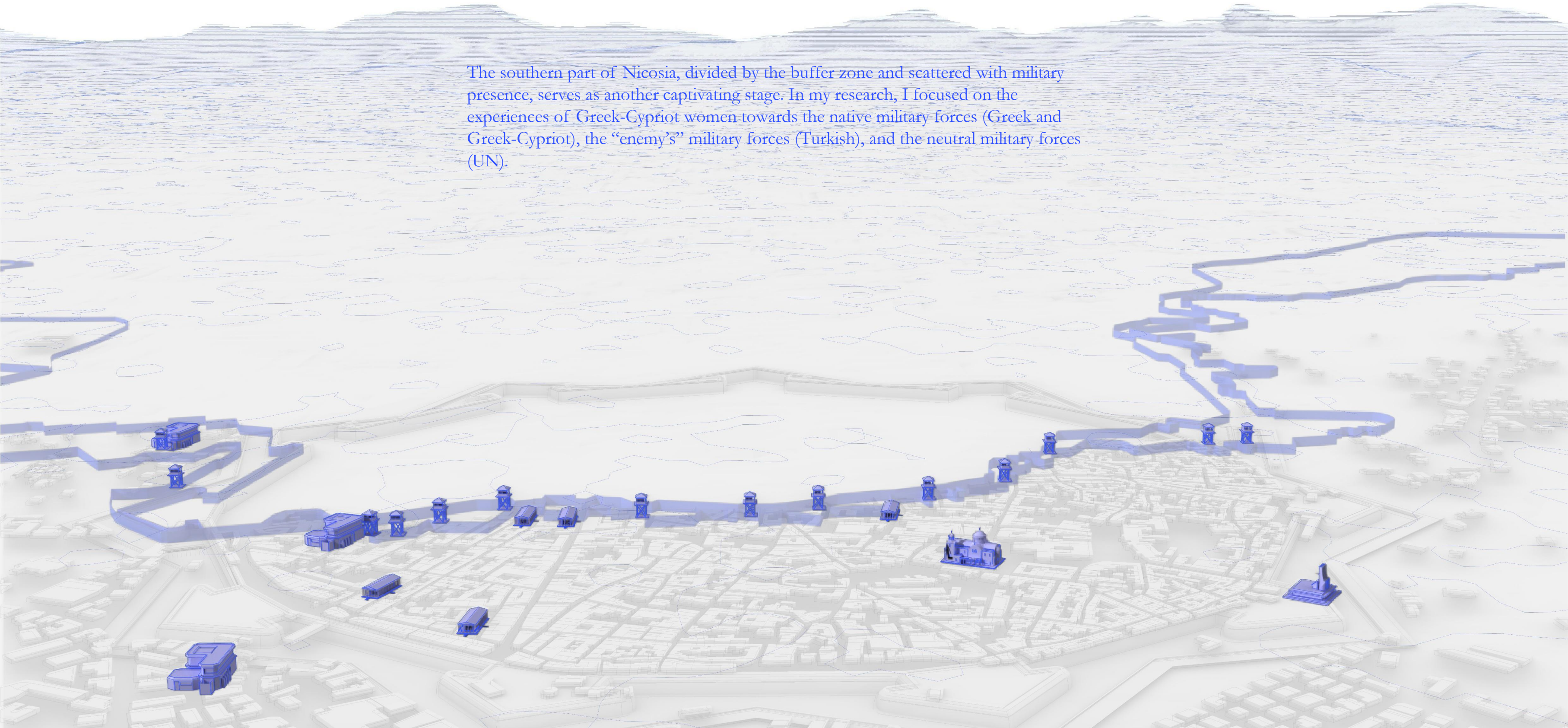
Both stories uncover that while the institutional relationship between the military and women may not be that visible, its effects penetrate personal lives of women in profound ways.

Nicosia stage

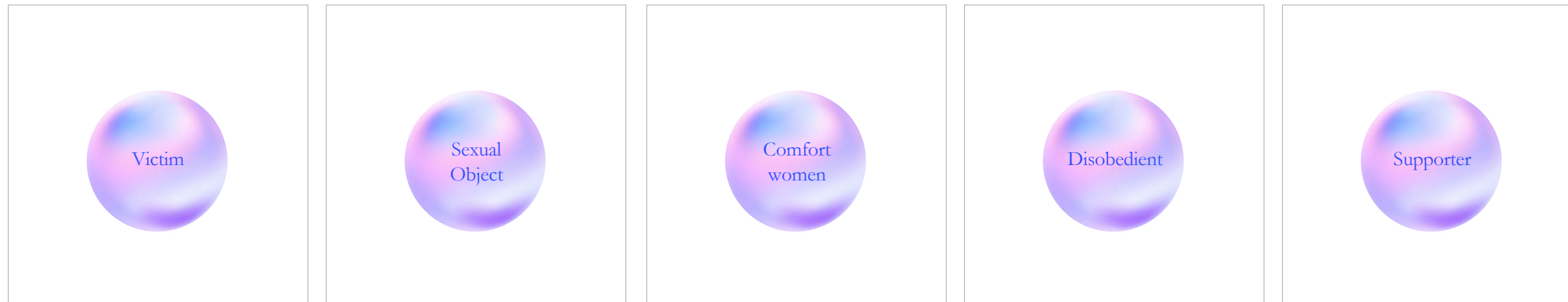


Nicosia stage

The southern part of Nicosia, divided by the buffer zone and scattered with military presence, serves as another captivating stage. In my research, I focused on the experiences of Greek-Cypriot women towards the native military forces (Greek and Greek-Cypriot), the “enemy’s” military forces (Turkish), and the neutral military forces (UN).



Relationships discovered in Nicosia



In the following performance, I embodied the experiences of Greek-Cypriot women discovered through the interviews.

S T O R Y C



To challenge this relationship of “needing to be saved” I structured a performance at the “monument of liberty”.



This monument symbolizes deeply institutionalized relationships, such as the portrayal of soldiers as saviours liberating war victims, including women. Where the soldier holds a position of power, while the female body remains static, waiting to be rescued by the soldier.

