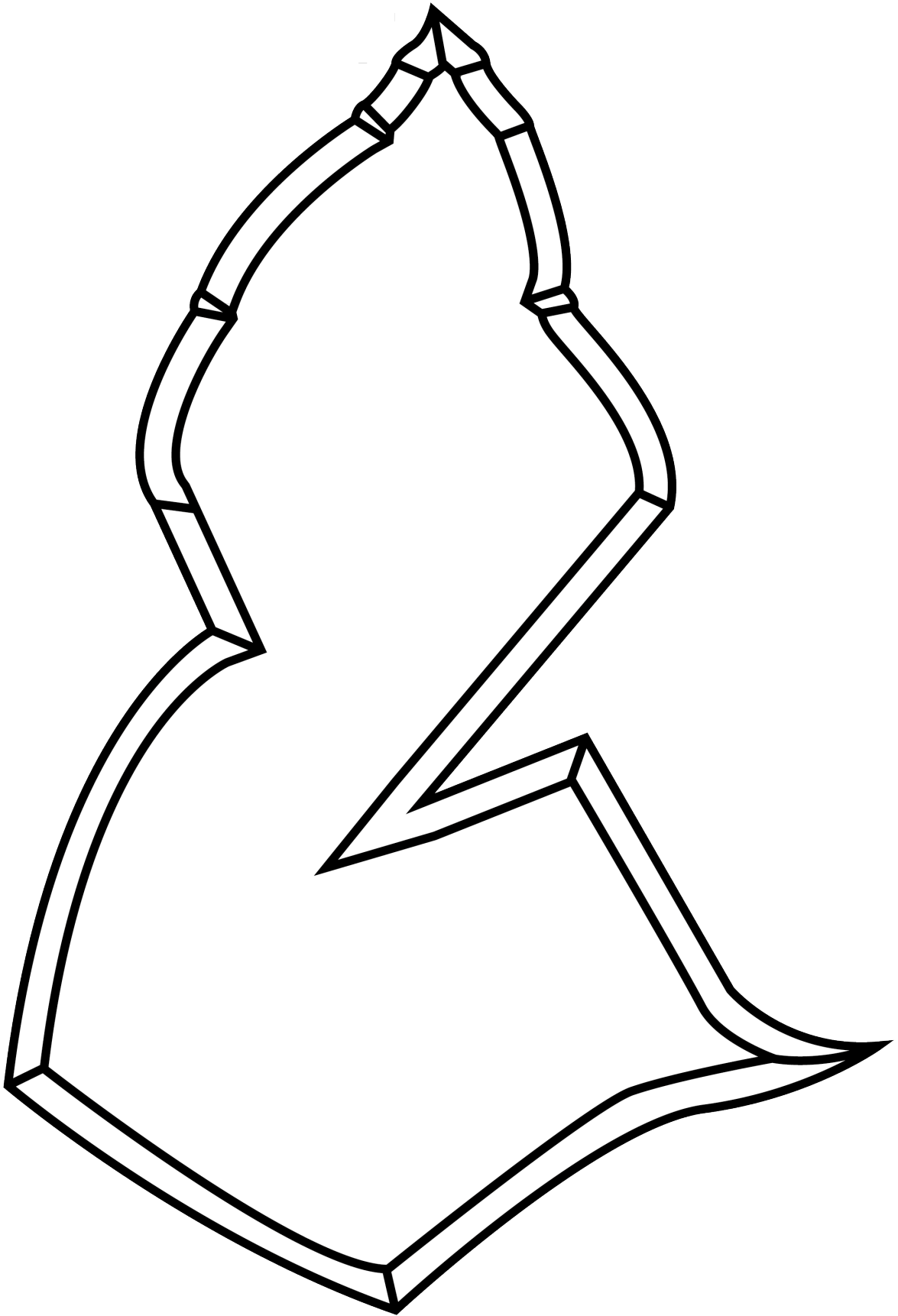


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# 3

## The Broken Pitcher forum June – July 2023 Lenbachhaus, Munich

Friday, June 30  
7pm

Introduction by  
Natascha Sadr Haghigian, Marina  
Christodoulidou, Peter Eramian

redirecting debt

When debt itself became a commodity, thrown around on financial markets, kicking us out of our homes, turning our cities into funparks for speculators and drilling into whatever has not yet been extracted and mined, it has turned against life itself. If debt can be seen as a continuity of the colonial order it would be time to turn it around and decolonise our understanding of it. What does it take to change the course and redirect debt towards those instances that are actually in the reds? What kind of thinking and acting would it require to move towards mutual indebtedness?

Haig Aivazian, Santi Mas de Xaxàs Faus, and Michael Koppe discuss housing issues in their respective cities and present different strategies for confronting them.

Moderated by  
Natascha Sadr Haghigian.

Haig Aivazian is an artist based in Beirut. During his work as artistic director of the Beirut Art Center (2020-2022) he founded the online magazine the derivative.org

Santi Mas de Xaxàs Faus is an activist at PAH (Plataforma de Afectadas por la Hipoteca), a Spanish grassroots organization that fights for the right to housing. PAH is a horizontal, nonviolent, assembly-based and nonpartisan movement.

Michael Koppe is a member of the Munich-based new building project Görzer 1 28 part of the Mietshäuser Syndicate.

8.30 pm  
Film screening  
“The Broken Pitcher”  
[69 min.]

Friday, July 7  
7pm

Live performances by Raissa Angeli and Natalie Yiayi

Introduction by  
Natascha Sadr Haghigian, Marina  
Christodoulidou, Peter Eramian

Trümmerkind march in Munich  
Raissa Angeli

Raissa Angeli is a visual artist living and working in Nicosia, Cyprus. She works mainly in the field of sculpture.

Home is A Liminal Thing Natalie Yiayi

Home Is A Liminal Thing is a book made to be read in public: once. It contains a collection of writings contemplating the idea of home in an incrementally expansive way.

Natalie Yiayi is a multidisciplinary artist based in Nicosia. Through the use of different mediums, devices and strategies, her work encompasses an ongoing attempt to capture the ineffable, the unnoticed, and those affectual aspects of everyday life.

8.30pm  
Film screening  
“The Broken Pitcher”  
[69 min.]

Friday, July 14  
7pm

Sabine Herrmann from the Mietshäuser Syndicate Project Ligsalz 8 (Munich), Verena Hägler from the Mietshäuser Syndicate Project Initiative Wörth 8 (Munich) and Magdalena Amann from the Project Initiative sherlo (Augsburg) present their organizations.

Event in German.

Introduction by Marina  
Christodoulidou (English);  
moderated by Stephanie Weber  
(German).

8.30pm  
Film screening  
“The Broken Pitcher”  
[69 min.]

Friday, July 21  
7pm

On the occasion of the last screening of “The Broken Pitcher” in Munich, the eponymous record “The Broken Pitcher: A Soundbank” is being released. Emiddio Vasquez, founder of the label and event series Moneda (Cyprus and Arizona), is present for a performance in which attendants will witness the manufacturing process of the record while engaging in collective listening, leading up to its official release.

Emiddio Vasquez is a Cypriot-Dominican electronic musician and artist. His practice deals with material transformations that blur encoding-decoding processes across media as a way of engaging with the larger infrastructures at stake.

8.30pm  
Film screening  
“The Broken Pitcher”  
[69 min.]

more info:  
[www.lenbachhaus.de](http://www.lenbachhaus.de)

A pitcher made from local soils, stacked and fired to hold what's worth, the harvest, the vital belongings passed on. The gaping aperture of a crack—looking out from within, looking in from without—renders the vessel an empty promise. Contractually still storage, the vessel holds no longer. Its bottom plummeted, and now, without ground beneath feet, it hugs our savings to death, flummoxed by a catastrophic contract written by and for our bodies.



Natascha Sadr Haghghian,  
Agios Ermogenis Beach,  
Akrotiri British Sovereign Base Area,  
Lemesos, Cyprus, 2020.

## *The Broken Pitcher*

Tracing the effects of financialisation and austerity, the collaborative project *The Broken Pitcher* by Natascha Sadr Haghghian, Marina Christodoulidou and Peter Eramian attends to a concrete case: A crucial meeting at a bank, negotiating the foreclosure of a family home in Larnaka, Cyprus in 2019. Foreclosure is one of the austerity measures that were imposed on the Cypriot government by the Troika (the EU Commission, the European Central Bank and the International Monetary Fund) after the financial crisis in 2012.

*The Broken Pitcher* looks at the banking system and the potentials for changing the script of interacting with it. The project consists of a one to one scale model of the bank room, that functions both as an exhibition space as well as a set which features in a 70 min film that reconstructs the scene. Inspired by Abbas Kiarostami's film *First Case - Second Case* (1979, Iran), the reenactment of the bank meeting is then shown to people from various backgrounds who are asked to respond to the question: "In your opinion what should the bank employees do?". The filmed responses encompass perspectives of people from different interest groups in Cyprus and beyond, including housing rights activists in Barcelona, Berlin and Beirut, persons who are similarly affected by these policies, public figures, lawyers, economists and artists.

One of the project's main interests is collaboration as a practice of collectivity. Starting in 2020 gatherings and workshops were at the core of its making, in order to find structures and formats of working together, scripting and researching the context of foreclosures in relation to debt, austerity, financialization and coloniality and to counter the isolation and desperation they produce. The meeting at the bank and its space was drafted after memory logs of the affected family and their lawyer. Starting from a workshop at the independent artist-led space *Thkio Ppalies* in Nicosia, the bank room set and its parts were conceived together with artists who each took on a separate aspect of the set. The items in the room depart from a functional replica and become artworks in their own right, bearing witness to the meeting and offering portals to imagining an otherwise.

The accounts of the affected family were unpacked and reconstructed in workshops with actors who reenacted the dialogue in a filmed improvisation. The selection of respondents to the scene traces personal connections, friendships and expertise shared in and over various communities. Several screenings on public squares in Cyprus and a first presentation at *Thkio Ppalies* in May 2022, concluded in often extended discussions in local neighborhood communities. Personal testimonies, bonding over shared experiences

and ideas for planning and organizing in response to the micro and macro effects of debt were shared and helped to connect and learn from each other. For the Beirut iteration, the set and its artworks were reproduced locally in close collaboration with Beirut Art Center and their own networks of collaborators. The exhibition at GfZK in Leipzig last Fall, presented the walk-in installation, the film, video interviews, photographic testimonies from preceding locations and research material expanding on the intent of space-making where independent thinking is possible. Currently, Lenbachhaus in Munich hosts *The Broken Pitcher* in the museum's garden, where a series of discussions, performances and record release accompany the weekly screenings.

