



Activity Report 2023

10 February 2024

**iuw SQRIDGE
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Belgium**

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The statutes of SQRIDGE were deposited at the Belgian registry on 26 August 2019, and published on 28 August 2019 in the Belgian legal journal, thus legally establishing the NGO as an “internationale vereniging zonder winstoogmerk” (iuzw, or an international non-profit organization), regulated by the Belgian law of 23 March 2019 establishing a code of companies and associations.

SQRIDGE has the following aims:

- a) promoting, enabling and performing artistic research and scientific research, and research that is located at its intersections;**
- b) actively engaging in international scientific research, in the broadest possible range of academic fields and disciplines;**
- c) actively engaging in and supporting the production, the display and the distribution of creative practices, at the international level, in the different artistic domains;**
- d) stimulating international collaborations, dialogues, debates and reflections in relation to arts, science and their intersecting domains.**

SQRIDGE currently has two directors, Nico Carpentier and Vaia Doudaki.

This document reports on the activities of SQRIDGE, for the third full year of its existence, from 1 January until 31 December 2023.



Sqridgings

Two main projects were (further) developed in this period, which are: (1) the Iconoclastic Controversies 2 (“Mirror of Conflict”) project and (2) the WW2 Memorials in Estonia project.

Moreover, the Artist-in-residence programme was completed, in collaboration with the Mistra Environmental Communication Research Programme, and the Institute of Communication Studies and Journalism in Prague. SQRIDGE was mainly active in supporting the Prague Artist-in-residency, which was held by Soraya Poulin.

SQRIDGE also continued its support for audio-visual work, in 2023, ensuring that the “Conceptualization of Change” visual essay was published.



1

Sqridging 1: Iconoclastic Controversies 2 (“Mirror of Conflict”) **Nico Carpentier**

The organisation of the Iconoclastic Controversies 2 exhibitions continued, with the following three iterations:

- **20 to 29 January 2023, at 6x6, Limassol (Cyprus);**
- **15 to 20 May 2023, at Bandabulya, Famagusta (Cyprus);**
- **9 to 22 October 2023, at santralistanbul Campus Energy Museum, Istanbul (Türkiye).**

The exhibition investigates how the memorials on the island of Cyprus represent the Cyprus Problem in very particular ways, often supporting antagonistic nationalist discourses and constructing the other as Enemy. It is an arts-based research project, grounded in academic research, that uses an artistic repertoire to communicate and co-produce knowledge.

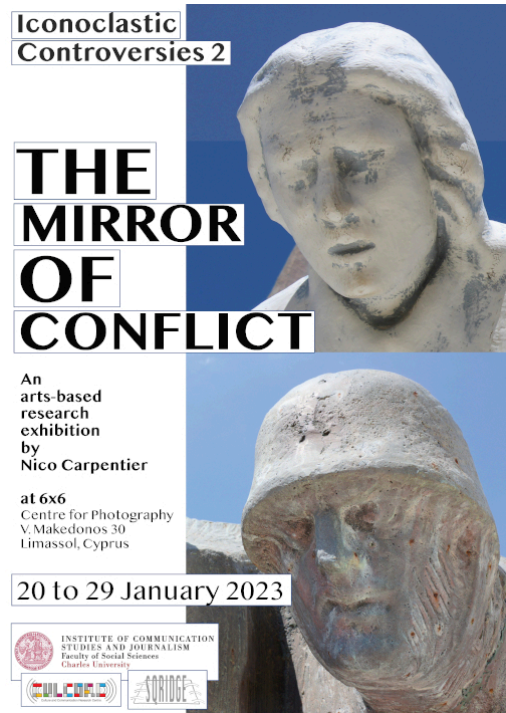
The 93 photographs, capturing acts of memorialization both in the south and north of Cyprus, show the presence of national(ist) markers and the connections with Greek and Turkish histories.

**They glorify heroes and leaders.
They remember victims, pain and suffering.
And they celebrate freedom, victory and sacrifice.**

Still, these antagonistic nationalist discourses do not go uncontested. In some cases, these discourses are undermined by the practices of everyday life, that deny the memorials the attention and respect that they seek. In other cases, material processes such as decay, or the spaces where they are placed, work against these memorials (and the discourses they try to communicate and support). Moreover, a number of informal and formal memorials try to actively resist and disrupt the antagonistic nationalist discourses, even though they remain rare.

When displaying these photographs next to each other, we can also see the structural similarities between these memorials. Even when they refer to different people, events and analyses, the memorials in the north and south of Cyprus are remarkably similar in how they focus on history and identity, on victims, heroes and leaders, and on freedom, victory and sacrifice. Also the memorials that resist dominant (antagonistic nationalist) discourses exist both in the north and south of Cyprus, and they use similar tactics. Here, the exhibition demonstrates how the constructions of the enemy and the self are each other's mirror image. These constructions might be claiming radical difference but they are simultaneously characterized by structural similarities, often functioning as each other's inverse and constitutive outside.