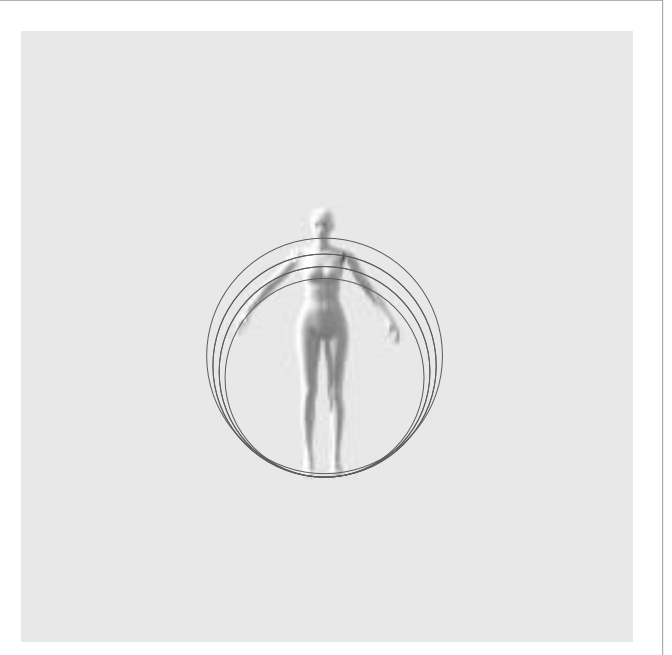
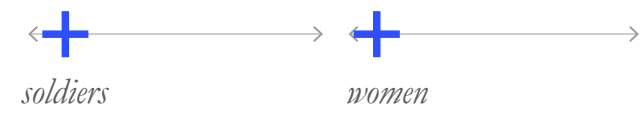




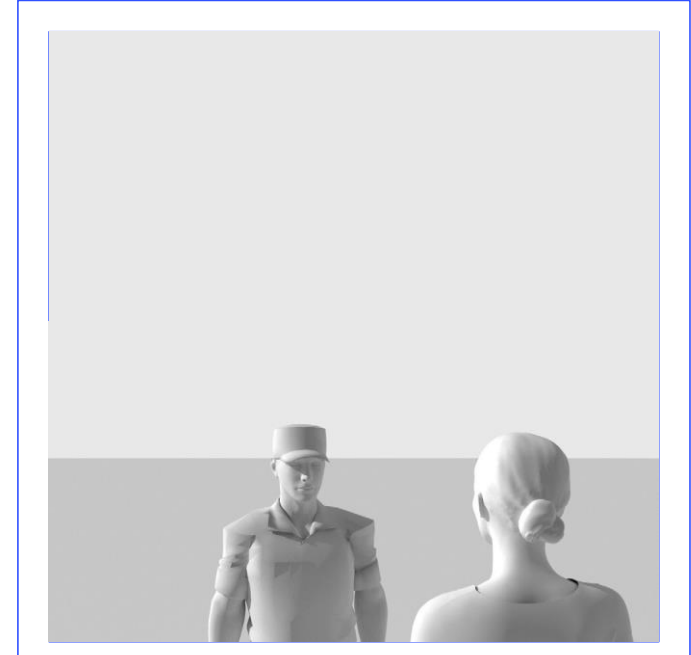
Stage



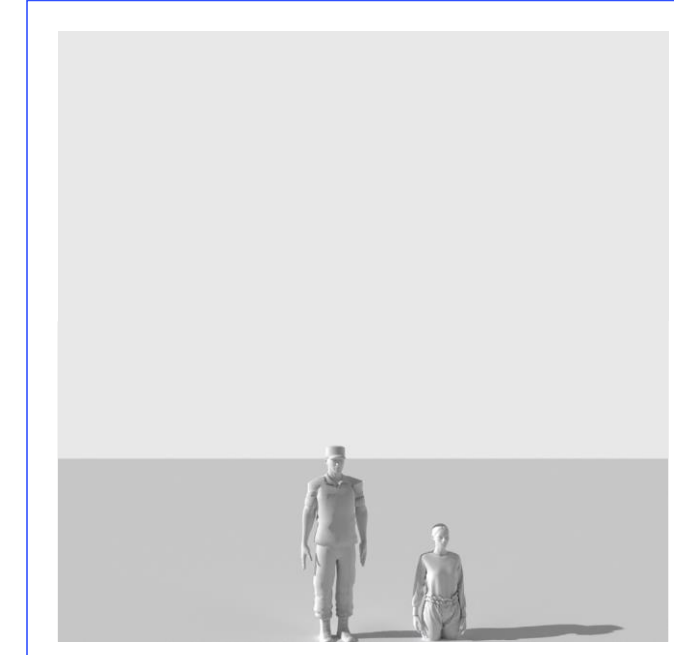
Number of performers



Role of the female body



Body configuration



Body configuration





By changing the parameters that construct institutional narratives and roles, the performance challenges the fixed role of women as static and helpless in a position of waiting to be saved.



