

an open access web content management system (WCMS) for the investigation of the hypertext space in post-digital books. It encourages creative re-reading practices, parallel narratives and unconventional learning strategies. It is an online space for creativity, collective action, and recontextualization. The project aims at exposing the offline/online cycle of data and ideas, exploring how both are being shaped by the migration between the material and the digital world, and ultimately creating an output out of that cycle.

By means of a participative process of data collection, ASAB aims to offer a response to the question about where the networking function of hyperlinks is situated in offline texts, as well as to encourage possible strategies for re-reading books in the post-digital era. The hope is to build a narrative similar to the one used in experimental cinema, storytelling that begins with the deconstruction of the text, in order to gradually allow—after some initial embarrassment and disorientation—new organizations of discourse to emerge. Visitors can use a back-end desktop publishing tool for the creation of print layouts: a javascript-based, interactive area that grants logged-in users with the ability of reorganizing books' citations and multimedia sources, to elaborate and print out physical objects. Instead of employing a re-archival approach that prioritizes the encyclopaedic, the project focuses on parallel subjects and narrative patterns.

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RESPUBLIKA!
PARTICIPATION MATTERS

UPSTAIRS

1. Old Nicosia Revealed – Meet Y/Our Wall – 2017

Meet Y/Our Wall offers a more democratic production of narratives of Nicosia's dividing wall(s), through the participatory work of the photography collective Old Nicosia Revealed. The collective first produced a series of photographs of the Nicosia Buffer Zone. In a second phase, these photographs were printed and transported to other cities, in Cyprus and abroad. Attached to other walls, the photographs were then photographed again.

This strategy of wall displacement represents the complicated spatial relationship between the Nicosia Buffer Zone, and the many other parts of Cyprus where the Buffer Zone (and its complexities) is out of sight but still present. It also deconstructs the concept of the wall itself. Moving the Nicosia wall to other places, and to other walls, symbolically opens up and reconfigures all of these walls, showing both the presence and the limits of these human constructions, that sometimes divide, and sometimes protect.

2. River flow team – Poetry Route *River Flows* – 2017

River Flows explores the contribution of community art and visual arts in relation to complex public participation processes in a context of sustainability. The poetry route was created by international students, mostly from Africa, enrolled in the "Management of Development" MSc course at the Dutch Van Hall Larenstein University of Applied Sciences, in collaboration with the Dutch nature foundation *Natuurmonumenten*. The poetry route expresses a sense of place in relation to the new nature conservation area *Koppenwaard*, with a former brick stone factory, along the river IJssel, in the Netherlands. **River Flows** communicates the students' interpretation of the landscape, and their appreciation of the natural resources and surroundings in poems and painting.

The River flow team consists out of Wilfred Apiung Akan, Leonoor Akkermans, Eleanor Anabire, Loes ten Anscher, Kate Opoku Boateng, Jacomien den Boer, Mary Chulu, Desta Dekebo, Aliyi Abdulah Deressa, Assefa Addis Habtamu, Nayel Sayed Hasibullah, Mohamed Jalloh, Juliana Alphonse Kabaitilaki, Lufumu Fikiri katiko, Jonas Samuel Laryea, Susan Kosgei Lebuluz, Elizabeth Mutumi Mailu, Alick Sylvester Mbewe, Adéphine Muhirwa, Emerence Mukangabo, Mwale Ernest Mupemo, Kojo Tawiah Baah Nuakoh, Jeroen Rijke, Ali Makame Said, Brinah Mandisa Senzere, Samuel Smith, Yewbdar Tadesse, Sulemana Wahab, Loes Witteveen, Simon Satunmia Yambor

3. Join2Media – It's Good to Know – 2017

It's Good to Know is a documentary that works with three axes: 1/*the right of access to information* (the “right to know”), where the documentary explores the status of this fundamental human right in Cyprus, from a media and a community/civil society/(active) citizenship perspectives; 2/*peace journalism*, showing the work that uses this journalistic model in Cyprus, and how it relates to issues of the missing persons, human rights, migration and discrimination; and 3/*media ethics* and the role of media, community media and an active media literate community.

