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# Separation Anxiety: Filming the Nicosia Buffer Zone

Parker, K

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# Chapter 1

## Separation Anxiety: Filming the Nicosia Buffer Zone<sup>1</sup>

Stuart Moore and Kayla Parker

### 1.1 Introduction

*Father-land* (2018) is a 20-minute essay film made collaboratively by the authors, Stuart Moore and Kayla Parker, through an artist research residency hosted by the Nicosia Municipal Arts centre (NiMAC) in Cyprus.<sup>2</sup> The story of Nicosia itself unfolds through a montage of views of the fractured landscape of the Buffer Zone and its accompanying ambient soundscape, while the voices of two unseen narrators share their childhood recollections and reflect on images of conflict and the legacies of colonialism, occupation, and the Cold War.

The film interweaves our personal memories as children, growing up with fathers who served with the Royal Air Force (RAF) on the island, with our lived experience of present-day Nicosia, as we explored the suspended animation of the politically charged Buffer Zone,<sup>3</sup> the demilitarised strip of land controlled by the United Nations that has partitioned Cyprus from east to west since the military conflict of 1974. Our principal residency period was for four weeks in November and December 2016. This followed the 'Brexit' referendum on 23 June 2016, when the UK voted to leave the European Union. For us, our imminent – and unwelcome – isolation from the continent of Europe and England's resurgent nationalistic ideology resonated with our childhood memories of separation and displacement, living in temporary homes in various RAF camps, and our day-to-day experience as temporary residents of Nicosia, the only divided capital city in Europe. We returned for a second, week-long residency period in spring 2018 to record additional locations, sound, and the narration for the film. *Father-land* was exhibited at NiMAC, close to where the film was made. *Father-land* creates an autoethnographic memory archive that brings together the personal and the political in our post-Brexit and increasingly unstable times.

## 1.2 *Father-land*: Opening Scene

The first image on the screen is a static view of a landscape through a window that fills the screen (Figure 1.1). Thin horizontal slats of venetian blinds partially obscure the view outside, which is in bright sunshine in contrast to the shadowed room where the camera is positioned. The shot is 'locked off': the camera is fixed to a tripod, and there are no 'moves', such as pans, zooms, or tilts. The only perceptible movement is outside the window. From our position on the first floor of the building, we observe the sway of foliage at the tops of palm trees that grow close by, and a couple of telephone wires strung loosely across the outdoor space – possibly a courtyard – move in a light breeze. A two-storey building made of sandstone blocks, painted white and with a red-tiled roof, occupies a third of the view on the right. Beyond the courtyard are the red tiles of other buildings. The sun is high in a muted blue sky, softened by gentle white cumulus clouds on the distant horizon. The scene suggests a warm Mediterranean location in the early afternoon, when the interior of the building is kept cool by shading the windows from the heat of the overhead sun.

The image is accompanied by the melody played on the bouzouki, a stringed musical instrument similar to a mandolin or lute. There are hints of human presence in the ambient sounds that accompany the video sequence, including people conversing in low voices, perhaps enjoying lunch with friends at a table in the courtyard below the window.

The film's titles appear in white across the scene:

Father-land  
a film by Stuart Moore and Kayla Parker

A pigeon flies languidly across the frame from left to right. The music slows and stops, the words fade from view, and the screen dims for an instant. A montage of views appears, which seems connected to the outdoor location in the opening sequence by the light blue sky – which can be observed by looking upwards. First, the great arm and cab of a tall, pale blue tower crane, its great metal structure cutting diagonally across the frame and forming a perch for a flock of hooded crows. Low, incidental sounds originate from unseen sources off screen: a car driving past nearby, the hoarse, repetitive call of a crow, a man's voice in the distance. Then, a hazy perspective of a distant mountain whose rocky flanks and scrubby vegetation are warmed



Figure 1.1: *Father-land* film still: view through apartment window in the old walled city of Nicosia, close to the Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

by a low sun, framed on the left by a curtain of eucalyptus leaves on the tree growing in the middle distance. Fair-weather clouds move gently across the sky, as the voice of an unseen woman shares a memory from her childhood: ‘I was walking along the back streets with my friend who’s a Cypriot boy . . . ah, whose name I can’t remember now. I was about seven . . . and he took me to visit his grandmother who used to process carobs’.<sup>4</sup>

The woman continues to recount her memory over the third shot, a blue tower crane in action – the swaying trunks of two great palm trees break up the frame vertically on the left: ‘in a caravan, a little old caravan. And she let us taste the carob syrup. That’s one thing that’s always stayed with me – the taste of the carob syrup . . . and the smell’.<sup>5</sup>