Roy Lichtenstein
Drowning Girl
1963
Moma, 2023

S T O R Y D



Scene 1 > Shot 1

Woman on the balcony, smoking a
cigarette



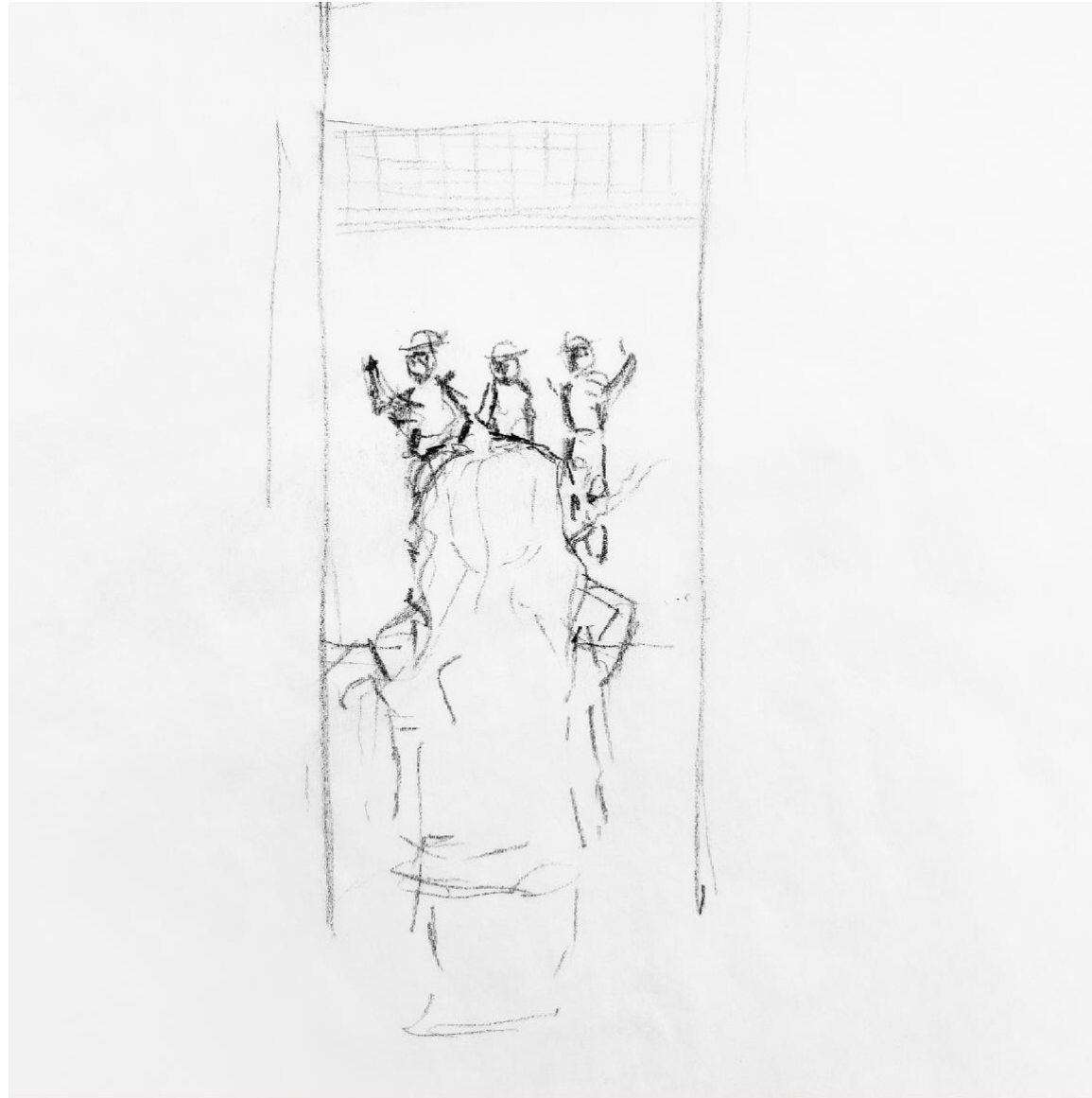
Scene 1 > Shot 2

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.



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



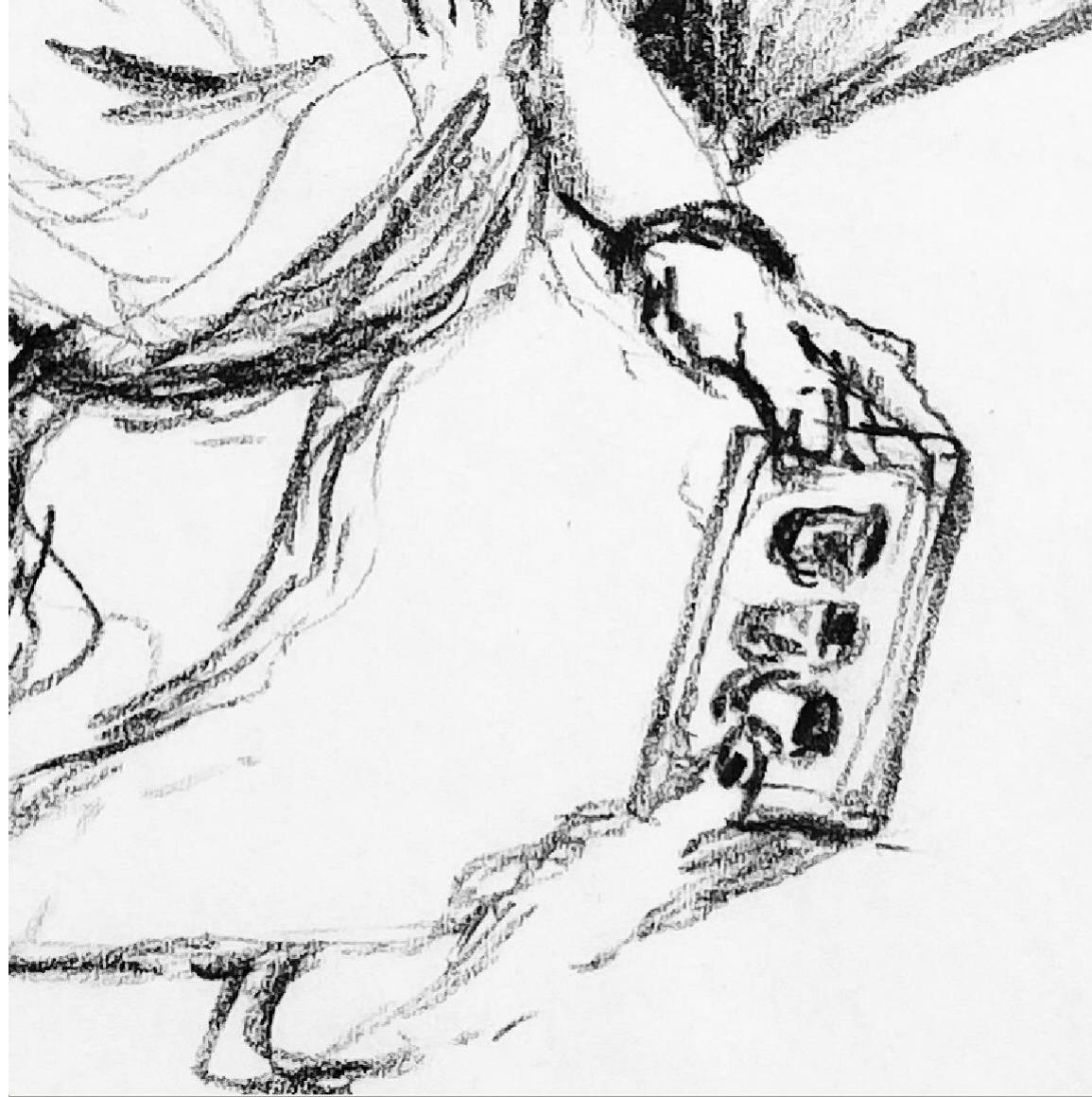
Scene 1 > Shot 7

The soldiers leave, bidding farewell to the woman.