The 33 metal stands on which the photographs are displayed, convey an analysis of how dominant and resistant discourses are engrained in memorials, and the different ways that they communicate ideology. By clustering the photographs on stands, the visitor is also invited to reflect about the similarities (and differences) between north and south. As the stands form a metal forest through which the visitors can stroll, the exhibition embodies the idea that we are immersed into these ideologies, and that we are part of these struggles over how to give meaning to the Cyprus Problem and its histories.



Iconoclastic Controversies 2

THE MIRROR OF CONFLICT

An arts-based research exhibition by Nico Carpentier

at 6x6
Centre for Photography
V. Makedonos 30
Limassol, Cyprus

20 to 29 January 2023

INSTITUTE OF COMMUNICATION STUDIES AND JOURNALISM
Faculty of Social Sciences
Cyprus University

CULCOPIC SORIDGE

ikonoklast Tartışmalar 2	Iconoclastic Controversies 2
	
The Mirror of Conflict	Çatışmanın Aynası
	
  	An arts-based research exhibition by Nico Carpentier Nico Carpentier'in Sanat Temelli Araştırma Sergisi Bandabulya Old City-Famagusta / Suriçi-Gazimagusa 15-20 Mayıs / May 2023

An arts-based research
exhibition by Nico Carpentier

MIRROR OF CONFLICT

ÇATIŞMANIN AYNASI

Nico Carpentier'in Sanat Temelli
Araştırma Sergisi

9.10.2023 - 22.10.2023

Istanbul Bilgi Üniversitesi
santralistanbul Kampüsü Enerji Müzesi

Istanbul Bilgi University
santralistanbul Campus Energy Museum



Istanbul
Bilgi Üniversitesi
İletişim Fakültesi

Photos of the 6x6 exhibition (and its opening)



SORIDGE



Photos of the Bandabulya exhibition (and its opening)



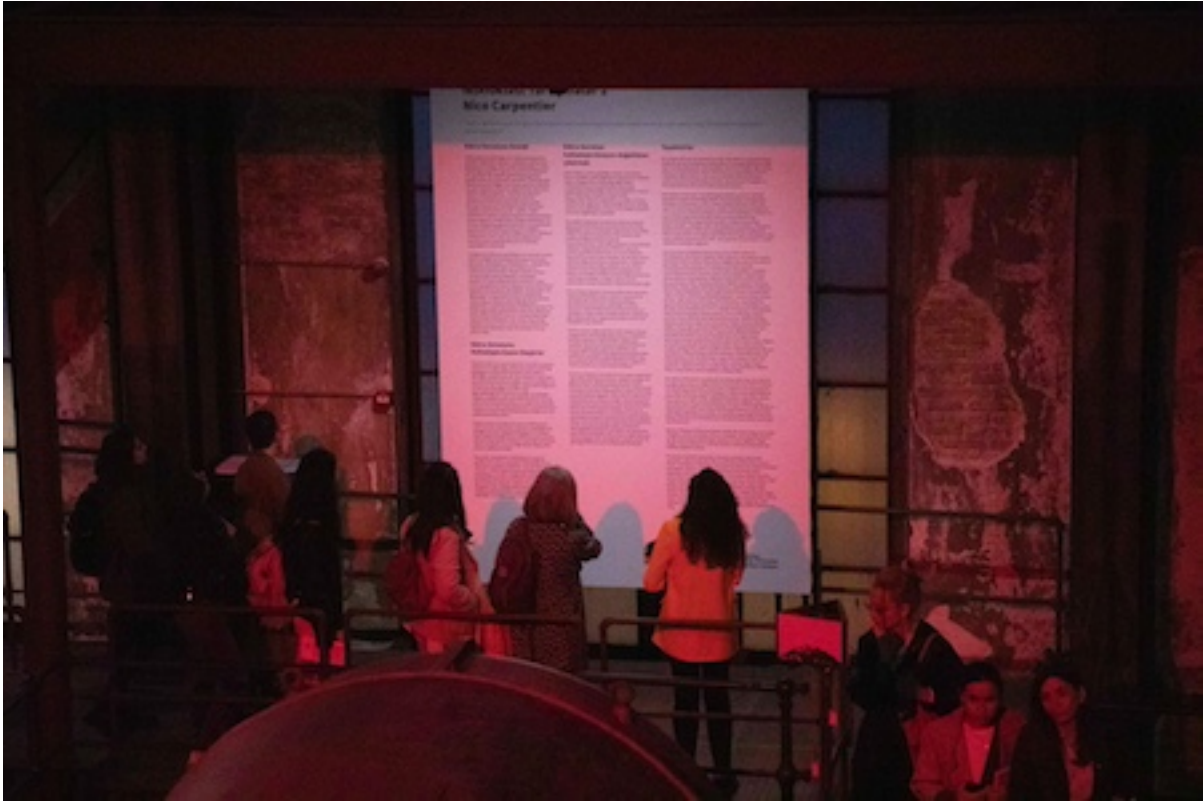
SORIDGE



Photos of the Energy Museum exhibition (and its opening)