On display here is the photographic component of this documentary. The ten photographs—portraits of the documentary's interviewees—also provide an impression of the three axes of the documentary. The photographs add a particular visualization, which is missing in the documentary's visual language. The collection of photographs is the result of a translation of people and themes into creative-visual manifestations, that uses photographic abstraction.

4. MYCYradio – Bike for Open Mic – a Community Radio Experiment – 2017

The “Illuminated Night Ride”—organized by the community webcaster MYCYradio—grasps one of the most habitual activities of citizens—the act of walking through the own city centre after a working day, after studying or taking care of family members. The Night Ride aims to lower the barrier for participation in the media, avoiding that the walker—or flâneur—needs to go to a radio studio, or to arrange an interview with a journalist, in order to take part in the (co-)creation of a story. Instead, MYCYradio creates a mobile space for participation that connects historical routes with the everyday life of the people of Nicosia.

The light systems installed on the MYCYradio bicycle, which will take the lead in the Night Ride, is connected to audio equipment that broadcasts music and other sound segments. The light riders who participate in the pack, with (mounted) audio recorders, record the soundscape and the reactions of the public that observes and interacts with the night ride. The conversations between the riders and the public is captured as well. The bike on display is the twin sister of the bike that will be used in the “Illuminated Night Ride”.

5. Will Kendrick – Architecture of a spectral city – 2017

Architecture of a spectral city uses the traditional means of collage to re-imagine the virtual sphere. Taken from the areas of pop culture, science fiction, religion, commerce, politics and theoretical science, different elements create a cloudy landscape of our projected, often dystopic, future. The installation creates a digital dream space, where new sentient code contemplates about the contradictory landscape that birthed it.

The work conveys Kendrick's increasing unease about our technological and political futures, and raises the question whether we can harness the possible negative consequences that

technologies can have, to help us reach a fairer and more democratic society. By imagining the liminal space between our human minds and an awakening machine, **Architecture of a spectral city** offers a reflection about our ongoing cyborgization.

6. Liza Filosof – You Belong Here – 2017

You Belong Here speaks about the freedom of choice, as one of the key values of democracy. The work comments on freedom, and its very western-democratic version, where everything is possible and where we can choose anything we want. The video simultaneously highlights one of freedom's paradoxes, namely that we can only pick one thing at any given time and place. The video enters into a dialogue with several freedom-related values, as, for instance, the freedom of movement, and the ability to identify with, and belong to, one or more places.

The video installation consists of two-one shot footages that run together. On the right side, the Hollywood Boulevard of Los Angeles, USA, is shown. On the left side, one can see Pico Island, Azores, Portugal. With the spectator seated between the two sites of belonging, freedom consists out of moving the head from left to right—or the other way around—demonstrating at the same time the complexities of simultaneous belongings.

7. George Kyrou – Motivvv1.1 – 2017

Camouflage in Cyprus has a totalizing value; it does not give way to different uses or interpretations. Militarization is a sterile concept that revolves around the suppression of individuality and creativity, reducing the soldiers to mere pawns, not leaving much space for questioning the commands. The action of up-cycling the fabrics of uniforms, not only raises the question of what the true value of camouflage is in everyday society, but also evokes a democratic dialogue regarding the strong military presence on the island of Cyprus. The military is both a divisive and unifying characteristic in both communities, as it is an experience that both youth groups have access to.

The **Motivvv1.1** project aims to create a cluster of identities, a mixture of out-of-context patterns that visibly resemble each other, yet belong to different military forces with opposing mind-sets and agendas. Before the exhibition, several workshops were organized, with the aim of letting each participant customize and personalize their pieces with their individual touch, reflecting their own stories and experiences regarding their military service. The fabrics were thoroughly examined, manipulated, shredded, painted, dyed, stitched back together, embroidered with slogans and iconographic statements, and merged with other items of clothing that fit the street-wear aesthetic.

8. Labor Neunzehn – ASAB – All Sources Are Broken – 2017

All Sources Are Broken is an internet-based-project developed by Labor Neunzehn. ASAB is both an artistic experiment and a collaborative re-archival practice, which presents itself as