Scene 1 > Shot 8

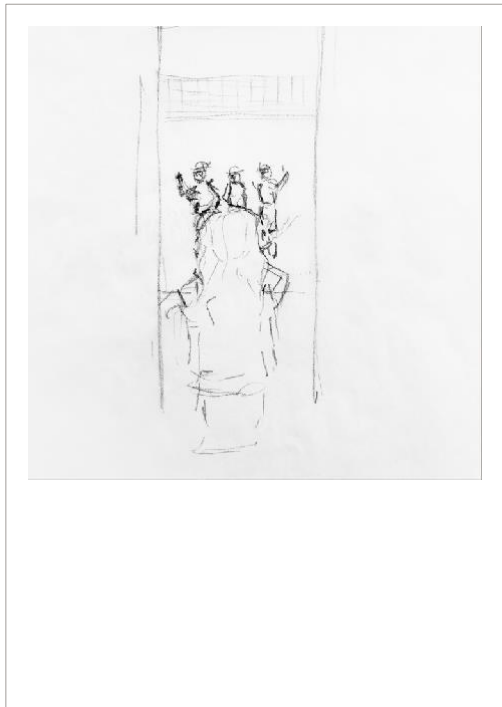
The woman holds her phone, looking at the photo of the soldiers, deciding to keep it as a personal memento.



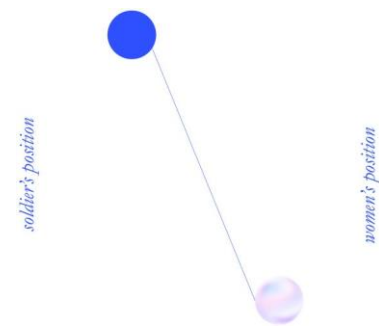
Scene 1 > Shot 9

zoom in to the phone

Experiencing environmental sexual harassment



Role of the female body



Degree of hierarchy



Symbolic space



Institutional representation



Body configuration of the two groups

from porn to tragicomic genre

The storyboard highlights the woman's deliberate challenge of power dynamics within the relationship.



Scene 1 > Shot 5



Scene 1 > Shot 9

from porn to tragicomic genre

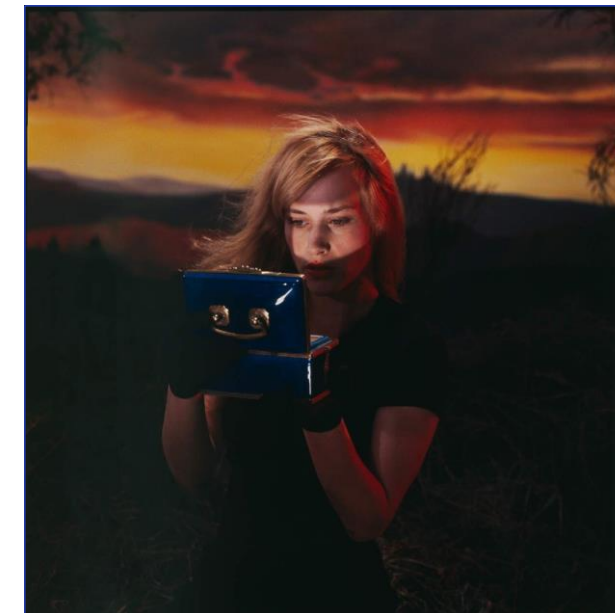
Her initial performance that follows the prescribed role followed by her deliberate escape from it raises the story's tragicomic genre. By refraining from sending the soldiers their photo while keeping it as a souvenir, she subverts her prescribed institutional narrative.



Scene 1 > Shot 5



Scene 1 > Shot 9



Bruce and Norman Yonemoto

Made in Hollywood

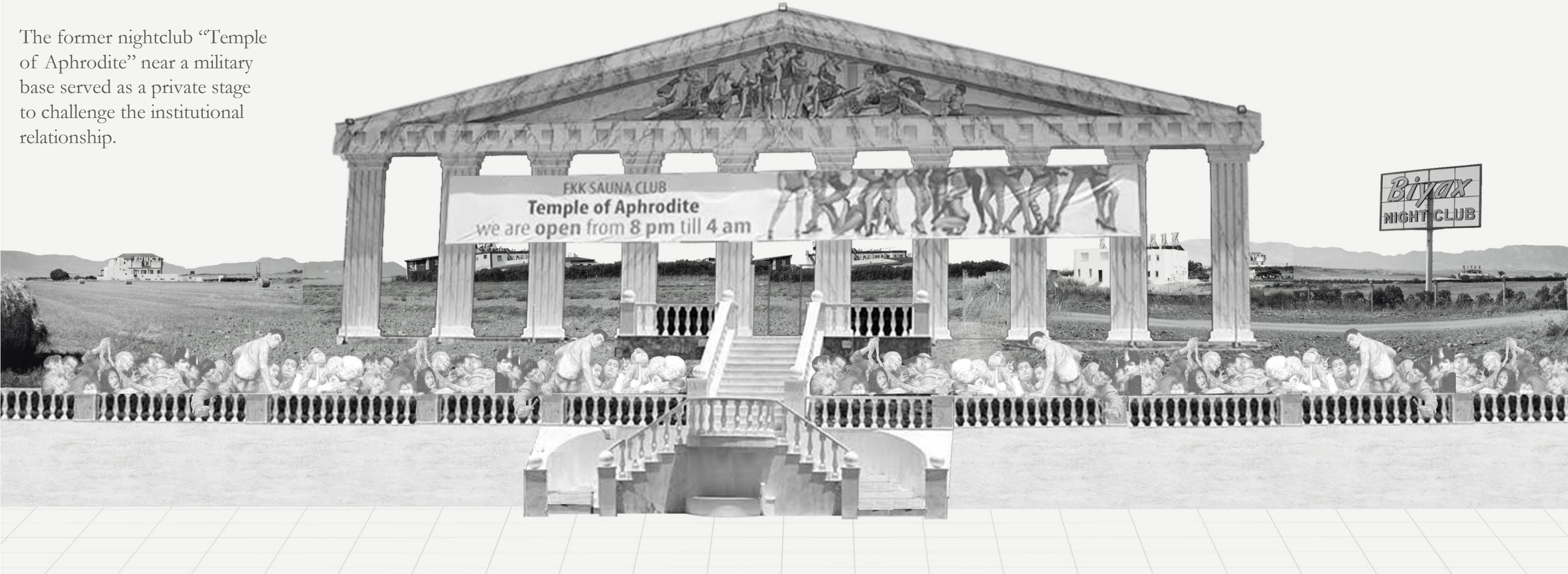
1990

film still

Image source: Tate, 2023

video source: <https://vimeo.com/122019047>

The former nightclub “Temple of Aphrodite” near a military base served as a private stage to challenge the institutional relationship.



