

# *INTERVENTIONS*

ART ACT DISRUPT





ART.ACT.DISRUPT by crossing over the gap between the artistic community and CSOs attempts to establish a symbiotic relationship with a new methodology of socially artistic practice as the norm.

The project is the creative partnership of YEU CYPRUS and ABR-ALTERNATIVE BRAINS RULE.

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Iceland   
Liechtenstein  
Norway  **Active  
citizens fund**



# WHAT ARE THEY?

Public interventions are deliberate, often temporary actions or installations that are designed to disrupt or engage with public spaces, communities, or social norms. The art form is often informed by the message to be communicated and the expertise of the creative team. Because of the purpose of the interventions, each action is unique in nature, it is ephemeral however it holds lasting effect. Interventions are not limited in terms or format, they are dynamic and often multidisciplinary.

# WHY?

Public interventions are dynamic tools for societal progress. Within the public sphere these actions become visible & accessible to many while engaging even passive observers. They amplify the resonance of social issues and rally support from the collective consciousness. Interventions motivate dialogue and empowerment usually through creative expression, often leaving behind a long-term impact.

# THE ARCT INTERVENTIONS

Four local artists and their teams were selected out of 43 candidates to implement their intervention proposals as part of the ART.ACT. DISRUPT Project. Each action presenting a distinct proposal for community engagement and promotes meaningful dialogue through different artistic mediums. Showcasing Good Practices: Discover exemplary artistic activism initiatives from around the world that demonstrate the incredible impact that can be achieved through socially engaged art.

# “SCREEN TAKEOVER”



What? - What are you looking at?  
Why? - Why are you looking?  
How? - How are you looking?

These are the questions asked by the public intervention that took place on the weekend of 27th and 28th of January by visual artist PASHIAS. Presented as an unannounced and untitled action, in terms of a screen takeover along the most central streets of Nicosia, PASHIAS continues his investigation into the relation of a social - political body to the urban - common environment.

## BY PASHIAS

JANUARY 27<sup>TH</sup> TO JANUARY  
28<sup>TH</sup>, 2024.



Through the passing of time, the body transforms into an object up for observation, fluid movement evolves into mechanical repetition, PASHIAS is substituted by his avatar, an android with empty eyes, breaking down, glitching. The fingers in motion forcefully shake his gold sequin skin, animating the rest of his body - vessel, in an attempt to bring the android back to life. Fingers continue to twist, insisting, twisting the mind, twisting the viewer's gaze and its forceful effects upon the exhibited body.

By occupying common space, physically in terms of taking over the public screens, and conceptually in terms of taking over the passerby's attention and time, PASHIAS intends to create a protesting act that questions perception: How does gender, physical attributes, sexual preferences, skin and race, the way we look, the way we behave and the way we 'are' matter to a social ensemble? How are we received and perceived? How are we affected by the communal gaze? How can we twist and change it?

# “BAN-QUET”

A lunch table, extending from the South to the North of Nicosia, digitally eliminating borders.

A long table spanning from the North to the South of Nicosia, separated by the buffer zone, but united through digital means and food. The participants seated on the North, provided potluck food for the participants on the South, and vice versa.



BY LAMARINA



# JANUARY 27<sup>TH</sup>, 2024.



Potluck-style contributions— were encouraged homemade dishes with personal stories. To bring a piece of their culture, family, or a significant dish, creating a unique blend of flavors and narratives.

A long table connecting the two sides, bringing together the communities, with one simple goal, to enjoy lunch together. The participants paired with a person sitting on the other side of the table were connected through an online call they were able to share their food and their stories.




# “CALL FOR THE PROTECTION OF CHILDREN’S RIGHTS”



BY THE ANONYMOUS  
GROUP

# JANUARY 28<sup>TH</sup>, 2024.



The collective behind “κάτω από τη σκηνή βρέχει ακόμα,”/ UNDER THE TENT IS STILL RAINING announces the launch of a distinctive participatory project crafted by young individuals shaped by experiences of exile. Titled “CALL FOR THE PROTECTION OF CHILDREN’S RIGHTS” this initiative aims to heighten awareness through authentic stories, fostering empathy and mutual understanding. Conceived by the collective, the project serves as a creative platform for young voices with histories of exile, offering a unique opportunity for self-expression. Through this participatory endeavor, the collective wants to raise awareness and promote a deeper understanding of the challenges faced by those who have undergone experiences of exile.

## “UNDER THE TENT, IT’S STILL RAINING”

“EMBRACE HUMANS, NOT BORDERS.”



BY TWENTY THREE

# FEBRUARY TO MARCH 2024.



Twenty Three is an international street artist born and based in Cyprus. Active in the streets since 2012. His latest creation as part of the ARCT project “EMBRACE HUMANS, NOT BORDERS.” Advocates for a focus on shared humanity rather than divisive boundaries. It suggests fostering understanding, empathy, and unity among people, transcending geographical and political limitations. The statement encourages a perspective that values individuals for their common human experience, promoting inclusivity and collaboration across diverse backgrounds.