# 6

*Is this the real life?  
Is this just fantasy?  
Caught in a landslide,  
no escape from reality\**

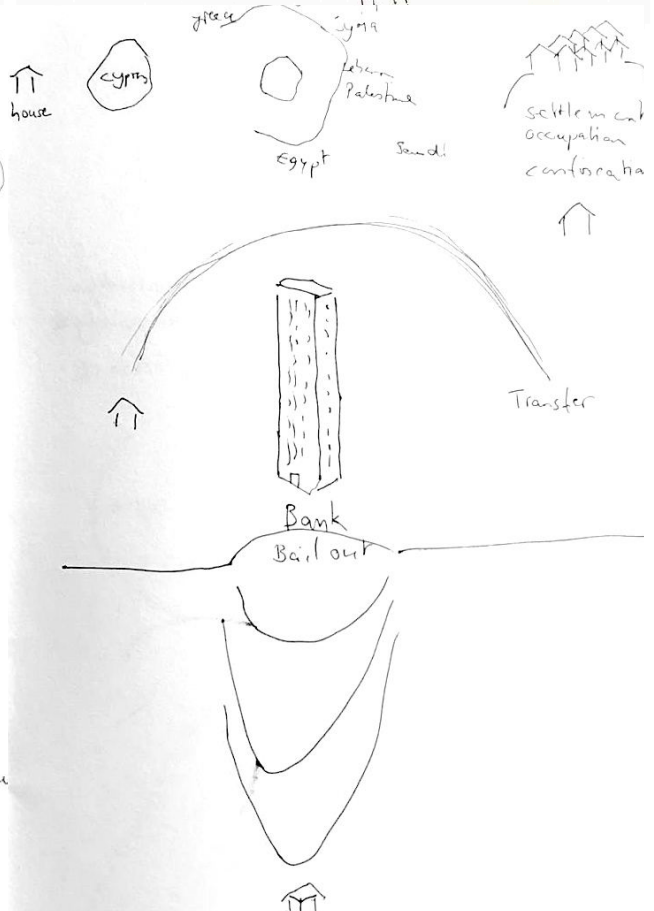
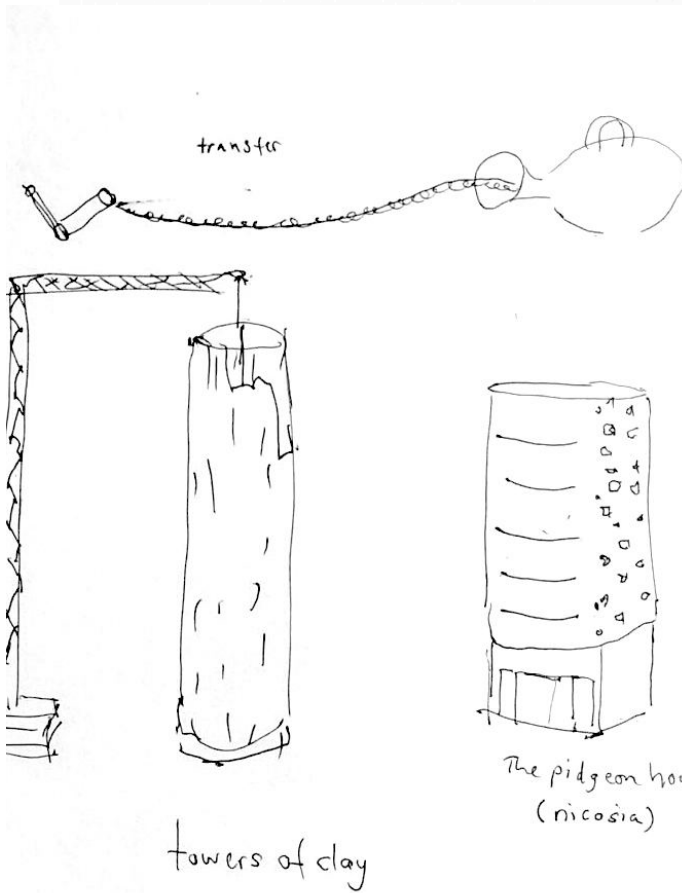
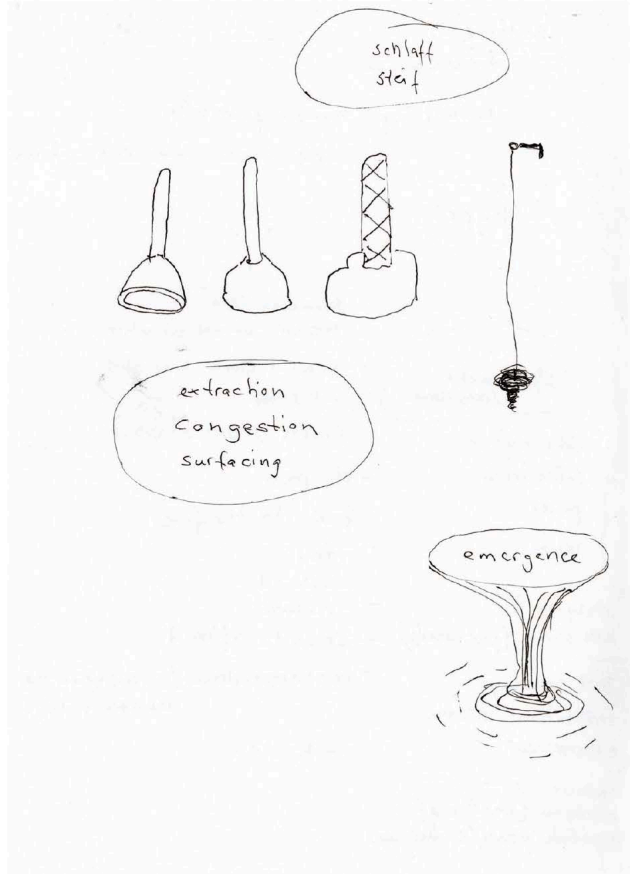
When push comes to shove, objects speak up. As witnesses, allies, or portals they reveal affective sublayers concealed by pretenses of neutrality. Listen carefully and a phone left charging might activate its tymbals – the modified membranes located in its abdomen – producing a piercing high decibel ʒı-ʒı-ʒı-ʒı ‘click’ sound. An invisible hand peeks in behind closed blinds, closely observing with a scopophilic market gaze, jacking off with the other: Yes, voluntary trades in a free market produce unintentional and widespread benefits. Yes, these benefits are greater than those of a regulated, planned economy. Yes yes yeees! In tune, the bank employees’ folder contains speculative architectural plans for a housing system accommodating homeowners amongst the gods, informed by a prison maze on the moon EUROPA EUROPA! Even the sunlight encroaching in from that little window with a faint parliamentary smile is filtered

with interests. While the ready-to-assemble TRÜMMERKIND “children of the ruins” siege machine approaches rapidly, its battering ram embellished with femme décor, ready to invade gracefully. Is this some kinda sick joke? Stricken by SRS (Sick Room Syndrome) – an unidentified illness that may be related to imperceptible vibrations coming from the AC – speculation bubbles bursting to inflation, cutting across and recombining scales of magnitude, to refocus the overarching structure of capital in its individuated form. Perhaps a throat lozenge might help. Reach into the table’s inflamed ulcerous protrusion and help yourself. Momentarily appease your conscience from the allostatic load of guilt weighing down upon your immune system, concretely, by the very earth you speculate for profit. Oh and watch your step, lest you trip and find yourself accidentally impaled by the free standing coat rack. Grate, grind, hustle or go

home and take your fancy knitted garments with you. But before you go, enjoy the dreamy photo of a baby Mouflon. A kind reminder of our values here at the Bank, in support of the prey \*cough cough\* I meant the youth of Cyprus.

Peter Eramian

*\*Bohemian Rhapsody*



Natascha Sadr Haghigian,  
The Broken Pitcher  
research drawing, 2020,  
Lefkosia, Cyprus.  
©The Broken Pitcher.

## *The pitcher on the stage*

We are standing across a slightly sloping ramp. A backpack full of knick-knacks is shifting between two young men struggling to stand up; it's unclear to whom it belongs. Who are these two young men trying to move forward by crawling, stumbling,

the plastic coverings they are crawling on. But, why the walls, why the ground, and why architecture? Their objection continues, this time within an interior setup: They destroy the concrete-covered table with plenty of aggregate and

room was once the setting of a grueling meeting that took place in 2019 between a private bank and a Cypriot family struggling to keep their home which had been mortgaged and destined for foreclosure following the 2012 financial crisis. While the chairs of the executives are elevated, the chairs of the family members and the lawyers opposing the system are visibly shorter; they almost sunk into the ground. The legs of these short chairs appear somehow related to the feet of the young men who are crawling around, cannot stand up; all these legs and feet seem to be spent trying to bear an immeasurable burden. The plastic air conditioner mounted on the wall has expired as well, its power to inject fresh air seems as exhausted as the indebted family's ability to make their case—there is no breathing room... A rubber hand peeking through the metal Venetian blinds on the office window lets us know that the whole ordeal is being watched by someone on the outside. Could this affair be much bigger than it appears at first? We leave the room, riddled with questions.



rolling, necking and backing each other, running back and forth? Two vagrants, two drunks, two addicts, two homeless refugees or two young urban guerrillas? So, who are they? After a while, it becomes clear that we are dealing with an action, which spatializes and embodies the exhibition and the works in

the short-legged chairs around it, the stacks of papers that seem to have been left from a meeting, and they go out in a while just after taking a selfie with their phone. The shiny, sterile, sparkling, smooth surfaces of modern furniture have been replaced by an indented, rough, extremely uncomfortable,

This time, the performers are trying to move back and forth a wooden sculpture in the form of a siege tower, which was used to demolish walls in the Middle Ages. It looks like a Situationist game. The sledgehammer joins the young men in their anger against the walls; its sharp edge points towards the meeting room like a menacing missile preparing for launch. It feels as if the rebellion has spread from the interior space and taken a hold of public space: We are in the midst of a medieval town square, and someone's head is about to roll... Two out-of-control bodies are dragging the chairs around the next room, which is set up like an archive space. It is not clear whether they are rebelling or trying to understand what is going on. Two out-of-state passengers are leaving the place with a loud noise; yet their voices echoing within the space are still present with us.

While the audience doesn't know what to do with these rebellious voices filling their ears, a new set of voices is heard from the glass-covered room at the entrance—it sounds as if something is breaking...

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it. It is as if these two ambiguous bodies are jolting and rattling the blindingly walls of the institution, advancing so fiercely as if to tear

dusty, concrete surface that looks like skirts of a volcano... On closer inspection, the scattered sheets of paper reveal that this

This time, a young woman is sitting next to an old clay pitcher, taking some objects from inside of it and breaking them. We hear crackling





sounds, very fragile... The ceramic pitcher bears the traces of the entirety of the colonial history of the Mediterranean; slavery, labor, commerce and barter, along with olive oil and wine. The pitcher becomes spatial, it is a warehouse, a well, a clay-lined pit, or a cave

where objects are nestled together. This is a stomach filled with the entirety of the history of humankind; now old and spent, it is vomiting and unloading its burdens...

who have collectively produced the exhibition, like a theater set. Right in front of the set is the large pitcher at the entrance of the exhibition space. Once again it precedes the scene, as if it has something to say...

As we watch the film, we discover that the family who is in the process of losing their home to the bank is a maker of earthenware pitchers. It dawns on us that the pitchers are no longer in demand, so the family cannot produce them like they

when the ceramics he makes are no longer profitable. I liken the earthenware pitcher filled with ceramic knick knacks in the exhibition to the secret cave where Saramago's craftsman accumulates his own creations that are no longer in fashion.

As the film informs us further on what transpired in the fated meeting room, it continues with interviews conducted with artists, authors, economists, lawyers and activists from Berlin, Cyprus, Lebanon and Barcelona. We listen to them challenging the bank officials who in cold blood let the family know that there was nothing they could do, in discussing possible routes of relief. How is it possible not to be reminded of *Black Film* [1971] by Zilimir Zilnik, the renowned Yugoslavian director and a leading figure of the Black Wave film movement? In the film, Zilnik, who has invited a couple of homeless people to their home, takes to the street with his microphone and asks a number of people including policemen, state officials and realtors what can be done about the predicament these people are in.

As I reflect on the ever-present urgency of the housing crisis and how artists and art workers have been posing similar questions since the 1970s, I find myself taking the Leipzig-Berlin train, bolstered by the passing down of socially minded sensibilities among artists from one generation to the next.

Pinar Öğrenci

3



As we circle the space riddled with the question of why the pitcher is placed right at the entrance, on the floor, we begin to watch the collectively produced film which brings together the storyline of the exhibition. The footage shows a room built by a group of people on an empty lot surrounded by recent, newly constructed buildings. The

used to. With the stark realization that we are inhabiting the same violent world where earth has been replaced by plastic containers, and labor and workmanship have been violently eradicated along with the cultural heritage and collective memory that engendered them, we now fully grasp why the pitcher greets us right at the entrance

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blinds are swinging with the gusting wind, there is a concrete table accompanied by stocky-legged orange chairs: Everything is set up by the artists and curators

of the exhibition. I cannot help but recall Jose Saramago's novel *The Cave* where an aging craftsman is faced with the danger of losing both his profession and his home

The Broken Pitcher  
Forum part 02: Sonic Speculations  
7 January 2023  
GfZK (Galerie für Zeitgenössische Kunst),  
Leipzig, Germany

Live performances by  
1. Dimitris Chimonas &  
Zach Schoenhut: ouch, wow  
2. Panagiotis Mina: skoulic-ous / σκούλικ-ους  
3. Emiddio Vasquez: INFINITE RETURNS  
4. Elena Sawidou: time;{

Photos: Alexandra Ivanciu.  
Courtesy of GfZK.