Switching roles



STAGE

←+—————→

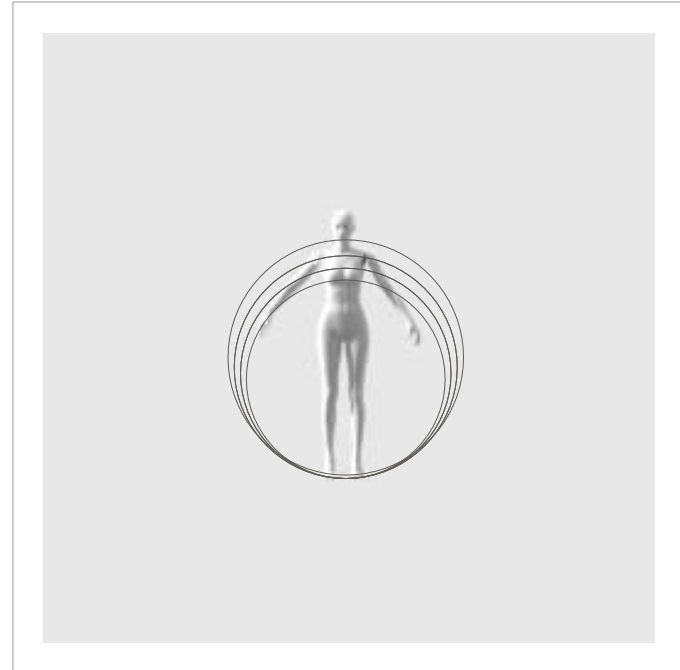
Degree of visibility
Less visible Higly visible



Degree of individuality of collectiveness of each group

←+—————+—————→

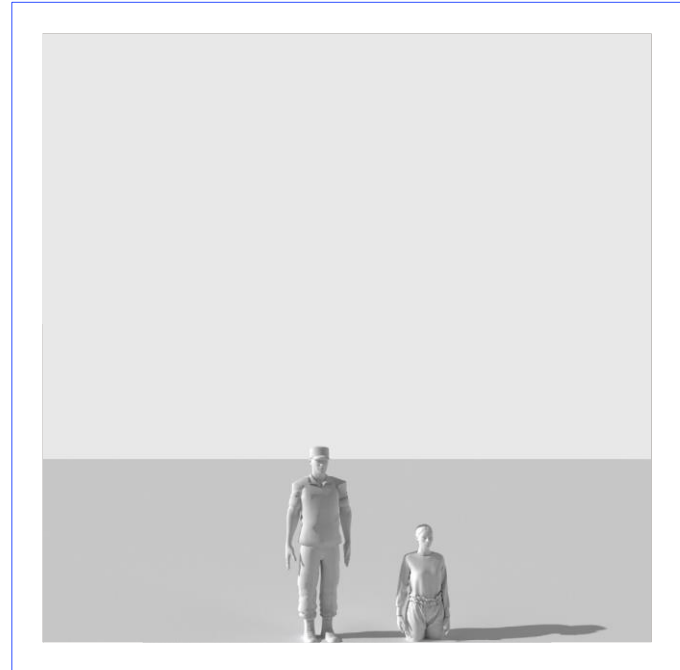
Soldiers Women
Individual Collective Individual Collective



LIMITATION

←————+—————→

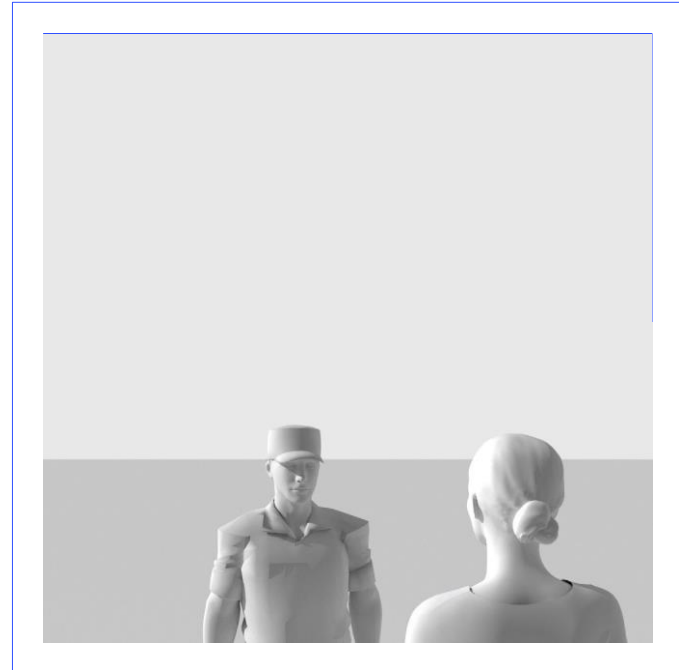
Degree of limitation
static, restricted moving, autonomous



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

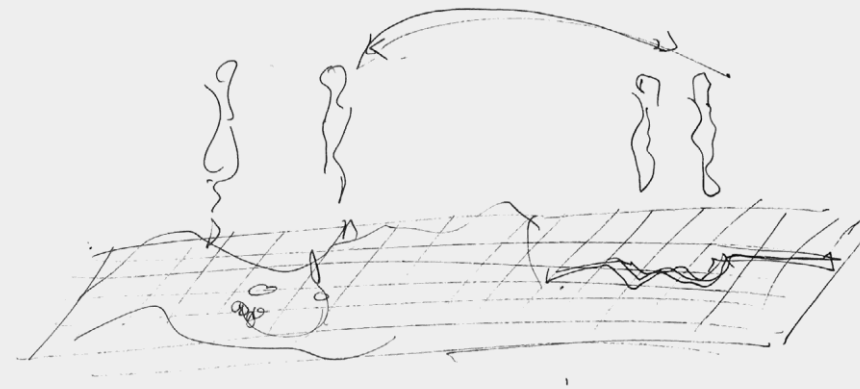


C o n c l u s i o n s
from Pyla and Nicosia

The case study analysis highlights the complexity of the relationship between the military and women and uncovers additional parameters that influence these relationships.