We are now at ground level in a paved pedestrian alley, shaded from the sun by a vine growing on an overhead trellis and facing a traditional Greek Cypriot sandstone single-storey building. The woman’s voice from Google Maps gives directions and speaks the Greek letters that spell the name of the road. A barrier of wooden pallets blocks the front door of the building. There’s an old grey metal shutter with its paint peeling away, pulled down to the right of the door. To the left, the words ‘NO FUNERALS’ have been sprayed in black paint onto a sandstone lintel. Below, leaning against an open entrance into the building, a large sheet of plywood with another graffito in black paint, quoting the chorus from a 1979 song by the British rock band Pink Floyd: ‘All in all / You’re just / another brick / in the wall’. Just visible

on the far left is a barricade of stacked oil drums painted grey, which marks the edge of the Buffer Zone. A small old man in a dark jacket with a red plastic bag held in his left arm walks slowly and somewhat unevenly across the scene from the lower left of the frame to the upper right. He disappears around the corner as the woman continues: 'I'm quite reluctant to speak out loud here . . . because the voice tends to impose itself on the space'.<sup>6</sup>

*Father-land's* opening sequence sets the scene for the remainder of the film and establishes our principal cinematographic approach, with a fixed camera positioned above the ground and at street level, the focus on elements of urban landscape, the incidental presence of animals and humans who inhabit the environment close to or within the Buffer Zone in Nicosia, and long views beyond the Buffer Zone. In the title sequence, the use of the window as a 'frame within a frame' draws attention to the main point of interest – the view beyond. The framing separates the audience from the landscape depicted and effectively distances the viewer from the subject of the film. In addition, the view framed by the window is seen through a succession of layered signifiers, such as the bars of the venetian blinds that suggest an association with Nicosia's past and the medieval walls that encircle the old city, built by the Venetian governors of Nicosia in the sixteenth century, and the palm trees, which are not native to the island but now form an integral part of the landscape. The 'locked-off' camera ensures that the only movement visible is what was in motion within the fixed frame recorded on the digital sensor. The viewer's gaze is drawn into the scene depicted and looks around to discern and make sense of the interrelationship of the visual features of this multilayered landscape, while being distanced from it. The beginning of *Father-land* also implies the entangled histories and cultures of Greece, Turkey, and colonial Britain.

The characteristic elements of *Father-land's* audio design are introduced in the first scenes. The bouzouki melody played over the title sequence is external to the scene, though accepted as part of it. It is identifiable as 'traditional Greek music' and tells the audience where the film is set and shapes their expectations of what will happen in the film. British and non-Greek audiences may be familiar with bouzouki music from holidaying in one of the Greek islands – or perhaps they recall the bouzouki tune from the popular and highly successful 1960s film *Zorba the Greek*.<sup>7</sup> The bouzouki and its characteristic music are products of a synthesis of the cultural and political histories of the region. It has deep historical connections both with Greek music and Turkish music and combines components of European music and the traditional elements of



Figure 1.2: *Father-land* film still: cars abandoned in 1974, Tempon Street, Nicosia, close to the Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

Greek and Ottoman musical motifs.<sup>8</sup> Throughout the film, the sources of the ambient noises of construction, passing cars, birds, and low male voices are never identified specifically. The origins of these background location sounds exist off screen but are understood by the audience to belong to the world created on the screen and affect the atmosphere and mood (Figure 1.2). The narration is spoken by a man and a woman who are not seen or identified, and their function is never explained. As the film unfolds, the voices recall memories that relate to their childhood. They share their emotions and express their thoughts about their environment and the past.

### 1.3 Speaking in Place

During the residency, we lived on the edge of the Buffer Zone, the strip of land controlled by the United Nations that cuts through the centre of the capital city and has divided the island for over forty years. In 1974, an attempted coup d'état by nationalist Greek Cypriots seeking union with Greece (*enosis*) prompted a military invasion by Turkey, which continues to occupy northern Cyprus today. To make *Father-land*, we chose not to refer to family archival materials, such as photographs and personal memorabilia, and drew instead on our childhood memories and our experience of a politically charged location. For the film's narration, we developed a

technique of structured improvisation that built on the legacy of French American cinematographer and film director Babette Mangolte's practice of 'putting words in place', exemplified in her essay film *Visible Cities* (1991). In *Father-land*, we recorded the narration in the locations we had filmed in many months earlier, following Mangolte's method with her actors in *Visible Cities*. However, we used unrehearsed rather than scripted dialogue recorded on site – literally putting our 'words into place' to amplify affective impact when we exchanged memories as the children of military personnel who were stationed in Cyprus during the Cold War. These impromptu conversations, recorded inside the Buffer Zone in spring 2018, were inflected by recollections of our previous visit to Nicosia in late 2016. We used an iPhone and a small gun microphone for these recordings because we wanted to be as unobtrusive as possible in this public yet highly charged space that was closely monitored by border guards.