*time that matters*

Having colonised debates of all scales, debt has become one of the core concepts in modern understandings of economics to the extent that it almost needs no introduction.<sup>1</sup> From sovereign debt to mortgages, student loans, bills or even non-monetary arrangements of debt, such as prison time,<sup>2</sup> debt has infiltrated into everyday life and elevated to a social fact.<sup>3</sup>

In Cyprus, an indebted man<sup>4</sup> – the indebted homeowner, a subject who was reconstructed in austerity, was reinvented under in the disguise of an infamous bank holiday.

Faced with a severe stalemate, Cyprus submitted a request for stability support to the President of the Eurogroup<sup>5</sup> on 25 June 2012. Following almost a year of extensive negotiations and political controversies, the terms of the agreement were announced to the Cypriot government on 16 March by the Eurogroup. A bank holiday was declared.

Eventually, with striking speed, on 25 March 2013, against the imminent threat of the disorderly bankruptcy of the island's economy, Cyprus accepted the terms set by the Eurogroup. The events crystallised in a Memorandum of Understanding (MoU) between Cyprus and the Troika<sup>6</sup>, setting the key parameters for a macroeconomic adjustment programme, addressing Cyprus's financial sector, fiscal consolidation, structural reforms and privatisation. Importantly, the envisioned stability had to be achieved fast and this was to materialise through the island's established institutions.

Then emerged the modernised insolvency and foreclosure regimes, as part of the MoU's focus on express management of the unacceptable number of the island's non-performing loans (NPLs). Hence, within a tight and riskburdened timeframe, the Insolvency Framework and the

foreclosure laws were adopted in March 2015, through the island's very own lawmaking institutions and instruments.

This is a highly technical and fastpaced framework that bore the responsibility to stabilise Cyprus's NPL portfolio but at the same time left primary residences exposed to a novel interaction among international, national, and private spheres. As this framework offers no legal distinction between primary residences and other types of property, it requires an unusual positioning of one's lens in order to determine and observe the indebted homeowner. Whereas the economic reform project unfolds on largescale mediums, the protection project – that is, the one involving the protection of the primary residence, unfolds in tight walls and cavities.

One such cavity, is the interval between two distinct moments, two separate temporal locations: the moment the loan turns nonperforming and the moment the property (primary residence or otherwise) is foreclosed by auction. These are boundaries to a peculiar interval. Two black beats enclosing a grey gap.<sup>5</sup> Fix these temporal locations in the mass, upon all NPLs and you get the rhythm of the mortgage crisis, repurposing its processes to achieve the welldesired economic reform. Stand in the interval with an indebted homeowner and experience the collision of the mechanical repetition of the cycles of capitalist production with the home's circadian rhythms, its slow, unified and forward moving temporalities.

In this interval, therefore, the indebted homeowner must train to perceive rhythms that are exterior to their sphere. For the indebted homeowner is, unlike the internally displaced who stands caught in what Bourdieu calls "empty time," powerless to grasp the present and therefore unable to control the future.<sup>6</sup>

The indebted homeowner must activate oneself and in the absence of legal protection, must intensify their movements to

purposefully fall within a safety net. Individual plans, negotiations with credit institutions, applications for partial relief, the appeal to an Insolvency Consultant, the chase of legal advice, the burden of retrieving a notable set of evidence, the struggle for an interim suspension of the foreclosure once scheduled, the assistance of the Financial Ombudsman, one-off governmental schemes or, even, political narratives stating that there is not going to be any sale of primary residence in Cyprus,<sup>7</sup> are all able to transform this interval into a "highly eventful state".<sup>8</sup> This is an eventful state in the absence of an arena, a space, made for the indebted homeowner. It is an eventful state in the space where the struggle of synchronisation between individual, national and European scales unfolds.

The practical inability of the mechanisms in place to divide time in predictable and comprehensible legal periods allows for all sorts of collateral activities to become directly associated with the ways in which people form or refuse to form their strategies. The interval then constitutes a substantial part of the process of economisation,<sup>9</sup> where the individual is called to navigate through a maze of provisions, economic realities, the potency of social movements, the weight of political promises and different evaluations of the level of threat. The orientation itself is timemaking as it reflects the potential transformation of vulnerable and powerless individuals into subjects that assume the responsibility for fencing their property: they engage in risk analysis and self-assessment through the plethora of complex eligibility criteria for the everchanging and circumstantial safety nets of the primary residence – of their home which is associated with an NPL.

Their movement in the interval is an act of synthesising diverse genres and at the same time foregrounding the scaffolding of

the protection project itself. Their movement is an induced rebellion against the performance of cliché societal imagination, in particular, the imagination of conserving a form of geometry through time.<sup>10</sup> It works with time, rather than against it. “The thing about working with time instead of against it [...] is that it is not wasted. Even pain counts.”<sup>11</sup> For their workings to matter, they must result in the disentanglement of temporal interdependence among the individual, national, and international realms. There must be a break in the chain of time – workers, implementors and keepers. To matter, the indebted homeowner’s scaffolding must be constructing an arena for the protection of primary residence, or else, once removed it will only leave behind bullet holes on tight walls, at best making tunnels for healthy financial rays to pass from the outside.

<sup>1</sup> Holly High, “Re-reading the Potlatch in a Time of Crisis: Debt and the Distinctions that matter 1,” *Social Anthropology* 20, no. 4 (2012), 363–379, p. 363.

<sup>2</sup> Miranda Joseph, *Debt to Society: Accounting for Life Under Capitalism* (University of Minnesota Press, 2014).

<sup>3</sup> Paul Langley, “The Performance of Liquidity in the Subprime Mortgage Crisis,” *New Political Economy* 15, no. 1 (2010), pp. 71–89; Maurizio Lazzarato, *The Making of the Indebted Man: An Essay on the Neoliberal Condition* (Los Angeles: MIT Press, 2012) or M. Mauss, “The Gift: Forms and Functions of Exchange in Archaic Societies,” (1966).

<sup>4</sup> Lazzarato 2012 (see note 3); Maurizio Lazzarato, *Signs and Machines: Capitalism and the Production of Subjectivity*, trans. Joshua David Jordan Semiotext (Los Angeles: MIT Press, 2014).

<sup>5</sup> Vladimir Vladimirovich Nabokov, *Ada, or Ardor; a family chronicle* (New York: McGraw-Hill, 1969), p. 572.

<sup>6</sup> “The real ambition to control the future varies with the real power to control that future, which means first of all having a grasp on the present itself”. Pierre Bourdieu, quoted in Roger Zetter, “Labelling Refugees: Forming and Transforming a Bureaucratic Identity”, 39–62, p. 60.

<sup>7</sup> Averof Neofytou, the former president of the liberal-conservative right party DISY, said in January 2016: “There is not going to be any sale of primary residence in Cyprus. End of story. Let’s not create insecurity on this issue”.

<sup>8</sup> Lisa Adkins, “Out of Work Or Out of Time? Rethinking Labor After the Financial Crisis,” *South Atlantic Quarterly* 111, no. 4 (2012), pp. 621–641.

<sup>9</sup> See Koray Çalışkan and Michel Callon, “Economization, Part 1: Shifting Attention from the Economy Towards Processes of Economization,” *Economy and Society* 38, no. 3 (2009), pp. 369–398.

<sup>10</sup> Pottage and Mundy, *Law, Anthropology, and the Constitution of the Social: Making Persons and Things* (Cambridge University Press, 2009), pp. 2, 50.

<sup>11</sup> Ursula K. Le Guin, *The Dispossessed* (New York: Harper and Row, 1974).



Reconstruction of a Cypro-geometric tomb (1050-950 BC)  
Cyprus Museum, Nicosia I

Pitcher with minted bronze coins for burial chamber Ptolemaic period  
Cyprus Museum, Nicosia

Enscribed stele with the legal decision versus Aristomachus

Pyla, 350-300 B.C.  
Limestone Cypro-syllabic inscription

This is one of the longest surviving inscriptions in the Cypro-syllabic script. It refers to a legal settlement related to the use of a field and a house by Aristomachus. It seems that he had not paid for the house and, according to a decision by the authorities, he was to pay off his debt "in accordance with the law".

Cyprus Museum, Nicosia

Extract from the Convention Between His Imperial Majesty, the Sultan, His Britannic Majesty, and His Majesty, the Emperor of the French Dated 27 June 1855

Article I: Her Majesty the Queen of the United Kingdom of Great Britain and Ireland undertakes to recommend to Her Parliament to enable Her to guarantee, jointly with His Majesty the Emperor of the French, and severally, and His Majesty the Emperor of the French engages, subject to the ratification of the Legislative Body of France, to guarantee, conjointly with Her Britannic Majesty, the Interest of a Loan of Five Million of Pounds Sterling to be raised by His Imperial Majesty the Sultan.

Article II: The Interest payable on the said loan of Five Millions Sterling shall be at the rate of Four per cent per annum.

There shall moreover be paid by the Sublime Porte the further rate of one per cent per annum on the whole Capital of Five Millions Sterling, by way of a sinking fund.

Article III: The Interest and Sinking Fund of the said Loan shall form a charge on the whole Revenues of the on the annual Amount of the Tribute of above the Part thereof appropriated to the Customs of Smyrna and Siria.

His Imperial Majesty the Sultan engaged that he will cause to be remitted to the Bank of England on or 1 and 25th of December in each year, the Interest and Sinking Fund on the whole raised under the conjoint Guarantee of His Majesty the Emperor of the French, or raised, until the whole Capital shall be repaid.

Declaration Exchanged Between Governments Relative to the Turkish 27, 1855

Whereas by the Convention signed at London on the 27th June 1855, between Great Britain, France and Turkey, for the guarantee of a loan of five millions sterling, to be raised by His Imperial Majesty the Sultan, His Imperial Majesty engaged that he will cause to be remitted to the Bank of England, on or before the 25th of June and 25th of December in each year, the full amount of the said loan, or on so much thereof as may be raised, until the whole capital borrowed shall be repaid.

And whereas in consequence of the guarantee contained in the said Convention, the Governments of Great Britain and of France are conjointly answerable for the payment of the interest on the said loan.

It is agreed between the Governments of Great Britain and of France: That in the event of the Turkish Government failing, in whole or in part, so to remit the amount of the half-year's interest, the British Government shall advance the amount which may be necessary to enable the Bank of England to pay the said interest at the appointed time, that the British Government shall then transmit to the French Government an account of the amount so advanced; and that the

French Government, on its part, shall immediately remit to the British Government the half of such amount; it being understood that any sums so advanced by the British and French Governments shall be proportionately repaid to them out of any funds which may be remitted by the Turkish Government to the British Government.

In witness whereof, the Undersigned, being duly authorized by their respective Governments, have signed the present Declaration, and have affixed thereto the seal of their arms.

Done at London the twenty-seventh day of July, one thousand eight hundred and fifty-five.

Signed CLARENDON F. DE PERSIGNY

Extract from 18 & 19 Victoria Cap.99

An Act to Enable Her Majesty to carry into Effect a Mode Between Her Majesty, His Majesty the Emperor of France and His Imperial Majesty the Sultan [14th August

Whereas His Imperial Majesty the Sultan has addressed her Majesty and to His Majesty the Emperor of the French Facilities for raising a Loan in order to enable Him to pre Vigour the War against Russia in which He is at present engagement with their said Majesties His Allies: And whereas a has been signed between Her Majesty, His Majesty the Emperor of France, and His Imperial Majesty the Sultan, in which it w follows:

Article I: Her Majesty the Queen of the United Kingdom of Great Britain and Ireland undertakes to recommend to Her Parliament to enable Her to guarantee, jointly with His Majesty the Emperor of France, and severally, and His Majesty the Emperor of the French engages, the Ratification of the Legislative Body of France, to guarantee with Her Britannic Majesty, the Interest of a Loan of Five Pounds Sterling to be raised by His Imperial Majesty the Sultan.