Relation between stage and performers



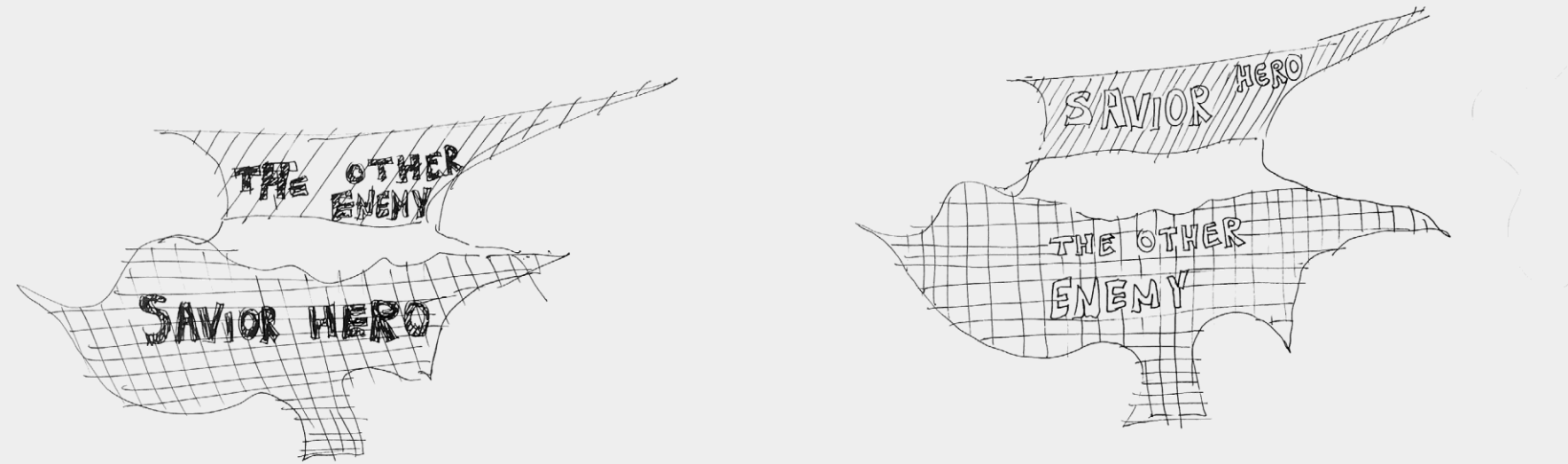
Andria Charilaou
Relation between stage and performers
June 2023

■ One interesting finding is the performers' strong connection to their familiar environment, their "natural stage." Within this setting, the military presence often goes unnoticed, and performers may not fully recognize their own performances. However,

when these performers are placed into unfamiliar territory, such as women in Pyla visiting Nicosia, they become more aware of the military's presence and their performative roles associated with it. This highlights how the visibility of the military and its impact

on performers' roles can vary depending on the context.

Relation between performative role and performers ethnicity



Andria Charilaou
Relation between performative role and performers ethnicity
June 2023

■ Moreover, the performers' ethnicity influences how they perceive different forms of military presence within the same context. For instance, in Pyla, where Greek and Turkish Cypriot women coexist, the native soldiers are often made invisible and normalized, while the

“enemy's” soldiers become highly observable. This highlights how the same soldier's body can hold different roles depending on the performer's ethnicity.

Visual ethnography

The grid contains 238 numbered entries, each featuring a small image and a brief caption. The entries cover a wide range of historical and contemporary visual culture, including:

- War and Conflict:** Images of soldiers, battle scenes, and military operations from World War I, World War II, and the Vietnam War.
- Women's Roles:** Numerous images focusing on women's participation in wars, such as nurses, factory workers, and soldiers, often accompanied by posters like "We Can Do It!" and "The Army Gives Me a Belonging".
- Historical Events:** Depictions of significant events like the Armenian Genocide, the Holocaust, and the 9/11 attacks.
- Art and Propaganda:** Examples of war posters, political cartoons, and historical paintings.
- Contemporary Issues:** Images related to modern conflicts, human rights, and social movements.

Each entry typically includes a figure number (e.g., Fig. 74), a short description, and a source URL. The grid is organized in a roughly 10x24 layout, with some cells containing multiple images or text.

Unveiled performative roles of the female body in relation 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