#### **1.4 Shared Histories, Collaborative Practice**

As film-makers, we have interests that converge around place, memory, and subjectivity. We prefer to use a more organic and evolutionary, process-based approach to film production, which is collaborative in nature and aligns with non-fictional, experimental practices. Our film-making incorporates critical reflection and the writing of expository texts for publication. We do not write scripts or create storyboards, and we have never used 'authoritative' narration or voice-over in any of our moving-image work. In our individual practices, both of us have drawn on personal archives in creating work: Stuart has an extensive collection of Super 8 films dating to the 1980s, whereas I have incorporated photographs from my family albums in films that explore early childhood. Both our fathers served in the RAF for several years, and we have a shared background as 'armed forces children', subjected to being moved around intermittently, as our fathers were posted to different airbases around the UK and abroad. While we did not know one another as children – and it is unlikely that our fathers ever met – we have in common the experience of growing up in a militaristic environment with its separation from 'normal' society, a dislocated home life, the disruption of leaving the school we had only just settled into and the new friends we had made, and having to pack up and start over again when it was time for our fathers to be posted somewhere else.

After the Second World War, the RAF maintained many bases around the world, from Goose Bay in Canada to many airfields in Germany, Gibraltar, and Ascension Island. Servicemen could be sent to any of these locations, sometimes for a few weeks, at other times for several years. As children, we learned that our fathers could disappear at a moment's notice, returning home with souvenirs but giving little explanation about what they had been doing while they were away. Family life was nomadic, and we both moved to new homes many times – usually within Britain, but also to continental Europe and the Far East. Home was often in 'married quarters' on an RAF base, segregated into neighbourhoods by the rank of the family patriarch: officer, non-commissioned officer, or airman. Families were issued standardised furniture, crockery, bedding, and other essentials, which were logged out and back in after the posting was over, forming a shared domestic landscape for the extended military family – domestic uniformity. Home was always temporary, and personal belongings were constrained by the knowledge that one day they would have to fit into provided shipping crates, plus what one could carry.

For financial and strategic reasons, over the latter years of the twentieth century and during this century, many of these airbases have been decommissioned and postings to distant bases have been reduced. A few overseas airbases, such as those in Cyprus, remain to this day. Both our fathers were stationed on the island at different times during the Cold War period. Kayla lived in Cyprus for three years as a child, when her father was working in RAF Akrotiri on the south coast. Stuart's father was deployed to the island several times, while the family remained in Britain. He has a strong memory of a red pencil case, marked on the front with a map of the island in gold and the names of the principal towns in black, a gift from his father.

### **1.5 The Plymouth-Nicosia Residency**

Since 2012, NiMAC has operated a residency programme for artists, researchers, curators, and other cultural producers from different countries. The initiative has enabled participants to spend a set period of time – usually one month – away from their home country so that they can focus on 'creative thinking, research and study in the Cypriot socio-political and cultural environment'.<sup>9</sup> The programme invites artists from the south-east Mediterranean region to stay in the centre's residency apartment and initiates residency exchanges between Nicosia and Alexandria, and Nicosia and Tel Aviv. It has also



included collaborations with the universities in Plymouth and Southampton in the UK and the university in Amiens in France.

There were six Plymouth-Nicosia residencies between 2013 and 2017, with artist-researchers selected through peer review of their project proposal by a panel of members of the Land/Water and the Visual Arts research group at University of Plymouth, led by Liz Wells during that time. The work produced through the residencies was presented in the *Layers of Visibility* exhibition at NiMAC, which was curated by Wells and NiMAC's director Yiannis Toumazis, and it was open to the public from 20 October 2018 to 12 January 2019.

In her essay, 'On Being Out of Place', Wells describes how 'it is the creativity that can result from being out of place, working – and exploring – somewhere where phenomena are freshly observed, smelt or touched'.<sup>10</sup> The Plymouth-Nicosia artist residency gave us the opportunity to work together on a film that drew on our memories as the children of RAF servicemen who had served in Cyprus before the partition of the island in 1974. It enabled us to immerse ourselves for four weeks to explore resonances between place and memory through our film-making practice in a country impacted by British colonialism – a place we felt an affinity for and to whose histories we were both linked through our fathers' military careers. We had produced work previously during residencies,<sup>11</sup> but the month spent dedicated to our collaborative film-making in Nicosia meant that we were, as Wells puts it, 'out of place' – in a different time zone and an unfamiliar location, thousands of kilometres from our home for an extended period. We felt that the Plymouth-Nicosia Residency programme created the conditions and time for critical reflection necessary for us to focus on creating our first essay film, one in which the 'personal and political' were entwined and that was embedded in the place in which it was made.