Article IV: Their Majesties the Queen of the United Kingdom of Great Britain and Ireland, and the Emperor of the French, being desirous to save the Sublime Porte the Expenses of Remittance, consent to undertake to transmit to the Ottoman Government, the proceeds of the above-mentioned Loan of Five Millions Sterling to be raised under the conjoint Guarantee of Their Majesties. With this view it is agreed that the Contractors for the said Loan shall pay the Proceeds thereof into the Bank of England for the Account of the Turkish Government, to be transmitted to the Sublime Porte by the Agency of the Governments of England and France.

And whereas in pursuance of Her Majesty's gracious Recommendation in this Behalf, it is expedient that Her Majesty should be enabled to carry into effect the said Convention: Be it therefore enacted by the Queen's most Excellent Majesty, by and with the Advice and Consent of the Lords, Spiritual and Temporal, and Commons, in the present Parliament assembled, and by the Authority of the same, as follows:



I. It shall be lawful for Her Majesty and She is hereby authorized to guarantee, jointly with His Majesty the Emperor of the French, and severally, the Interest on the Loan to be raised by His Imperial Majesty the Sultan, not exceeding Interest at the Rate of Four Pounds per Centum per Annum on a Sum of Five Millions of Pounds Sterling, upon the Terms and Conditions set forth in the said Convention, and for that Purpose, the Commissioners of Her Majesty's Treasury are hereby authorized to cause to be issued from Time to Time out of the Consolidated Fund of the United Kingdom, or out of the growing Produce thereof, such Sums of Money as may at any Time be required to be paid to fill the Guarantee of Her Majesty in respect of such Interest as and when the same Interest may from Time to Time become payable, conformably to the Tenor of Her Majesty's Engagement as specified in the said Convention together with the attending Charges of Interest thereon; provided always that such Charge for all in no case exceed the rate of Three hundred thousand of capital on which such interests shall be so

Commissioners of Her Majesty's Treasury shall cause to be issued from Time to Time paid in or towards of any money issued under this Act in respect of the Interest to be carried to and form Part of the said Fund.

Commissioners of Her Majesty's Treasury shall cause to be issued from Time to Time paid in or towards of any money issued under this Act in respect of the Interest to be carried to and form Part of the said Fund.

Annex to the Preceding Convention [Convention of Defensive Alliance Between Great Britain and Turkey with Respect of the Asiatic Provinces of Turkey] Signed at Constantinople, 1st July 1878.

The Right Honourable Sir A. H. Layard, G.C.B., and his Highness Safvet Risha, now the Grand Vizier of His Majesty the Sultan, have agreed to the following Annex to the Convention signed by them as Plenipotentiaries of their respective Governments on the 4th June 1878.

It is understood between the two High Contracting Parties that England agrees to the following conditions relating to her occupation and administration of the Island of Cyprus:

On the Implementation of 17 March 1929 Anglo-Egyptian Agreement

The Chancellor of the Exchequer recommends to the Board that the following arrangements should be made to carry out the Agreement dated the 17th March 1929 between the Egyptian Government and His Majesty's Government in Great Britain relating to the Ottoman Guaranteed Loan of 1855.

1. The Cyprus Tribute (Cash) Account, and the Cyprus Tribute Stock Account, opened under the authority of Treasury letter 17162/92 of the 17th March 1929, are forth be entitled the "1855 Account" and the "1855 Account", respectively. 328,600 (being the amount on July 1924 to February 1925) to the Exchequer, shall be £19,625 12 0d. some £163,022 16s 9d the [for repayment of money

share of reparation to 30th on the Exchange Account, and, to the 1855 Ottoman

Loan of 1855

Provision for the redemption of the Ottoman Guaranteed Loan of 1855, the total value of the assets in the National Debt Commissioners at the Bank of England is less than the total nominal amount of the said loan outstanding on that day, there shall be issued out of the Consolidated Fund a sum equal to the deficiency; and the assets of the said Account and the sum so issued shall be applied in the redemption of the said loan: Provided that the sum issued out of the Consolidated Fund under this subsection shall not exceed two hundred thousand pounds.

36.(1) If, on the day appointed by the Treasury for the redemption of the Ottoman Guaranteed Loan of 1855, the total value of the assets in the National Debt Commissioners at the Bank of England is less than the total nominal amount of the said loan outstanding on that day, there shall be issued out of the Consolidated Fund a sum equal to the deficiency; and the assets of the said Account and the sum so issued shall be applied in the redemption of the said loan: Provided that the sum issued out of the Consolidated Fund under this subsection shall not exceed two hundred thousand pounds.

- I. That a Mussulman religious Tribunal (Mekheme-i Sheri) shall continue to exist in the island, which will take exclusive cognizance of religious matters, and of no others, concerning the Mussulman population of the island.
II. That a Mussulman resident in the island shall be named by the Board of Pious Foundations in Turkey (Evkaf) to superintend, in conjunction with a Delegate to be appointed by the British Authorities, the administration of the property, funds, and lands belonging to the mosques, cemeteries, Mussulman schools, and other religious establishments existing in Cyprus.

III. That England will pay to the Porte whatever is the present excess of revenue over expenditure in the island; this excess to be calculated upon and determined by the average of the last five years, as shown in the following Table:

IV. That the British Government shall be bound to contribute to the maintenance of the said Tribunal, and to the maintenance of the said Board of Pious Foundations, in such manner as may be agreed upon between the British and Turkish Governments.

Memorandum of Understanding on Specific Economic Policy Conditionality

The economic adjustment programme is addressing short- and medium-term financial, fiscal and structural challenges facing Cyprus. The key programme objectives are:

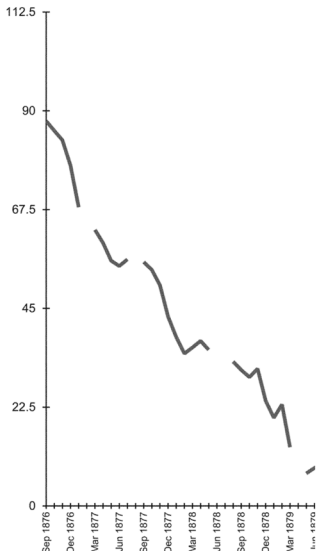
- to restore the soundness of the Cypriot banking sector and rebuild depositors' and market confidence by thoroughly restructuring and downsizing financial institutions and strengthening supervision;
to continue the on-going process of fiscal consolidation in order to correct the excessive general government deficit by 2016, in particular through measures to reduce current primary expenditure, and maintain fiscal consolidation in the medium-term, in particular through measures to increase the efficiency of public spending within a medium-term budgetary framework, enhance revenue collection and improve the functioning of the public sector; and

to implement structural reforms to support competitiveness and sustainable and balanced growth, allowing for the unbinding of macroeconomic imbalances, in particular by reforming the wage indexation system and removing obstacles to the smooth functioning of services markets.

Statute I

Repealed 18 & 19 Vict. c. 99. An Act the title of which begins with the words "An Act to enable" and ends with the words "the Sultan." In part; namely,— Preamble, and to "same as follows." Section one, to "management thereon." The words "Commissioners of Her Majesty's" in sections two and three.

The Fall of the Value of the kaime in Gold Piasters September 1877-May 1880



Case files [Loan and Mortgage Agreements, MoU, Notice Letter - Type 'I'] with appendix quoted from Diana Markides in "The Cyprus Tribute and Geopolitics in the Levant, 1875–1960" (2019).

ΣΥΣΤΗΜΕΝΗ

Λευκωσία, 20 Δεκεμβρίου 2022

Αγαπητέ/ ή οι Κύριε/ Κυρία/ Κύριοι,

Σας πληροφορούμε, σύμφωνα με τις πρόνοιες του άρθρου 19 του περί Αγοραπωλησίας Πιστωτικών Διευκολύνσεων και για Συναφή Θέματα Νόμου του 2015, Ν.169(I)/2015 (όπως έχει τροποποιηθεί), ότι στις **9/12/2022** (στο εξής «Ημερομηνία»), η Alpha Bank Cyprus Ltd (στο εξής η «Τράπεζα») μεταβίβασε εκείνες τις πιστωτικές διευκολύνσεις και το σχετικό με αυτές μέρος των οποίων εξ αποφάσεως χρεών, λεπτομέρειες των οποίων παρατίθενται στο Παράρτημα 1 της επιστολής (στο εξής «Πιστωτικές Διευκολύνσεις»), στην SKY CAC Limited, η οποία είναι εταιρεία εξαγοράς πιστώσεων με αριθμό εγγραφής στην Κυπριακή Δημοκρατία HE 428187 (στο εξής η «SKY CAC Ltd»).

Κατά την Ημερομηνία, η Τράπεζα μεταβίβασε στην SKY CAC Ltd εκείνες τις εγγυήσεις και εξασφαλίσεις που εγγυώνται και/ή εξασφαλίζουν τις Πιστωτικές Διευκολύνσεις, λεπτομέρειες των οποίων παρατίθενται στο Παράρτημα 2 της επιστολής (στο εξής «Εξασφαλίσεις»).

Σημειώνεται ότι όλα τα δικαιώματα και υποχρεώσεις της Τράπεζας που απορρέουν από τις λεπτομέρειες που περιλαμβάνονται στο Παράρτημα 2 της επιστολής, μεταβίβαστηκαν στην SKY CAC Ltd και συνεχίζουν να παραμένουν σε ισχύ από και μετά την ημερομηνία αυτή και της SKY CAC Ltd, από και μετά την ημερομηνία αυτή.

Please note that, according to Law, all rights and obligations of the Bank arising from the CF and the Securities, have been transferred to SKY CAC Ltd and thereby continue to be valid between the relevant borrower(s) and Security providers, on the one hand, and the SKY CAC Ltd, on the other.

In the context of and for the purposes of the abovementioned transfer, the Bank will communicate to SKY CAC Ltd personal data which the Bank holds and which relate to the CF and the Securities. From the date that those personal data are communicated from the Bank to SKY CAC Ltd, the latter will be data controller of the said personal data and may use the said personal data for all legitimate purposes for which the Bank itself could use the said personal data prior to the abovementioned transfer, in accordance with the Cyprus Law providing for the Protection of Natural Persons with regard to the Processing of Personal Data and for the Free Movement of such Data of 2018 (Law 125(I)/2018) and the General Data Protection Regulation (EU) 2016/679 ("GDPR"). SKY CAC Ltd will provide you with additional information in relation to the processing of your personal data by them. Note that the Bank will maintain copies of your abovementioned personal data for a certain period of time as referred to in the Bank's Privacy Statement which can be found at [www.alphabank.com.cy](http://www.alphabank.com.cy).

To the extent that Appendix 1 or Appendix 2 include(s) a reference to a credit facility or a judgment debt or a guarantee or a security which has been fully and finally discharged, please ignore the said reference with regards to this notification.