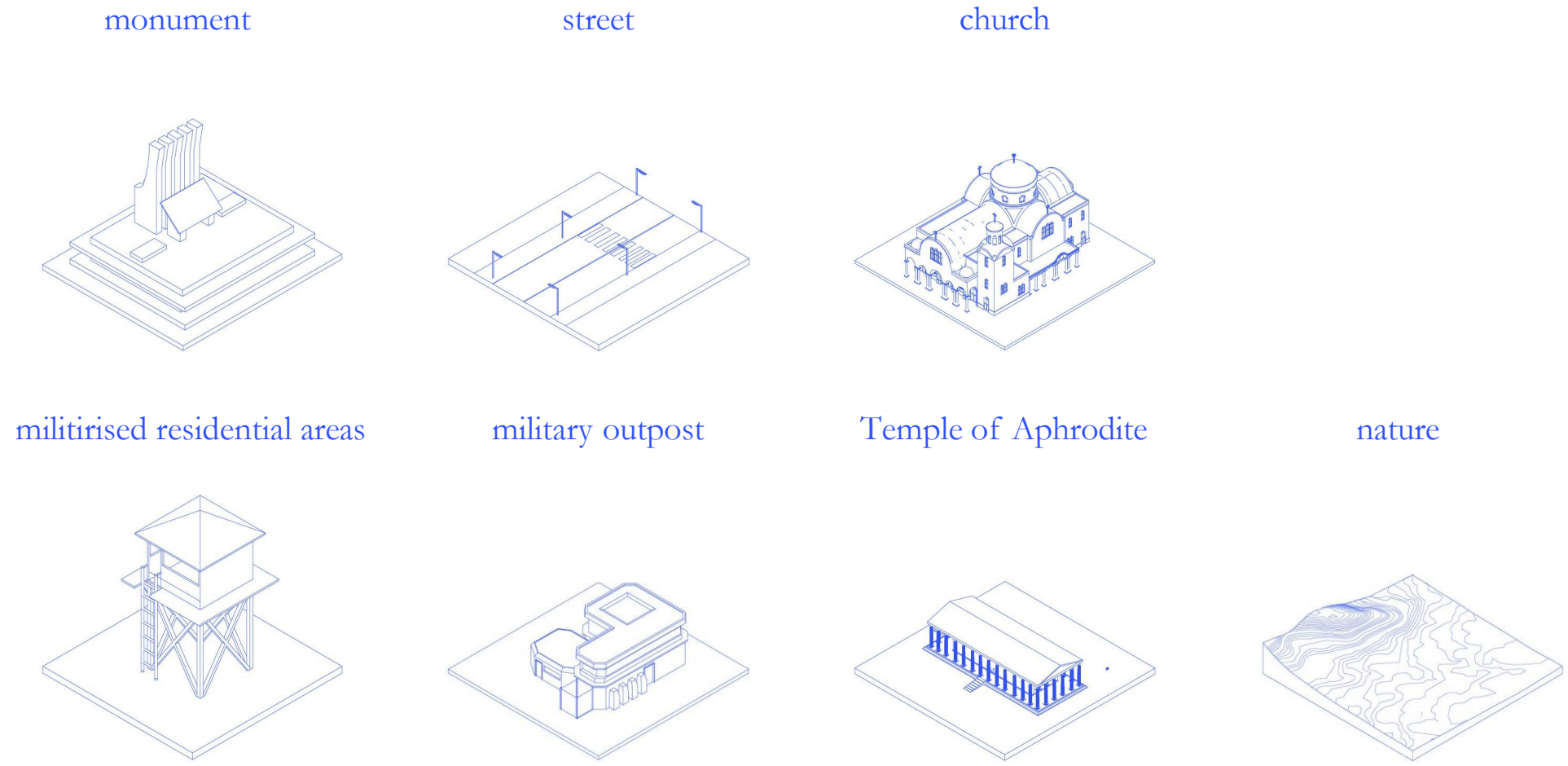
COMFORT WOMAN

WANTED



CO-FIGHTER

Spatial manifestation of the focal relationship of research



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

Utilization of the gender roles by the military

Unknown

Military outpost in Nicosia having posters photos from the period war and specifically women crying (role of moirologist), retrieved the online website of Ministry of Defence.

Nicosia
2023

Image source: Cyprus Ministry of Defence



Theodoros Vryzakis
Grateful Hellas
1858

Image source: <https://www.flickr.com/photos/>



Greece's minister of National Defence
2022

Image source: Ministry of National Defence (MOD)
<https://www.mod.mil.gr/en/>

Unknown

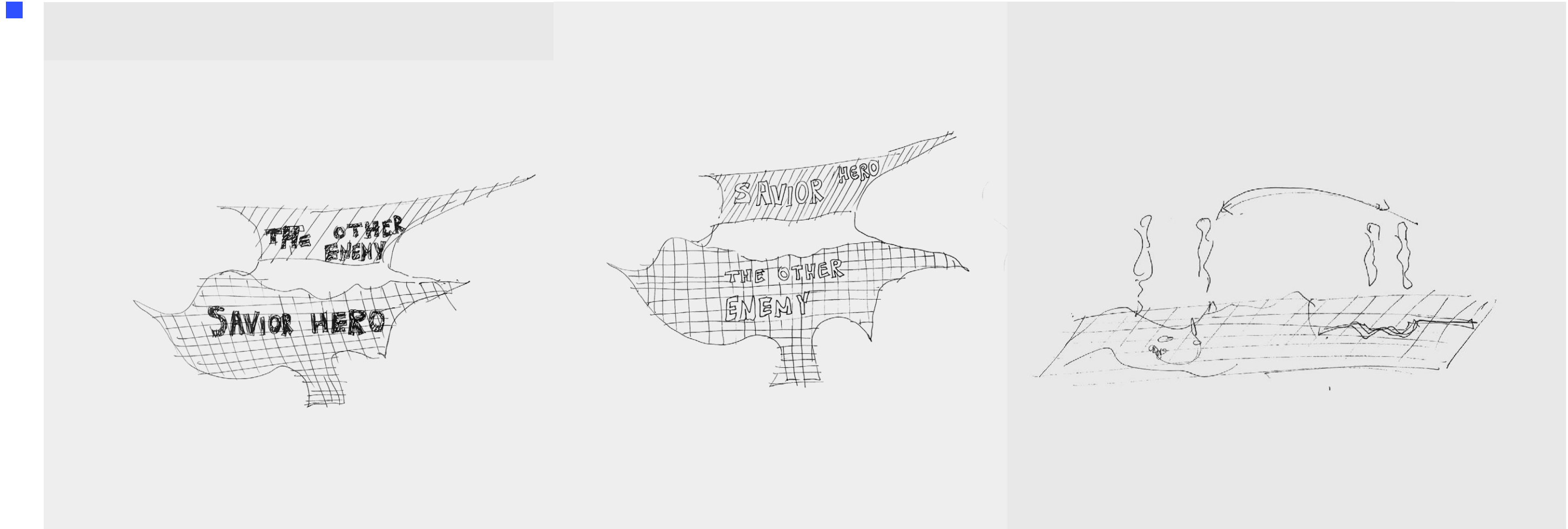
"Mothers and other relatives of the missing persons of Cyprus are the most tragic victims of all"
1974

Image source: http://kypros.org/Occupied_Cyprus/cyprus1974/missings.htm

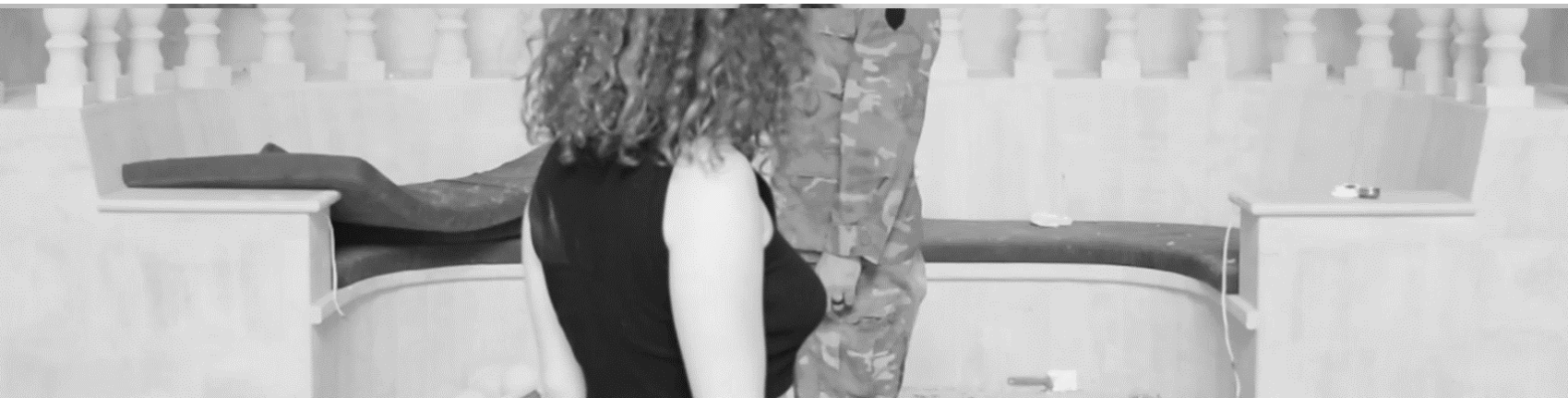
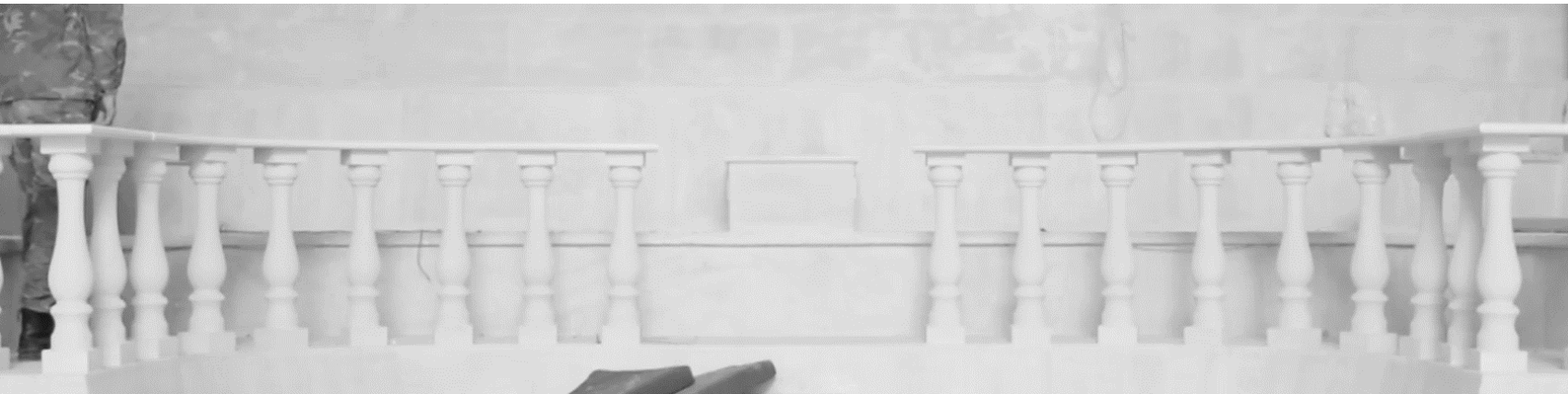