We were attracted to the essay film form as it allowed us to interweave personal and social histories with subjective and intellectual perspectives, situated in contemporary experience. The elasticity and self-reflexivity of the essay film enables a creative approach to the dissemination of research findings, which appealed to us. Conceived as a new type of film-making in the 1920s by the German avant-garde film-maker Hans Richter, the 'essay film' combines artistic or experimental film with documentary. In his 1940 essay, 'Der Filmessay, Eine neue Form des Dokumentarfilms', Richter writes that the essay film allows the film-maker to transgress the rules and parameters of traditional documentary practice:

The essay film, in its attempt to make the invisible world of the imagination, thoughts, and ideas visible, can draw from an incomparably larger reservoir of expressive means than can pure documentary film. Since in the essay film the filmmaker is not bound by the depiction of external phenomena and the constraints of chronological sequences, but, on the contrary, has to enlist material from everywhere, the filmmaker can bounce around freely in space and time.<sup>12</sup>

As an audio-visual artwork, the essay film allows a synthesis of imaginative, reflexive, and critical thinking through moving images and sound that documents process and integrates critical findings within an accessible, mediated practice-as-research form. For the film-maker and critic Kevin B. Lee, 'an essay film explicitly reflects on the materials it presents, to actualise the thinking process itself'.<sup>13</sup>

As experimental film-makers whose work evolves through the process of making, we were drawn to the producer and director Joram ten Brink's understanding of the essay film as following 'Montaigne's, Vertov's and Astruc's steps in "writing" fragments as they occur to the writer, or the film maker. These fragments are in turn edited together associatively, relying on poetic metaphor and juxtaposition'.<sup>14</sup> The hybridity of the essay film form blurs traditional boundaries of documentary and fiction, and in Nora Alter's words, it 'disrespects traditional boundaries, [and] is transgressive both structurally and conceptually'.<sup>15</sup> The essay film gives us freedom, which, as Edgar Morin asserts, enables us to 'debate a problem by using all the means that the cinema affords, all the registers and all the expedients'.<sup>16</sup>

From the outset, we did not know what images we would capture – what would be said, where, and by whom – nor how we could include spoken voice within our essay film. However, through our experience on collaborative film-making projects, we felt confident that we could allow the film and its narration to emerge through the creative and technical procedure of making *Father-land*. The polysemic form of the essay film allowed us to give voice to marginalised subjectivities and rupture the dominant discourses of institutional histories. Official histories come with weight that demands that one conforms to thinking in a particular way. Our film, with its quiet voice, suggests that the personal and individual experience is as valid as the institutional and 'official' perspective. In *Father-land*, the self-reflective and self-reflexive hybridity of the essay film enables interlocking identities,

memories, and experiences of individuals and the place to assert themselves and be heard against the discourses of power.

[M]y connection with Cyprus was quite strange in that it was a kind of an imagined place because when my father came back from one of his visits – and I think he came here several times – and in one of those times, he brought me a red pencil case that was made of, I guess, cardboard and then it was covered with PVC that was bright red and on the front side it was a very simple map of the island of Cyprus. And I had this strange relationship where Cyprus was a place: I knew the name and I knew my father had been there several times, and then there was just this map with the names – I think, remembering back, I think there was Famagusta, you know, on the far right, Nicosia, perhaps Kyrenia, Paphos, and . . .<sup>17</sup>

## **1.6 The Island of Cyprus: Histories of Conflict and Division**

Cyprus is the furthest south-east point of Europe and the third largest island in the Mediterranean Sea, after Sicily and Sardinia. The coast of Turkey lies around 80 kilometres to the north, Syria and Lebanon to the east, Israel to the south-east and Egypt to the south. At the crossroads of three continents, Cyprus is located in the Middle East, although historically it has well-established ties to Europe and to Greece in particular. Cyprus has a long history of settlement by external peoples. It has been inhabited from around 10,000 B.C.E., firstly by hunters and then as part of a developing Neolithic community in the Levant. After the Mycenaean Greeks in the second millennium B.C.E., Cyprus was subsequently occupied by Assyrians, Greeks, Romans, Byzantines, Lusignans, Genoese, Venetians, Ottomans, and the British. Control passed from Turkey to Britain in 1878, and the British Empire formally annexed the island in 1914. Following years of resistance to British rule, the former colony gained its independence in 1960 and became the Republic of Cyprus. As part of the power-sharing agreement between Greek and Turkish Cypriots, Britain retained its military bases of Akrotiri and Dhekehlia on the southern coast. These Sovereign Base Areas are designated British overseas territories and enable the United Kingdom to maintain a permanent military presence at a strategic point in the eastern Mediterranean.<sup>18</sup> Britain also continues to operate RAF Station Troödos deep in the central mountain range of Cyprus. Dating to 1878, when Cyprus

was ceded to Britain by the Ottoman Empire to counter Russian expansion into the Near East, RAF Station Troödos is the oldest British military base on the island. It is a remote Signals Station run by twenty-seven personnel from Golf Section, Joint Service Signal Unit (Cyprus), and it also contains the Mount Olympus Radar Station.