Yours faithfully,  
ALPHA BANK CYPRUS LTD

SKY CAC

**ΔΕΛΤΙΟ****ΕΙΔΟΠΟΙΗΣΗ ΗΛΕΚΤΡΟΝΙΚΟΥ ΠΛΕΙΣΤΗΡΙΑΣΜΟΥ****Δυνάμει του Περί Πώλησης Ενυπόθηκου Ακινήτου μέσω Ηλεκτρονικού Συστήματος Πλειστηριασμού Διατάγματος του 2019**

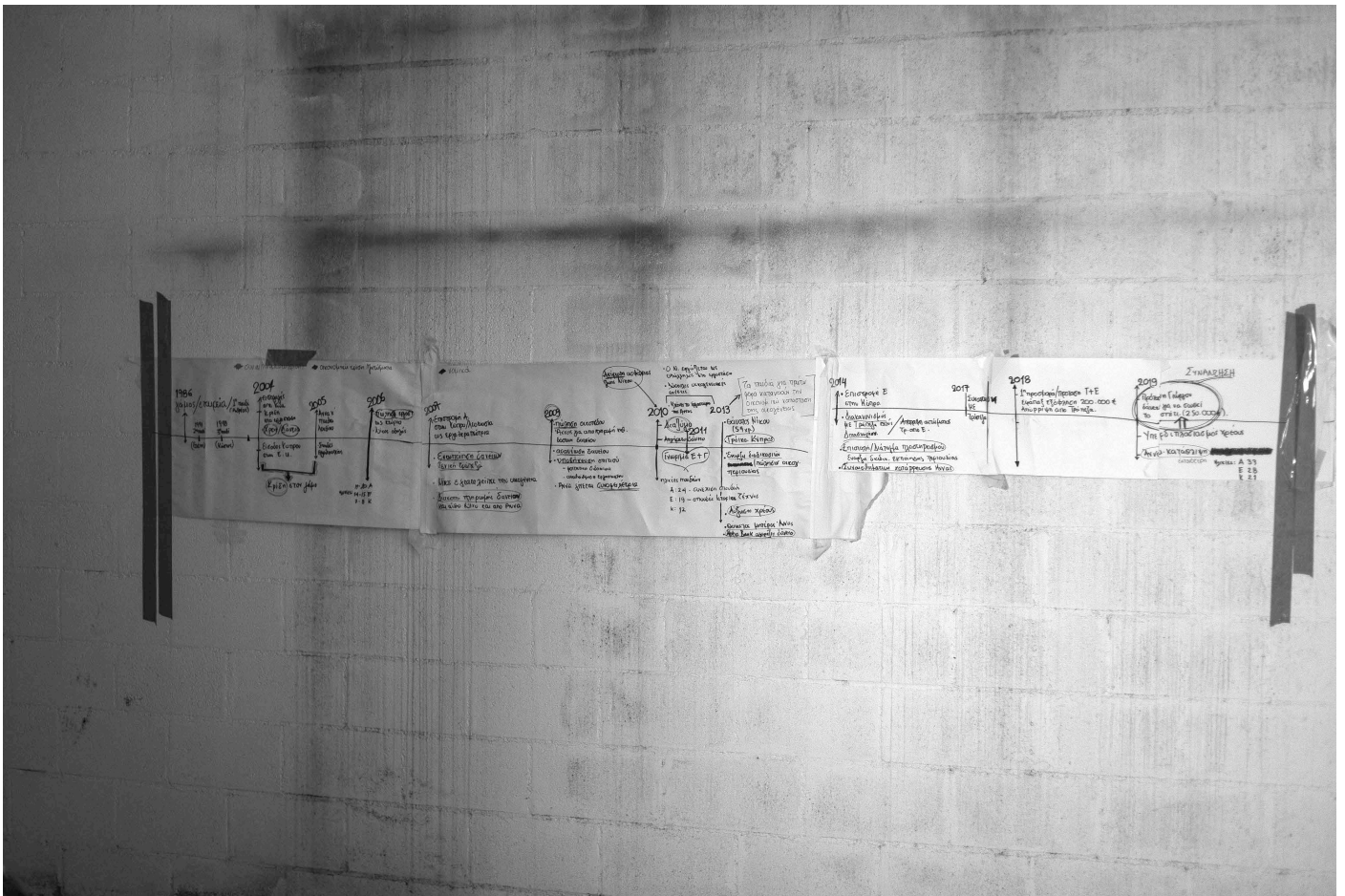
ΑΝΑΚΟΙΝΩΝΕΤΑΙ ότι σύμφωνα με το περί Πώλησεως Ενυπόθηκου Ακινήτου μέσω Ηλεκτρονικού Συστήματος Πλειστηριασμού Διάταγμα του 2019, το οποίο εκδόθηκε δυνάμει των διατάξεων του περί Μεταβιβάσεως και Υποθηκεύσεως Ακινήτων Νόμου, θα πωληθεί σε ηλεκτρονικό πλειστηριασμό μετά από αίτηση της SKY CAC LIMITED η ακίνητη ιδιοκτησία που περιγράφεται στον πιο κάτω Πίνακα από τον Υπάλληλο Ηλεκτρονικού Πλειστηριασμού ή τον εργοδότη αυτού ACB E-auctions Ltd, αρ. τηλ. 22222230, ηλεκτρονική διεύθυνση [info@eauctions-cy.com](mailto:info@eauctions-cy.com).

Η πώληση θα διεξαχθεί μέσω Ηλεκτρονικού Συστήματος Πλειστηριασμού στην Ιστοσελίδα Ηλεκτρονικού Πλειστηριασμού [www.eauction-cy.com](http://www.eauction-cy.com) στις 14/8/2023 και ώρα 10:00 π.μ.

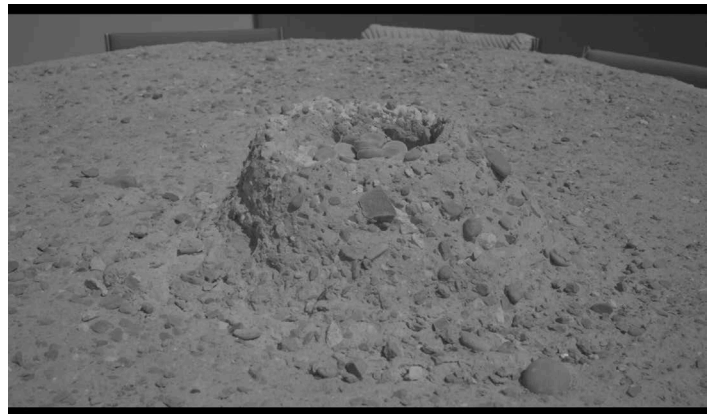
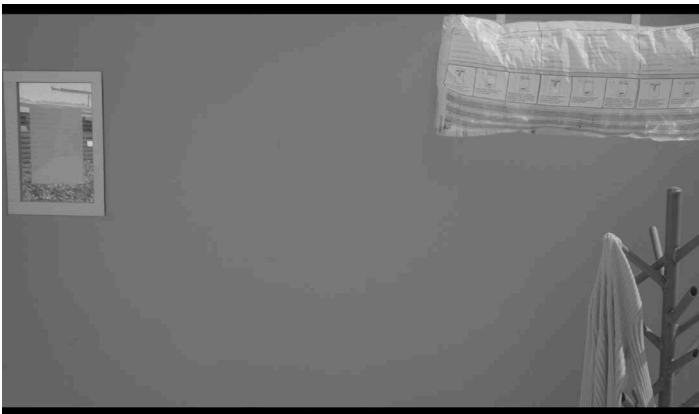
Μοναδικός Αριθμός Ηλεκτρονικού Πλειστηριασμού: [REDACTED]

α/α	Αριθμός Εγγραφής	Αριθμός Φύλλου/Σχεδίου και Αρ. Τεμαχίου	ΠΕΡΙΓΡΑΦΗ ΑΚΙΝΗΤΗΣ ΙΔΙΟΚΤΗΣΙΑΣ		Λεπτομέρειες του ακινήτου		Εγγεγραμμέ νο συμφέρον που θα πωληθεί
			Δήμος/ενορία/ Κοινότητα	Τοποθεσία ή οδός	Είδος*	Έκταση τ.μ.**	
1.	[REDACTED]	[REDACTED]	Δήμος Λάρνακας Σωτήρος	Δρόμος προς Λευκωσία	Οικόπεδο*	725	1/1
Επιφυλασσύμενη τιμή πώλησης: €557.500							
Ποσό εγγύησης: €55.750							

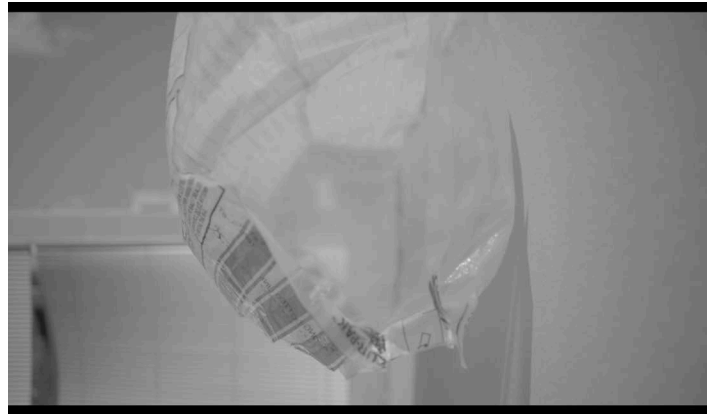
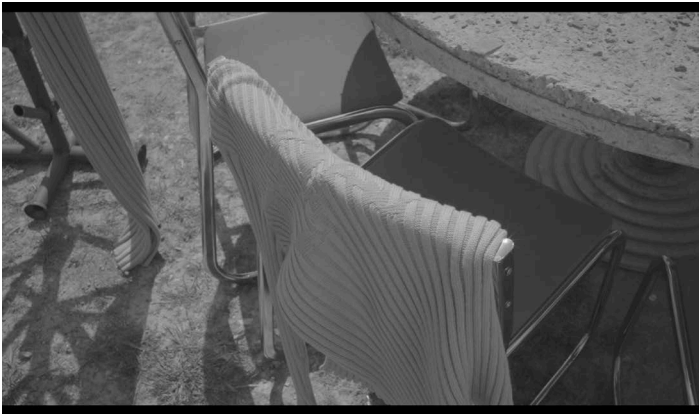
Case files communicating the sale of the loan to a private fund culminating to the online auction of the mortgaged property. Letters received between 20 December 2022 - 12 June 2023.



The Broken Pitcher actors, handwritten timeline by Marios Constantinou during the improvisation workshop facilitated by Athina Kasiou (based on the memory logs).