Talks about IC2

- CARPENTIER, NICO, Arts-based research in communication and media studies: A series of examples and experiences, Faculty of Communication, Bilgi University, Istanbul, 18 May 2023.**
- CARPENTIER, NICO, A dialogue on arts-based research in communication and media studies, with Mesrure Melis Bilgin Koen, Energy Museum, Istanbul, Türkiye, 11 October 2023.**
- CARPENTIER, NICO, A dialogue on Nico Carpentier's Mirror of Conflict / Iconoclastic Controversies 2, with Asli Tunç, Faculty of Communication Studies, Istanbul, Türkiye, 16 October 2023.**
- CARPENTIER, NICO, Arts-based research in communication and media studies: A series of examples and experiences, International Symposium on Searching the New Forms and Methodologies in Academic Studies/Publishing, Canakkale, Türkiye, 18-20 October 2023, invited keynote.**

2

Sqridging 2: WW2 Memorials in Estonia

Nico Carpentier, Ruth-Helene Melioranski, Pille Runnel and Inês Moreira



The WW2 Memorials in Estonia project is a collaboration with Ruth-Helene Melioranski, Pille Runnel and Inês Moreira aimed at comprehending the complex dynamics of WW2 memorialization in Estonia, focussing on the struggles over the fixation of memory and the resistances these fixations provoke, by paying attention to the human contestations (mainly through a politics of mourning) but also the material resistance and the recalcitrance of historical traces, through everyday life's desacralizing routines and novel infrastructures, and material decay and neglect.

The analysis is grounded in fieldwork in Estonia in November 2022 and in January 2023.



So far, three articles and visual essays have been published:

- CARPENTIER, NICO, MOREIRA, INÊS, MELIORANSKI, RUTH-HELENE, RUNNEL, PILLE (2023) [Palimpsestic Memorializations of World War II: A Visual Essay on Material Displacements and Discursive Struggles in the Estonian Memorialscape](#), Comunicazioni Sociali, 2: 219-245.

- CARPENTIER, NICO, MELIORANSKI, RUTH-HELENE, RUNNEL, PILLE, MOREIRA, INÊS (2022) [Discursive-Material Struggles over Legitimate Heroism: A Visual Essay on Floating Signifiers and Their Materiality in the Estonian Second World War Memorialscape](#), Membrana - Journal of Photography, Theory and Visual Culture, 7(1&2): 1-36.

- MOREIRA, INÊS, CARPENTIER, NICO, MELIORANSKI, RUTH, RUNNEL, PILLE (2023) [A Morte e Vida Dos Monumentos Soviéticos / The Death and Life of Soviet Monuments](#), J-A Jornal Arquitectos, 264: 12-23.

An exhibition is scheduled to take place at the Estonian National Museum, in Tartu, in November 2024.



3

Sqridging 3: Artist-in-residence at MEC **Nico Carpentier and Derya Yüksek**

SQRIDGE supported the series of artist-in-residence (AiRs) at the Mistra Environmental Communication research programme, coordinated by Derya Yüksek. Within this project, artists were invited to collaborate in a dialogical fashion with academics and to become immersed in the Mistra Environmental Communication research programme, to develop creative work that situates environmental communication in art and explores academic research through an artistic lens.

The dialogues with researchers serve as inspiration for artwork(s), and enriches the perspectives of the researchers. The goal of the AiRs is to foster collaboration between participants and to unlock new perspectives on environmental communication.

It included three artist-in-residencies:

- (1) AiR@CU welcomed Soraya Poulin at the Mistra Environmental Communication research team at Charles University in Czech Republic;**
- (2) AiR@SLU welcomed Coralie Gourguechon at the University of Agricultural Sciences in Sweden;**
- (3) AiR@USC welcomed Caitlin Franzmann at the University of the Sunshine Coast in Australia.**



In 2023, Soraya Poulin's work (originating from the AiR@CU) was part of the Moulding Nature exhibition at Färgfabriken, in Stockholm. This exhibition ran from 26 August 2023 to 26 November 2023.