Cyprus has been divided along ethnic lines since the Turkish invasion of 1974. An earlier violent confrontation between the Greek Cypriot and Turkish Cypriot communities, which erupted in Nicosia in December 1963 and then spread to other parts of the island, led to the establishment at the end of that year of a demilitarised security corridor – a Buffer Zone, also known as the ‘Green Line’ and the ‘Dead Zone’ – through the centre of Nicosia to separate the opposing factions.<sup>19</sup> The United Nations Peacekeeping Force in Cyprus (UNFICYP) was set up the following year to prevent a recurrence of intercommunal fighting and to restore law and order. The UNFICYP presence was expanded following the cessation of fighting in August 1974, and the Buffer Zone was extended to approximately 180 kilometres across the island to separate the two sides. The northern edge of the zone marked the southernmost limit of the Turkish armed forces’ advance, with a demilitarised area – the Buffer Zone – up to the de facto Greek Cypriot ceasefire line. Since 1974, the island has been separated into the internationally recognised southern part, controlled by the Republic of Cyprus, and the Turkish Republic of Northern Cyprus (TRNC), which was established in 1983 and is recognised only by Turkey. UNFICYP monitors the Buffer Zone from static observation posts and patrols the demilitarised area in vehicles and on foot and, increasingly, by helicopter, with rapid reaction forces standing by to respond to incidents and emergencies. From 2005 onwards, the downsizing of the UNFICYP forces has resulted in the reduction of peacekeeping personnel, observation posts, and manned patrol bases, in parallel with a growth in surveillance by mobile patrols and technology. Remote monitoring includes the use of closed-circuit television (CCTV), with cameras concentrated in Nicosia’s city centre, the narrowest part of the Buffer Zone, where ceasefire violations were most frequent. The ceasefire lines are highly sensitive areas to both the Republic of Cyprus and TRNC authorities:

While they accept filming in the BZ [Border Zone], they do not tolerate filming with video or still cameras of installations behind their lines or outside the BZ. The borders of the BZ have an abundance of signs for the general public declaring: ‘No photos or filming beyond this point’.<sup>20</sup>

Our filming of *Father-land* was performed by 'looking with a camera'. The principal shots from our first residency instil a sense of being separate from the view within the frame, as if looking through a window. There is a degree of separation between the audience and the view on the screen, which is signalled by the venetian blind in the opening sequence to our film. This correlates with the border guards and UNFICYP troops who watch the Buffer Zone and the ceasefire lines on screens from their fixed positions using CCTV cameras. These military personnel see the same view every day; it does not change perceptibly, apart from the sighting of an occasional human incursion beyond the ceasefire lines into the Buffer Zone, including violation due to overflights, provocative acts between the Cypriot National Guard and the Turkish and Turkish Cypriot forces, or discharge of firearms or explosives. Their surveillance is restrictive in intention – enforcing the stasis. In contrast, our filming creates an opening, a dialogic space in which to tell our story.

The landscape does not move; it is quiet except for the motion of vegetation swayed by a breeze, the flight of a bird or a feral dog breaking cover, or the movement of clouds and the sun moving across the sky. It has been like this for over forty years. The watching guards are waiting for movement, something to alter in the changeless landscape they monitor every day. With our 'slow cinema' style of filming, it was never an option to quickly raise the camera and move away swiftly from unwanted attention, as might be possible as a photojournalist or tourist. A degree of caution was needed in where we positioned ourselves. We were aware of the politicised and militarised situation of 'watching' and the implications of the web of protocols. However, although we did not feel as if we were breaking any laws per se, we did not want to cause an incident through our transgression of the *détente*, where a challenge might provoke a response.

Cyprus became a full Member State of the European Union on 1 May 2004. The entire island is EU territory despite being a 'de facto divided island'.<sup>21</sup> However, EU law is suspended in the TRNC, and the government of the Greek Cypriot Republic has no effective control north of the Buffer Zone. Since 2003, several crossing points through the UN Buffer Zone have opened to allow people to move between the Republic and the TRNC area. There are two in central Nicosia: Ledra Palace, which opened in 2004 and can be crossed on foot, bicycle, and car, and Ledra Street, a pedestrian crossing in the heart of the old city, which opened in 2008.