Cyprus as a case study

Andria Charilaou
My own sketches
June 2023



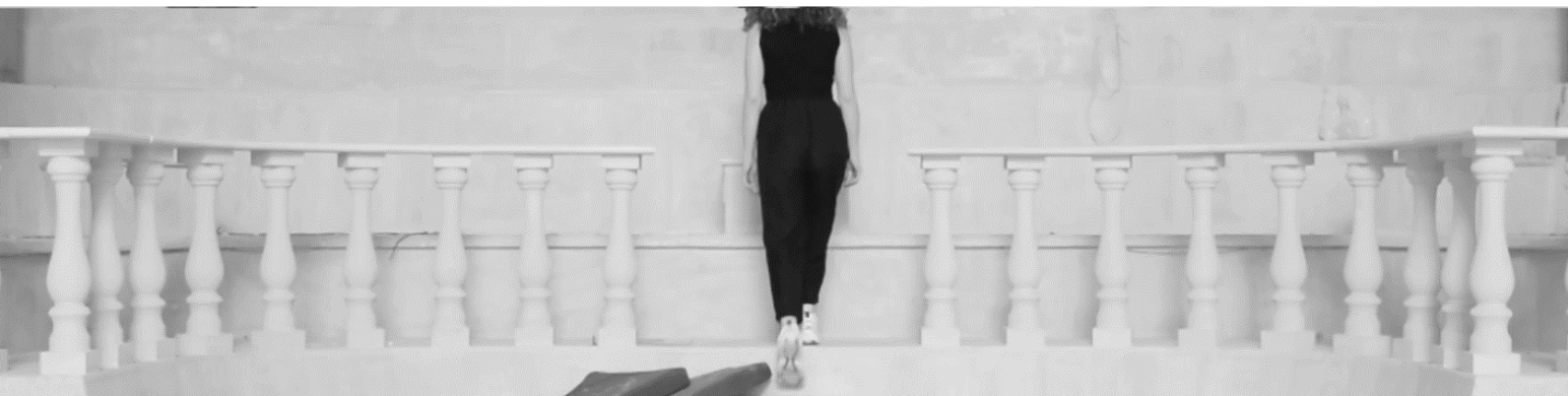
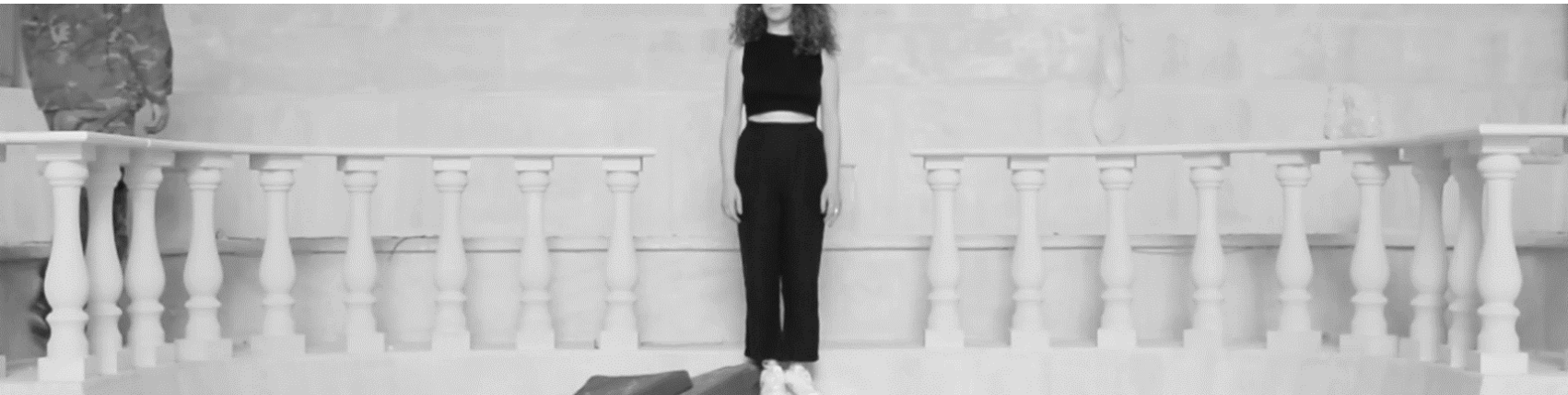
*Employment of the tools uncovered to challenge gender
hierarchical structures*



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



*NIK WHEELER
GIs and prostitutes during Vietnam War
during the Vietnam War
Image source: [https://www.nikwheeler.com/
image/I00000PvYeX17JNQ](https://www.nikwheeler.com/image/I00000PvYeX17JNQ)*



Film
Director: Max Färhvik A
Woman in Berlin
2008



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



A T L A S
BODIES OF ANTTTthesis