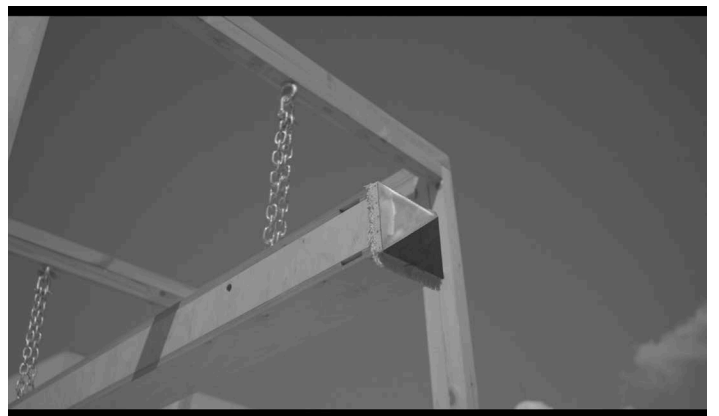


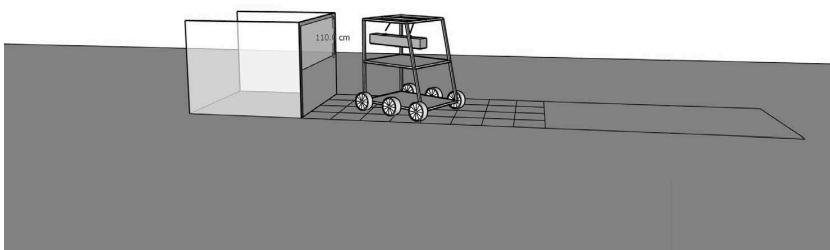
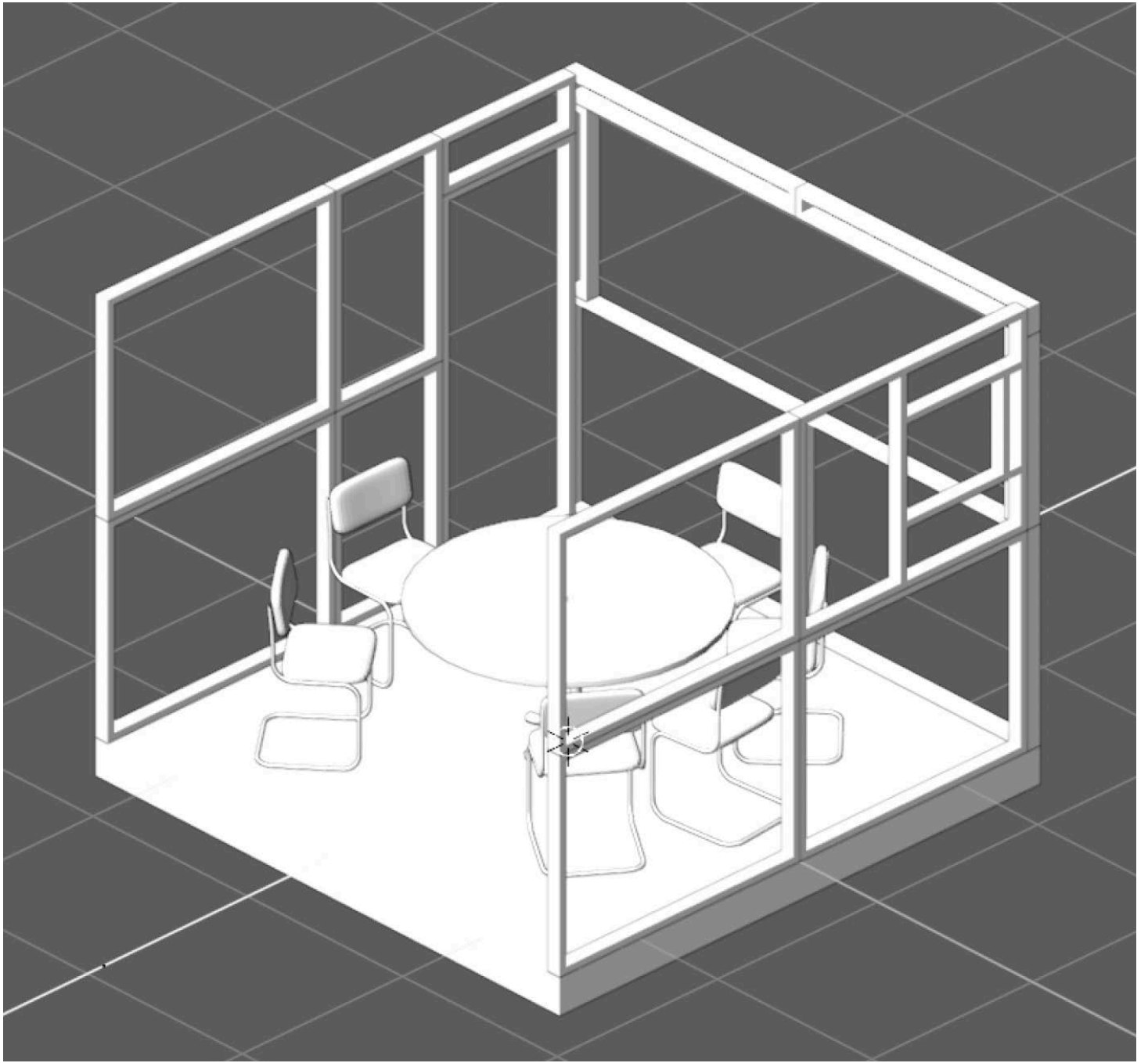


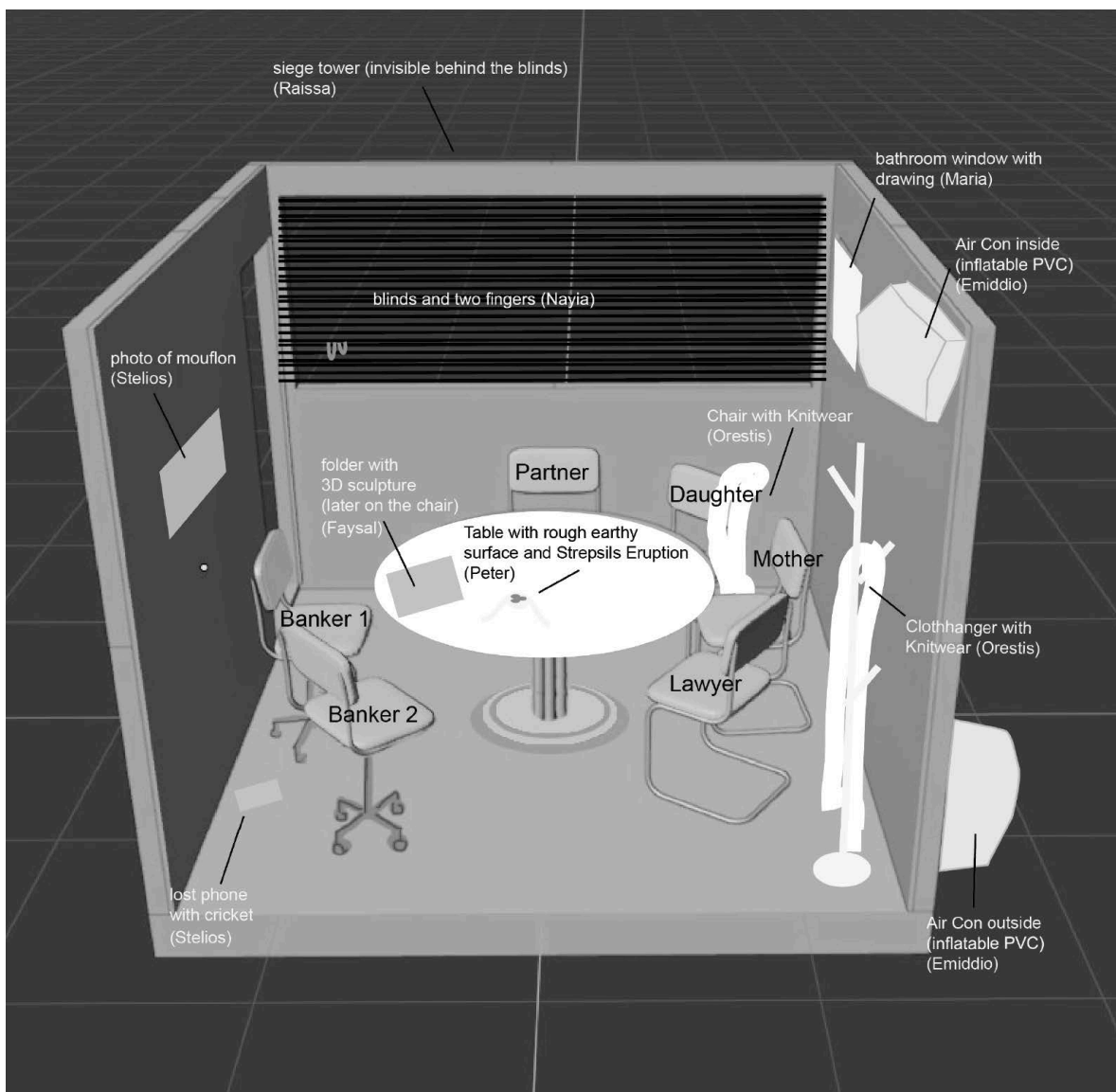


The Broken Pitcher flashback stills  
©The Broken Pitcher.

Photos: Panayotis Mina.







Raissa Angeli, Trümmerkind, 2021, wood, iron, hinges, padlocks, wheels, bows, 220 x 150 x 150 cm

Stelios Kallinikou, Mouflon, 2019, archival pigment print, framed, 51x75 cm

Stelios Kallinikou, Ziziros, 2021, video, duration:23:20 min, smartphone, charger

Orestis Lazouras, Meeting Room Chair, 2021, Metafora chair, Oresteaser knit sample 40 x 40 x 100 cm

Orestis Lazouras, Meeting Room Hanger, 2021, Metal tubes, Oresteaser knit sample, 190 x 45 x 45 cm

Faysal Mroueh, The Estia Scheme, 2021, Paper folder with A4 photocopies

Nayia Sawva, The Invisible Hand, 2021, rubber, wool, metallic blinds, 1 40 x 280 cm

Maria Toumazou, No title, Chairs from Metafora marketplace, 2021, Dimensions variable

Maria Toumazou, Residency drawing series on window, 2017, Found aluminium window, digital print on paper. 38 x 54 x 5cm

Peter Eramian, Round Table, 2021, Concrete mix with polystyrene foam based insulating mortar, earth, glazed ceramic throat lozenges, hot rolled steel and galvanized iron sheet table top, galvanized iron pipe, found cast iron base. Made with Rumen Tropchev, 150 cm ø x 86 cm

Emiddio Vasquez, S.R.S. (Sick Room Syndrome), 2021, Tamper proof money and evidence bags, air pump, plastic hose, subwoofer, mono sound loop. Outside AC unit: 83cm x 73 x 30cm, [when inflated ~ +10cm each side] / Interior AC unit: 80cm x 30cm x 28cm [when inflated ~ +5cm each side]

## ***The Broken Pitcher: Beyond the Architecture of Dispossession***

*The Broken Pitcher* takes up a subject that has defined Cypriot reality like few others have in the past decade: debt. More specifically, it deals with home foreclosures, a phenomenon that constituted a rarity in Cyprus up until the Troika's disembarkment on the island in 2012, and that has since then — and especially so since 2015 — become increasingly common. Briefly, I'd like to sketch the context in which the film takes place — and which is progressively laid out in the film itself. In the midst of the 2012 financial crisis, the Cypriot government turns to the European Stability Mechanism for financial assistance in the form of a bailout. In July of that year, representatives of the Troika — consisting of the European Commission (EC), the European Central Bank (ECB), and the International Monetary Fund (IMF) — visit the island to examine the financial circumstances on the ground. After a few months of negotiations on the basis of an initial proposal by the Troika, in April 2013, the Cypriot government and the Troika sign a memorandum of understanding, the euphemistically called Economic Adjustment Programme for Cyprus.

According to the memorandum, the Troika would provide the Republic of Cyprus with a bailout sum of €10bn while an additional €4.2bn would be seized from uninsured deposits in Cypriot banks by means of a haircut. The MoU also imposed austerity measures which included public administration reforms; cuts in public expenditures; the privatization of government assets; a rise in certain types of taxes, and — what is most relevant to this film — the monitoring of indebtedness, the effective management of NPLs (non-performing loans), the lifting of legal impediments (i.e. introduction of a new legislative framework) to foreclosure processes and the imposition of measures that would ensure the “smooth and effective functioning of the revised foreclosure and insolvency frameworks.” Troika representatives regularly visited the island (and continue to do so today — Cyprus is currently under PSS, which stands for Post-Programme Surveillance) to

assess whether the government was making good on its obligations. After one such visit, the Troika scolds Cyprus for not effectively complying with one of the aforementioned clauses of the memorandum: home foreclosures weren't being handled properly because the legal framework rendered the process slow and difficult. In 2015, this compliance problem is tackled through the passing of an “express law” that allowed lenders to swiftly and effectively recover the homes of debtors.

This, then, is the background against which *The Broken Pitcher* unfolds and on which it asks, with various strategies at once, that we reflect. Structurally, the film is divided into two parts. First, comes a re-enactment of a meeting held at a bank, in which the homeowners — Anna (Sophia Kalli) and Eleni (Myrto Kouyiali) — together their legal and financial advisors — Filios (Marios Constandinou) and Yiorgos (Kostas Silvestros) — discuss the case of foreclosure of their family home with the bank employees assigned to their case. The meeting is called by the family and their representatives who, in a bid to reach a settlement that will allow the family to keep their home, wish to explain the reasons that led them to the unfortunate position of not being able to fulfill their financial obligations. They wish also to assure the bank that they are doing everything they can to repay the debt, which has, by this time amassed to a huge sum. The bank employees listen with quiet reserve but show no interest in the payment counter-offer that the family puts forth. When the representatives of the family insist on the responsibility that the bank itself bears in the accumulation of this debt (by abusing, for example, contract clauses regarding interest rates), Stalo (Anna Yiagiozi), the bank employee who has essentially done all the talking, swiftly declares the meeting concluded. The first part of the film ends when Stalo breaks character, turns to the camera, and, looking straight into our eyes, asks us: “In your opinion, what should the bank employees do?” Cue the second part of the film, which consists of a series of people who have, like us, viewed the meeting re-enactment and are called to provide a reply to the question.

In this piece of writing, I reflect on how *The Broken Pitcher* mobilizes aesthetic and narrative devices in order to reflect and invite reflection on the disaster that it lays out for us. I look at how the film

approaches its subject matter from different perspectives and through different media, genres, and disciplines at once, in order to open a line of artistic enquiry that serves not only to condemn the current financial and political status quo — in Cyprus and elsewhere — but also, and more significantly, to extend an invitation: to ask us to imagine a way out of the impasse, to ask us to believe and envision an “outside.” *The Broken Pitcher*, I will argue, first registers the disaster and reflects on the dead ends of the case at hand, delivering an indictment on the architecture of dispossession that produces it. But while registering the disaster, the film also suggests ways to unsettle the narratives from which it stems. By performing a series of shifts in perspective, the film guides us further and further away from the ideological presuppositions that generate the problem of debt until we are led “outside” the seemingly inescapable hellscape we are initially confronted with. Finally, I argue, the film dares to establish an audacious political horizon of hope.