## 1.7 Making the Film: The Artist Residency

After a long journey from our base in Plymouth, UK, we arrived at NiMAC in the heart of the old walled city of Nicosia late one Monday evening in early November 2016. We had picked up a hire car at Larnaca airport on the south coast and followed the Greek road signs north to Lefkosia (Nicosia).<sup>22</sup> But, in our tired state, once in the modern city, we became lost and confused. Google Maps would only read out its directions by spelling out the street names using the Greek alphabet. Repelled by the Venetian walls and bastions, we circled around several times but couldn't find a way through the old city's defences.

We followed our NiMAC contact, Marika Ioannou, through the old city's wall and down narrow, winding streets through traditional Cypriot neighbourhoods and around partly built high-rise construction sites to the arts centre that would be our home for the next four weeks. Once indoors, we unpacked our suitcases and checked through our equipment and set up a production office in the residency flat. We had brought with us a JVC GY-LS300 4K digital cinema camera and a large Manfrotto tripod with a fluid head. This set-up enabled us to adopt a cinematographic strategy of a fixed frame view, 'locked off' on a sturdy support, operating the camera with a remote release to avoid any unwanted camera shake, switching to a different lens as needed. We also had a professional sound-recording kit, batteries and chargers, two large external LaCie hard disks for archiving and backing up footage, electrical extension cables, and two MacBook Pro laptops.

The next day, in the morning twilight shortly before 5AM, we were woken by the adhan, the Islamic call to prayer. Our hosts explained later that this was broadcast several times a day, relayed from Istanbul to loudspeakers fixed to the nearby Selimiye Mosque on the 'other side' of the Buffer Zone. The location of the arts centre was an important element in the evolution of our project. NiMAC, a decommissioned electricity power station, was a hundred metres from the Greek Cypriot ceasefire line along the southern border of the Buffer Zone. The apartment was above the Powerhouse Restaurant and Bar, to the rear of the NiMAC complex on Tempon Street. The situation assumed a key role in shaping our ideas and what we chose to film, although this was not anticipated or planned prior to our stay there. Entry to the flat was across a large, paved courtyard, which also contained an arrangement of metal tables and chairs for customers and led to the rear entrance to the arts centre gallery. Large palm trees and mature orange trees grew in dusty beds of flattened yellowish-brown earth – there was a lengthy dry spell on the island in 2016,



Figure 1.3: *Father-land* film still: view north across the Nicosia Buffer Zone towards the Pentadaktylos Mountains. (© Stuart Moore and Kayla Parker, Sundog Media)

which continued until the end of our residency period in December. When the bar was closed, padlocked heavy metal gates secured the entrance to the courtyard. As the resident artists, we had a key to open and close the padlock. When the Powerhouse was shut, we were the only people in this area, which then became our private space. From the apartment on the first floor, we could access the flat roof of the restaurant. From this vantage point, the tops of partly built high-rise buildings and huge tower cranes encroaching from the south were visible behind us. Construction had been halted by the 2012–2013 economic crisis in Cyprus, and some regeneration work had recommenced – during the daytime, we could hear constant building activity and observe the movement of cranes in the sky to the east and west. To the north, we had an extensive view over the abandoned buildings and trees growing in the Buffer Zone, the tops of taller buildings in North Nicosia, and across the expanse of the Mesaoria plain beyond the city to the Kyrenia mountain range.

Over the four weeks of the residency, we attended numerous cultural events – exhibitions, poetry readings, a theatre performance, talks and workshops – and attended symposia and social gatherings. We gave a talk about our project to media and photography students and staff at University of Nicosia, after which we joined the students and their lecturer, along with thousands of people from the north and the south, to congregate in the Buffer Zone at Ledra Palace for the United by Hope United for Peace demonstration for the unification of Cyprus. These interactions enabled us to learn first-hand



Figure 1.4: *Father-land* documentation: filming location, Dionysou Street, Nicosia Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

about the complex cultural and political histories of Nicosia, of Britain's colonial legacies, and the intercommunal violence of the 1950s and 1960s that had led to the displacement of large numbers of the island's population and the partition of Cyprus in 1974. These experiences and the exchange of views and ideas with people who lived in Nicosia or who were temporary residents like us were integral to creating our collaborative film. The conversations directly informed the narratives of memory and conflict we developed in response to the artist residency and were important in understanding the human impacts of these events and the lack of a political solution, embodied by the enduring inertia and emptiness of the Buffer Zone.