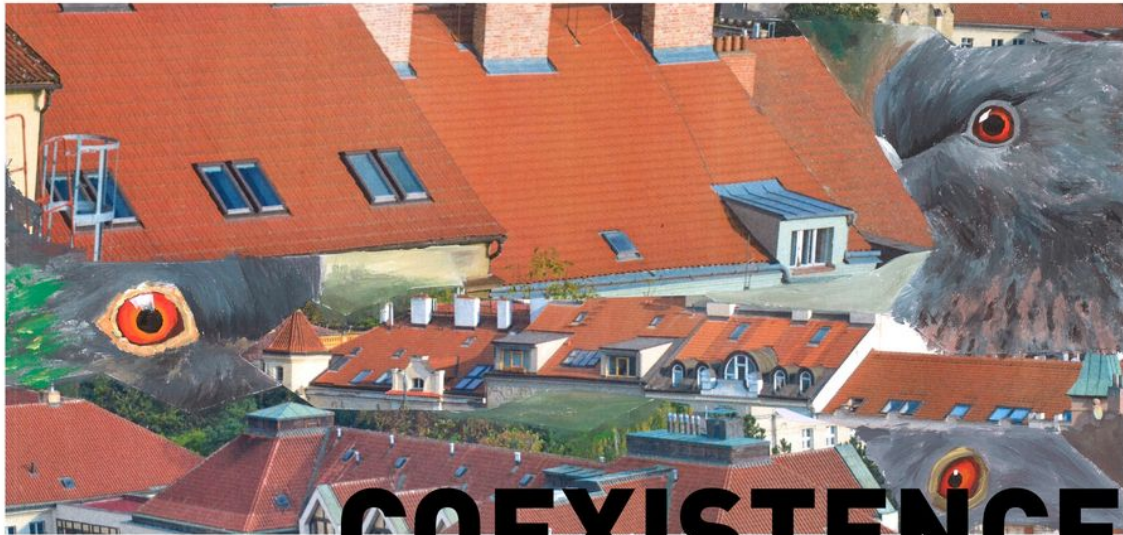
More information about this exhibition can be found at <https://fargfabriken.se/en/pa-gang/moulding-nature/>

Urban bird (collage) by Soraya Poulin (photography by Ali Minanto)





Later, her AiR-based work was also on display at the Coexistence exhibition, in Saxon, in Switzerland, which runs from 2 February to 30 April 2024.



COEXISTENCE

UN AUTRE REGARD

Une exposition de Soraya Poulin
Arts visuels & communication environnementale

du 2 février au 30 avril 2024

Vernissage:
vendredi 2 février
de 18h à 21h

Café de la Place chez Coco | Place du Village 3, 1907 Saxon

4

Sqridging 4: Conceptualization of Change by Kristýna Kopřivová, Nico Carpentier and Vaia Doudaki

In 2023, the **Conceptualization of Change** film was published in the **Journal of Science and Technology of the Arts**, together with a short text.

This is the reference:

KOPŘIVOVÁ, KRISTÝNA, CARPENTIER, NICO, DOUDAKI, VAIA (2023)
Conceptualization of change, Journal of Science and Technology of the Arts, 15(1),
<https://revistas.ucp.pt/index.php/jsta/article/view/11674>



“Conceptualization of Change” is a 12-minute film that provides a theoretical reflection on the signifier ‘change’, and its five dimensions: Normativity, Scale and Intensity, Focus, Control and Time. Filmed in Prague, with the integration of archive material that is mostly related to the 1989 Velvet Revolution, the essay unpacks the signifiatory complexity of change, mapping the diversity of meanings that have been allocated to this notion. The film’s five chapters organize a dialogue between fast-paced and still poetic imaginaries and voice-overs, starting with the normativity of change, and its utopian and dystopian meanings. The Scale and



Intensity chapter reflects on the sometimes minute and sometimes all-encompassing nature of change, combined with its hegemonic and counter-hegemonic roles. The Focus chapter deals with the autonomy and dependency of change, while the Control chapter focusses on how change can be controlled and controlling. Finally, the Time chapter brings in differences between process and outcome, and patterns and events. Analytically and methodologically, the film uses a post-structuralist paradigm to assist theory formation, grounded in, and combined with, an analysis of the content produced for the Mediating Change Colloquium, that took place in Prague on 20 and 21 November 2020. To render this source of inspiration and analysis visible, the film starts with a one-minute preamble, including a selection of voices from this Colloquium, in order to then shift to a more general theoretical discussion on change, with its five dimensions.



Future plans

The Mirror of Conflict exhibition will be on display in Prague, in the autumn of 2024. Moreover, negotiations for another iteration in Greece are ongoing.

The main emphasis will be placed on the project on the memorialization of WWII in Estonia, with an exhibition in Tartu in November 2024.