### ***“A Scene Without an Outside” or Registering the Disaster***

The first thing the film does, through the re-enactment, and subsequently through the first part of the interlocutors' responses, is to register the disaster, to name it, and to frame it unreservedly as such. The disaster of a family — and of the individual and of society, too — who is subjected to “the regime of the law, the regime of the creditor,” as Dr. Margarita Tsomou puts it. “It's actually the scene of a dead end. Like being caught in a trap. A scene without an outside,” Tsomou concludes. The first responses to the question “What should the bank employees do?” underline the employees' lack of agency. There is very little that they can do within the context of the bank — the institution that they represent is too powerful, too cumbersome, too ruthless to allow them to navigate the case on the basis of anything other than its dictates. The bank employees are mere cogs in a machine whose job it is to “make more money out of money,” as Andrej Holm explains. Impervious to explanations, pleas, and accusations, too, Stalo delimits the scope of her engagement with the family in clear terms: “We are not here to find a solution to any legislative regulations or any moral concerns that may arise.” She will later add that the decision rests not with them but with the Board of Directors, which sees nothing but numbers. Behind the human

story, the sad story of a home foreclosure is a bureaucratic machine that is, as Mertkan Hamit puts it succinctly, “emotionless, senseless, and illogical.” Echoing this opinion, Palestinian writer Sanabel Abdelrahman puts it most evocatively when she calls the foreclosure a “soft forced expulsion” by an “invisible... elusive and evil entity.”

There is more to corroborate the interviewees’ view that the employees are essentially devoid of agency within this context. Right by Stalo, Nayia Savva’s *Invisible Hand*, representing the free market, surveils the conversation through the window blinds. Though we won’t see it close up until later, right behind the *Invisible Hand* looms threateningly Raissa Angeli’s siege engine, the *Trümmerkind*. The employees’ lack of agency is also highlighted by the impossibility to establish any sort of meaningful human connection with their clients. When the otherwise silent Christina (Polyxenie Savva) attempts to engage with the clients in a register other than the mixture of indifference and paternalism, when she wishes to address them in a more humane tone, she only adds an even more sinister note to an already dark situation. Christina asks Anna where their house is. But within this context, this is not a humane question, it is rather a cruel question, which lays bare the absurdity of the family’s predicament: the bank employees dealing with their case haven’t even bothered to look up its location. Thus, even as Christina assumes a friendly tone, her words immediately negate any possibility for genuine human connectedness between the two.

The supposedly kinder, softer face of the bank is as comforting and reassuring as the pink ribbon of the siege engine behind the wall. In this way, the film makes clear that the two pairs of women — the homeowners and the bank employees — are not, and cannot be, equals. They are called to play specific, distinct, and delimited roles within a rigid power structure. Anna and Eleni are interpellated as debtors, and therefore as already guilty. As Sanabel Abdelrahman rightly points out, the room resembles an interrogation room in which the two women are essentially driven to a coerced assumption of responsibility. In this room, the homeowners’ attempt to tell their side of the story is rendered meaningless — it’s as though, even as the mother tries to explain, her language

were unintelligible. In fact, Stalo responds — albeit negatively — only to the family’s financial advisor and lawyer, who are more adept in the only language the bank understands: the obscure jargon of finance. Even as Yiorgos and Filios attempt to help the family out of this dead end, they converse, necessarily, in the language of the creditor — they operate within a world that has already fully accepted and normalized the category of debt. Any way out seems impossible.

The lack of agency is, of course, true for both sides of this negotiation (the word seems like a euphemism). The bank employees’ hands are tight, as are Anna and Eleni, who, humanly, can do nothing more than they are offering to do. Their lack of agency leaves them vulnerable to the predatory system that the employees represent. This vulnerability is reflected (literally) by the architecture of the film set. On the wall behind the bank employees and therefore opposite Anna and Eleni hangs Stelios Kallinikou’s *Mouflon*, a framed photograph of a mouflon cub that stares into the camera. One imagines that, due to the photograph’s position, the two women must have caught the baby mouflon’s eyes at some point during the meeting. A triangulation of gazes is suggested and by extent an identification between the three. They all seem equally out of place in that room, lacking a language that can reach the two bank employees. But the identification also calls forth a juxtaposition: on the one hand, the mouflon, captivated within a vast fenced territory, knows non debt; on the other hand, the two women experience their alleged freedom while being forced to witness their dispossession unfold. Whereas one imagines that soon after the photographer clicked the camera button, the baby mouflon — agile, fast, and free, must have fled the scene — one can foresee no such escape for Anna and Eleni. The shots, too, suggest an impossibility to flee: the room looks hermetically closed. There really seems to be no outside — even when a more senior bank employee opens the door to offer some formalities and platitudes, all we can see through the door is more of the same: more “inside,” more bank, more dead end. Thus, the question posed by Stalo, as she breaks character, is a futile and, as Dr. Tsomou points out, “absurd” question. The fourth wall may have been broken, but nobody can escape through it. Thus, in reflecting upon the re-enactment, the first part of the interviews

seems merely to confirm the doom of the scene, underlining the lack of agency for the employees and the cumbersome bureaucratic mechanism that lays siege on the family — and which the employees are mere extensions of. Most crucially, this part of the film renders the question of what the employees must do, pointless and null. That the question itself comes from the bank employee who serves as a mouthpiece for the interests of the lender already suggests this. This is not the point, the film says. This is not the question. This is not the way out. In fact, the question stems from within a discourse that necessarily precludes an outside. It is a question that presupposes that certain ideological distortions are firmly in place — ideological distortions that are incompatible with a horizon of hope, incompatible, it seems to me, with life. It is only when the futility of this question is laid completely bare, when the question is discarded altogether, that we can begin to put together the suggestion of an “outside.” For now, we are inside and we are under siege.

### ***The Rough Round Table, or Unsettling the Inside***

The disaster, then, is registered. The status quo seems to overpower our condemnation of it, however resolute it may be. But what makes *The Broken Pitcher* such an important artistic undertaking is neither the fact that it registers the disaster nor the indictment of the system that has led to it: rather, it’s the daring proposition that an “outside” really does exist. When read more closely, the segments that I have referred to in the previous section of this essay begin to reveal that some allusions to an “outside” have been there all along, already in place within the architecture of the room itself. Even as it immerses us in the catastrophic sterility of the meeting, the film plants the seeds for something different to grow out of it. It employs different strategies in order to do this, all of which serve to unsettle, to sabotage, even, the function of the room where the meeting takes place.

I see this in the way some of the objects in the room refuse to comply, in the way in which they betray their allocated roles, tenaciously negating their function. The most clear example of this is Peter Eramian’s *Round Table*, which dominates the entire re-enactment scene from its very outset. The table is, significantly,

the first object to be put in place in the film set during the opening credits sequence — in a way, the whole of the room’s architecture (the walls, the chairs, and so on) is set up around it. The table’s surface is so rough that it seems to defeat its purpose — it’s hard to imagine anyone signing a document here. Thus, the object that serves as the center around which the involved parties convene, seems to throw the task it is assigned into crisis. At the same time, so absurd is its imposing presence, that it confers a fantastical element to the scene, troubling the presumptions that the meeting unravels in. In its heavy earthiness, the round table already constitutes an “outside.” I see a confirmation of this in a shot that appears toward the end of the film, where the table — in the now empty room — is complemented perfectly by the grassy ground. The soil seems to be its natural continuation.

In the same spirit of unsettling the “inside” are also some of the responses to the question of what the bank employees should do. Following these responses, we can trace a progressive movement away from the question. Mourad Ayyash doesn’t mince his words: “I think there’s a problem with the question itself.” At this point in the film, any suggestion of an “outside” is still vague and undefinable, but just as the rough table prepares for its possibility, the respondents lead us away from the logic of the “inside.” In these two ways, we are led to imagine something beyond the discourse that holds the people in the room hostage and that precludes any possibility of a life outside the law of ruthless profit-making on the one hand and debt on the other. We don’t know, yet, what this beyond looks like, but we are gently nudged to believe it exists. We are asked to prepare for the possibility that a society may exist that is not defined by the relationship between capitalist accumulation and the dispossession it necessarily relies on — that there may be a way out of this “scheming, exploitative, even [...] predatory relationship,” as Andrej Holm puts it. We are led to dare to believe that an alternative — in a reverse echo of Margaret Thatcher’s famous speech — exists. In short, although we are still firmly inside, we begin to suspect that there are fissures in the walls.

### **Catching Glimpses of an “Outside”: Strategies of Resistance**

If we have, up until this point, been kept obstinately inside, seen in

its entirety, the second part of the film suggests various levels of opening. So far, the answers (or the refusal to answer) of the interviewees have pointed us toward crevices in the wall. But, as mentioned earlier, it is only in abandoning that question altogether and in rejecting the discourse from which it stems that we can finally begin to make out the outlines of an “outside.” Since it has been made clear by now that an effective solution to the problem of debt cannot be provided by the very system that creates debt and that feeds from it, any possibility of reaching a solution through austerity or compliance is shattered. The rejection of the discourse of debt is, in itself, already a powerful shift in perspective. But the film also seems to me to suggest that rejection alone is not generative — it does not, in other words, constitute a strategy that will lead us outside the impasse. Rather, rejection constitutes the necessary *presupposition* for change. In rejection, in the disentangling ourselves from this worldview, the possibility of resistance arises.

What then are, according to the film, the strategies of resistance we must employ? One such strategy, it suggests, is violence. Not only must we reject the system, we must oppose it actively, through violent confrontation. “The entire banking system should be blown up,” says Nizar Ghanem — “confrontation is the only solution.” We are provided with real examples of such confrontations from the Lebanese banking crisis: people pouring gasoline inside banks and holding bank employees at gunpoint in an attempt to lay claim to their own deposits. But at the same time as it presents violence as a legitimate response to a system that, as Ruth Keshishian says, itself *is* violence, the film warns us that it does not represent a complete strategy of liberation. Violence must, in fact, be complemented by the cultivation of more concerted collective action and a broader liberatory politics.

To this effect, the film offers us some cases to reflect on. There is the case of Argentina, where “longstanding solidarity structures” were activated during the housing crisis — solidarity structures that, as Alice Creischer explains, had come out of the struggle of the Argentinian people against the junta. There is also the case of the activists of the PAH Barcelona, recounted by Delia Ccerare

Paniora and Santi Mas de Xaxàs Faus. By providing us with these examples, the film asks us, as I understand it, to look to the rich, if often silenced, histories of people’s struggles against not just capitalist oppression, but also imperialist, military, political, racial oppressions — all of which, are interconnected — so as to envision and develop our own strategies of meaningful resistance. The suggestion here is that liberation must be rooted in the knowledge that is distilled through people’s struggles. In order to escape the capitalist hellscape the film describes, another world must have already been embraced. A world of relationships based on community and solidarity, powered not by exploitation or competition, but by mutual care.

These are not platitudes or facile solutions: to truly envision this world is no small feat. It requires questioning and unlearning categories that have become deeply ingrained in our collective psyches: individualism, personal responsibility, private property — concepts that have long acted as pillars of a hegemonic worldview. The envisioning of different ways of being humans in society, the cultivation of interpersonal and social relationships not on the transactional basis of capitalism, but instead on the basis of care, community, and solidarity constitutes yet another shift in perspective. But I believe that the film suggests that another, final shift of the lens must be operated before we can finally reach the “outside.”