Cultural geographer Tim Edensor's essay 'Walking Through Ruins' talks about the failure of linear narratives to adequately convey the experience of walking: 'Stories that are fragmented, non-linear, impressionistic and contingent are better suited than traditional linear narratives to the experience of walking in ruins.'<sup>23</sup> Walking was a key research method and allowed us to connect our lived experiences with the terrain and our subject matter. We walked and talked, encountering the Buffer Zone every day as we explored the walled city and absorbed its topography and the unique atmosphere of



its empty spaces. Setting out from the apartment, we could move east or west but were not able to continue walking down streets to the north, as our way was blocked by old oil drums, metal fences, and razor wire (Figure 1.4). We also learned that where we were staying was close to the original flash-point for the intercommunal violence of the past, which reverberates to this day. Edensor walks around the ruins of abandoned industrial buildings, his feet following a tangled network of irregular paths through a broken-down space that was once highly regulated, seeing plants and animals that have colonised what were once 'places of people'.<sup>24</sup> In his walking, Edensor is forced to improvise a pathway through the rubble as he encounters blocked-off doorways, access to upper floors enabled by fallen beams, and crumbling walls and broken windows providing entry points into buildings and beyond. Typically, the explorations of our neighbourhood would come to a halt at the Buffer Zone, with our vision north impeded by an impenetrable barrier of ruined buildings, often overgrown with a tangle of trees. Some walls were pockmarked with bullet holes, windows buttressed with collapsing sandbags – the scars of the 1974 intercommunal violence, or perhaps of the earlier conflict in 1963–1964. Like Edensor, our 'looking' became multi-sensory as our bodies made their way through the ruined landscape. In our repeated walks along the Buffer Zone, we experienced a sensory onslaught of 'tactile, auditory and olfactory as well as visual sensations, triggering a jumble of alarms and surprises, memories and feelings'.<sup>25</sup> In the more open sections, there were 'No Photography' signs. The blocked sight lines at street level forced us to look upwards above the barricades topped with rusting barbed wire. Here, an assortment of flags claimed this abandoned borderland. Each 'side' displayed its own national flag alongside that of its desired 'motherland': the Cyprus Republic and Greece, the TRNC and Turkey, interspersed with the emblem of the United Nations in white on a blue background (Figure 1.5).

We knew that we wanted our film to be infused with our experience and for the film to be in dialogue with the specific location. We had conceived *Father-land* as an 'archive film', in which the archive we created was our memories of childhood and place – our aim was to combine autoethnography and landscape film-making within the reflexive freedom of the essay film form. We had no desire to 'relive' lost memories by visiting locations of Kayla's childhood when she lived on the island nor to seek out sites where Stuart's father had worked during his RAF postings to the island. When he moved to Nicosia in 2002 after retiring from the London School of



Figure 1.5: *Father-land* film still: view across Nicosia Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

Economics, the anthropologist and documentary film-maker Peter Loizos wrote about how he felt the need to establish a social connection with the place and its community. In his project *Walking Narratives*, Loizos writes about the same walk he took every day through his neighbourhood, ending inside the Buffer Zone:

We are now entering the ceasefire zone, that's why there is no photography, there is military on both sides, in the middle is the UN we will probably see a UN watch tower in a minute and all these extravagant untamed nature [*sic*] is because nobody has built here since 1974, or even earlier perhaps 1964 [...] I don't know the military history of this particular piece of ground; it might have been an earlier point of conflict rather than later point. You've gotta know exactly what you are looking at in Cyprus – because different things destroyed different communities at different times.<sup>26</sup>

Haris Pellapaisiotis, who worked with Loizos on *Walking Narratives*, observes that, 'Loizos's narration does not state but in a measured way draws attention to the signs imbedded in the landscape which direct or challenge the way we may think about place'.<sup>27</sup>

As we worked on ideas for our film, we kept a production journal, which noted our reflections and observations, events of interest and ideas for the

film, perspectives of the city, and our conversations. Soon after our arrival, we wrote to the UN and requested a permit to film in the Buffer Zone at Nicosia International Airport. We read essays and articles, and we researched the histories of the island and the postcolonial impacts. We spent hours in the NiMAC library and pored over maps of the walled city, trying to make sense of the labyrinth of tiny alleys and backstreets, the many thoroughways that had been arbitrarily curtailed by the imposition of the Buffer Zone. We exchanged memories of our militarised childhood in various RAF camps and shared ideas about 'home', patriarchy, occupation, and displacement. We discussed potential locations for filming and sound recording, and we practised reading Greek and learned Greek phrases. Our research included watching a variety of films about Cyprus that were available online: archival military and newsreel footage, promotional videos to attract tourists, productions uploaded by contemporary videographers, and television documentaries such as Christopher Hitchens's *Cyprus: Stranded in Time*, about the 1974 partition and its after-effects.<sup>28</sup>

From the start, we felt that it was important for the framing to be static so that when the film is projected, the audience becomes immersed in the scenes rather than having their gaze overtly directed by pans, zooms, and 'pull-focuses' – the conventional grammar of film-making. The screen time of the principal shots of *Father-land* is paced to allow contemplation – to pause and to look with a flâneurial gaze, rather than relating to our film as a travelogue or mainstream documentary. The static frame also alludes to the stasis of the Buffer Zone itself. We used long lenses, which compress distance, thus drawing the audience through the contested border.