### **Stepping Firmly Outside: Anti-colonialism and Transnational Kinships**

*The Broken Pitcher* points to, in my opinion, not just an “outside” from an economic system, but an outside also from the ideology that it stems from and from which further, intersecting, systems of domination shoot forth too: Western hegemonic discourse and its concomitant racial and cultural hierarchies. This also points, I believe, to the final step that we need to take in order to be able to truly think ourselves, imagine ourselves out of the disaster. *The Broken Pitcher* adamantly eschews the Western, Eurocentric, capitalist view of progress and development that has long insisted that when it comes to evolving, to bettering our society, there is nowhere else to look but to the developed, progressive, “civilized” West. For Cypriots, who have, in the past decades, and especially so in

the 21st century, been assailed by this hegemonic discourse, that have been forced to look Westward, and to look back at themselves through the Western gaze, the invitation to break away from Western ideology is anything but trivial.

Dr. Tsomou explains how the re-enactment takes place against the backdrop of the neo-colonialist aftermath, whereby the countries that represent the outsiders within Europe (Portugal, Greece, Ireland, Cyprus) have been subjected to the same rhetoric that colonized people had previously suffered under the previous iteration of the European colonialist project — how the actions of Europe and its institutions, in dealing with the financial crises in these countries “follow a colonial line of reasoning which we actually know from the past, but which we keep failing to recall.” She explains that this rhetoric produces figures that are anything but new: “[Y]ou had those undeveloped illiterates, so to speak, who have to be helped because they don’t get it and are inferior in how they operate economically and can become dangerous for everyone, for the entire Eurozone... And you have to imagine that these bank employees are actually an extension of the arm of those helpers, of those rescuers who have come to help the people.” The choice of the interlocutors and of the stories and perspectives that they provide are already an “outside,” not just from the financial system, but from this colonial rhetoric. To look primarily to the people of the Global South and their varied but interconnected histories of struggles for liberation for guidance is a radical choice. In making this choice, in effecting this further shift of perspective, the film showcases the necessity for us to establish systems of kinship that are not just interpersonal and local but also transnational. In other words, *The Broken Pitcher* shows us that, in order to pose meaningful resistance to a global enemy, we must establish broader, transnational anti-colonialist, anti-capitalist alliances. The European project here is reframed entirely: its history of exploitation is acknowledged, as is the brutality of its current financial dictates. I am reminded, at this point, of a snippet from an interview of Senegalese film director Ousmane Sèmbene. When he is asked whether his films are understood in Europe, he replies: “Let’s be very clear, Europe is not my center. Europe is on the periphery. After 100 years here, did they speak

my language? I speak theirs. My future does not depend on Europe... Why be a sunflower and turn toward the sun? I myself am the sun.”

Today, Europe imposes its financial and cultural dictates on its internal outsiders, the so-called PIGS, by imposing austerity measures, demanding privatizations, attacking welfare systems, and exposing the most vulnerable to the ferocity of its financial institutions. At the same time, it obsessively attempts to fortify itself from other outsiders: immigrants and refugees, many of whom are fleeing countries which Europe, and the West more broadly, had a primary role in destabilizing politically and financially; countries whose resources and peoples the West had exploited for decades and centuries; countries whose wealth it had already extracted, whose social tissue it had already damaged. It is this same Europe and this same West who are currently witnessing, unsurprisingly, fascism bear its ugly head more and more overtly. Is this the place we should look to for solutions? *The Broken Pitcher* makes it clear that we must look elsewhere: to the histories of resistance, of oppositional politics to and of struggles of liberation from Western hegemonic ideology. This is the heritage we must honor, learn from, and carry forward. This is the worldview we must lay claim to, in our search for a way out. The “outside” — the future — that *The Broken Pitcher* prefigures is premised on the rejection of Western supremacist ideology, on the cultivation of interpersonal relationships based on care and of social systems rooted in solidarity, and on the establishment of revolutionary transnational kinship. This is the audacious horizon of hope that *The Broken Pitcher*, establishes.

I have tried to explain how *The Broken Pitcher* first presents us with the problem of debt and then allows us to reflect on it through a series of consecutive shifts in perspective that gradually lead us from a doomed “inside” — what I call in the title of this essay — to the possibility of an “outside.” I’d like to conclude this essay by pointing out that this endeavor is also suggested through a self-reflexive, subtle, but meaningful narrative device: in the second part of the film, the replies of the interlocutors are occasionally interrupted by a series of scenes that feature the film set, which is now completely empty: no meetings are taking place in it

anymore, and no re-enactment of meetings either. These interjectory scenes symbolically present the shift in perspective that the responders lay out for us. In the first scene, we see a close-up of an angle of the film set; in the second scene, there is a slight shift of the camera angle that reveals a snippet of the sky (the outside). Then comes another close up, this time of the table, followed by another shift in the same angle: we see the table again, but this time we also see a bit of grassy ground (the outside). In the following scene, we see the room from another perspective still — this angle reveals the set’s flimsiness: the walls are thin and mounted on little blocks of wood. What previously seemed like a solid construction appears now to be precarious. We have yet another shift in perspective in the next scene: we now see the room through its reflection on the mouflon photo.

The two final film set scenes first show us the “outside” more closely, and then lead us there. The penultimate scene looks from the inside toward the outside, showing us the invisible hand and the siege machine behind it. In the final scene, we have finally stepped fully outside. Looking at the film set from here, we may be surprised to find out that it’s a rather small construction threatened both by the siege machine and by an ominous sound (Emiddio Vasquez’s S. R. S., or Sick Room Syndrome), something like a premonition: the promise — or the threat — of an earthquake that will surely make it crumble. This last scene delivers a definitive shift in perspective by taking us outside. It also takes us back to the opening credits sequence, where the production team physically assembles the film set from scratch, carrying the furniture, setting up the walls, putting up the artworks. But there is something here that suggests not so much a coming full circle but rather the breaking out of a loop. If the film set was previously open, lacking a roof, and one of the walls — laid bare for us to examine — it is now closed. We have seen what we needed to see, we know we can no longer look for solutions inside it. We stand firmly outside. I believe it is time for us, the viewers, to effect a final shift in perspective of our own: to turn our gaze away from the set, to turn our back to it and walk away.

Lina Photopapa



Natascha Sadr Haghighian

Midea Shirt Factory, Strovolos Industrial Area, Lefkosia, 2021, Archival Pigment Print on Hahnemühle Photorag 315 gsm, mounted on aluminium, 80x120 cm

Karl Krause Fabrik - GRK Wohninvest GmbH, Anger-Crottendorf, Leipzig, 2022, Archival Pigment Print on Hahnemühle Photorag 315 gsm, mounted on aluminium, 80x120 cm

Banque Libano-Française (BLF) Achrafieh - Sioufi Branch, Beirut, 2022, Archival Pigment Print on Hahnemühle Photorag 315 gsm, mounted on aluminium, 80x120 cm

Spekulationsobjekt Areal Türkenstrasse 50-54, Maxvorstadt München, 2021, Archival Pigment Print on Hahnemühle Photorag 315 gsm, mounted on aluminium, 80x120 cm



Dear Michaela,

So I'm writing you, whom I've invented, or better put: found. You suddenly popped into my head. I think I'd started reading Kleist's Michael Kohlhaas when you came to mind and immediately seemed like an ally to me, like someone who perhaps wouldn't have to be destroyed like Kleist's Michael Kohlhaas, like someone whom I would not expect to have to write that there wouldn't be anybody who didn't understand her legitimate claim: this need for the claim to be acknowledged, that she's in the right and, subsequently, actions would be taken to ensure that her absolutely comprehensible, legitimate understanding of the law are applied. As clueless as I am, I guess that's something I would call justice. That's what my sense of justice would prefer. And as is already clear; it's probably like that – we live in more than a partially unjust world.

I actually don't want to know that so exactly, I don't want to look at that at all. I don't wish to add to my knowledge about the injustices of the world at the moment, I don't want to supply additional visual materials, additional proof. I have enough of them.

I don't want to ferret out any setting that is only established to create injustice. In the future, I would like to demand from such a setting designed to produce injustice that it at least informs me and everyone affected by it that it is completely unjust and determined to take advantage of me and others, to cheat us, to keep us dependent, to destroy us. So I would like to be relieved of those moments that are committed to maintaining formalities, to fulfilling civility, and so on. There is sometimes legality in the context of a consummative,

intended injustice, but never good behaviour; let alone any civility. I ask to be spared displays of decorum because all the parts of a setting designed for exercising injustice are inhumane.

So, as I understand revenge, retribution, to my mind there must be a way to ensure that something like the ex-post-facto enactment of justice can take place.

I understand revenge as an impossibility, I understand revenge by necessity as an exercise of actions informed by anger that serve to give voice to the experience of actual injustice. I'm for clarity, for vividness. I'm for situations in which the clarity of angry actions is recognized, in which the actions are respected and seen. I assume that the anger expresses itself in myriad ways: it can be a joke, it may also be destructive.

I also assume that actions fed by anger are followed by a resolution. I cannot think of revenge as a desperate gesture. That would drive me to despair. I can't think of revenge in that nearly futile Michael Kohlhaas way, but I also don't know what your acts of revenge might look like. I need space to contemplate.

I need a residual space of illusion. I need the space in which you can act. So I can think about what you can do. To me you seemed to have superpowers yesterday.

But mostly I see you more realistically and know about the vicious circles, about the perfidious chains of causation, know how an action can turn into a catastrophe, how one tiny wrong decision can become a huge loss – how the

arbitrariness of one person can become the downfall of many others.

And I see you, Michaela, all caught up in daily life, and as one is always overly involved and exhausted, see you missing things because you are so caught up, overlooking small matters: a tax return, this bill, that one. I see you getting sick or I see you having to take care of someone. I see all sorts of things and know: out of all sorts of things, out of any one thing, a situation can arise that takes away your money, your time, your opportunities. It requires you to prove that money, time, and opportunities shouldn't be taken from you. I know that your strength can also be broken, but I suspect that you are composed in such a way that you know how to organize yourself. I suspect that you are strict and have the keenest feelers for injustice. You rub it in everyone's face. And I imagine you don't get upset in the process. You are strengthened by another power. Oh, yes, that's right, you're a fiction. But you can really have any power. But what can I believe?

I think I'm not telling you a secret when I say: you must do some things for me, you must take away my rage, you must help my rage become actions. I wish you good luck and so much success.

I need you, but you know that already.

Your H.

Heike Geißler

## **The Broken Pitcher**

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performances, record  
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8.30pm  
Screening of  
"The Broken Pitcher"

Natascha Sadr Haghghian  
Marina Christodoulidou  
Peter Eramian  
with  
Raissa Angeli  
Dimitris Chimonas  
Stelios Kallinikou  
Athina Kassiou  
Orestis Lambrou  
Orestis Lazouras  
Panagiotis Mina  
(Pyrgatory Studios)  
Faysal Mroueh  
Keti Papadema  
Nayia Savva  
Nikos Stephou  
Maria Toumazou  
Rumen Tropchev  
Emiddio Vasquez

## **The Broken Pitcher (film)**

Duration: 69mins

Languages:  
Cypriot Greek, Arabic,  
German, Spanish & English  
Subtitled in  
German & English  
Subtitles available in  
Cypriot Greek &  
Cypriot Turkish

Upcoming presentation:

Please replace with:  
Thkio Ppalies x Moneda  
ten-day online release of  
The Broken Pitcher film and  
soundbank, in response to  
725 ongoing foreclosures  
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in Cyprus through digital  
auctions, as announced in  
the Cyprus press on 12  
June 2023.

Launch date:  
14 August 2023  
via [www.thkioppalies.org](http://www.thkioppalies.org)

Instagram:  
Thkio Ppalies  
Moneda

**THE BROKEN PITCHER****A project by**

Natascha Sadr Haghghighian  
Marina Christodoulidou  
Peter Eramian

**Artists**

Raissa Angeli  
Stelios Kallinikou  
Orestis Lazouras  
Faysal Mroueh  
Nayia Sawva  
Maria Toumazou  
Emiddio Vasquez

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Eleni	Myrto Kouyiali
Yiorgos	Kostas Silvestros
Filios	Marios Constantinou
Stalo	Anna Yiagiozi
Christina	Polyxenie Sawva
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**Assistant director**

Keti Papadema

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at Pyrgatory Studios

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Athina Kassiou

**Reenactment script**

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**Thank you**

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Pitcher made by  
Sosana Andreou  
at Kornos Coop Pottery

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Thkio Ppalies is a project space  
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