In parallel to the visual elements of the production, we made a series of audio field recordings so the film would be infused with the ambient soundscape of the place itself: the muezzin's recitation of the adhan, rising and falling on a warm breeze, the chiming of bells from the nearby Archbishop's Palace, a background rattling percussion of pneumatic drills and hammering, a susurrant of dry citrus leaves, car tyres rolling across the cobbles and tarmac, the two-stroke engine of a passing moped, the hubbub of the Powerhouse, the noise of UN helicopters patrolling the Buffer Zone, and the swish of dry palm fronds. *Father-land's* ambient soundscape generates an affective experience for the audience by creating a spatial environment that conveys the presence of the location.

Shortly after our residency began, we began to film the wide views that were accessible to us from the flat roof above the Powerhouse restaurant.

At ground level, there was an ever-present barrier that prevented the physical body from moving northwards, yet sensory data passed across the abandoned border area. Cooking smells seeped through the air. Sounds passed from one side to the other, like the birds and feral animals which had made the zone their home – the adhan regulated each day's passing, and from time to time, there were sounds of music and celebration. A towering eucalyptus tree had grown freely in the Buffer Zone for several decades. Wildlife thrived in this no man's land, a sanctuary largely untouched by human activity where vegetation overflowed the broken, sandbagged buildings and filled the dusty alleys. From our vantage point at dusk, we could see the nationalistic display of a pair of gigantic flags rendered in coloured lights that twinkle and flash on the side of the Pentadaktylos<sup>29</sup> Mountain (Figure 1.3) beyond the city to the north. Each flag the size of four football pitches, a white crescent moon and star on a red ground representing Turkey, and a red crescent and star on a white ground, the TRNC.

One thing that you're always reminded of is, the conflict – the conflict that happened many decades ago, but the remnants are still here today [ . . . ] They haven't been removed. They're just here. Though you don't really notice them when you're walking around. You learn to either ignore them or you just don't notice them. And there are the obvious reminders that when you want to pass from one part of a city to another, you have to produce your passport: which is one thing that I really dislike very much.<sup>30</sup>

Encountering the Buffer Zone every day during our residency reminded us of the paradox of domestic and militarised spaces coexisting. A visible aspect of the border is that the southern side in the walled city remains temporary in form – stacked, rusty oil drums filled with concrete – despite remaining in place for over four decades or more. The Buffer Zone in Nicosia recalled the places where we'd played as children, creating dens in the disused defensive structures of World War II which were part of the RAF camps that were our temporary homes. These decommissioned runways and collections of now purposeless buildings, with their crumbling bricks, rotten wood, smashed panes of reinforced glass, scattered with debris and colonised by weeds, became places of imagination and possibility.

Towards the end of our residency, we received permission to film in Nicosia International Airport (Figure 1.6), which was entirely within the Buffer Zone



Figure 1.6: *Father-land* film still: runway, Nicosia International Airport, abandoned in 1974, Nicosia Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

under UN control in west Nicosia. The weather during our residency period was unusually warm and sunny, with temperatures in the mid-30s or high 20s Centigrade until our final week, when the skies began to cloud. At 9:30AM we were issued with passes at Foxtrot Gate and then escorted by Major Szakszon to the disused airport control tower and the abandoned airport complex. We had one hour to film as the first light drops of rain fell.

Once the site of an RAF Station, the airfield was transferred to the Cyprus government in 1960 after independence, with the British continuing to occupy part of the site. Within the space of a month in the summer of 1974, Nicosia International Airport was transformed from a thriving commercial airport catering for thousands of tourists to an abandoned zone occupied by United Nations troops. On 20 July 1974, in response to the Greek military coup five days earlier, Turkish forces invaded the island. Turkish paratroopers dropped into northern Nicosia to reinforce the Turkish Cypriot enclave, and fighting was particularly intense around Nicosia International Airport. Turkey's aerial forces bombed and strafed the runway until the United Nations intervened and, with the agreement of military commanders in the area, occupied the airport to separate the opposing forces. Ceasefire lines were drawn up on 16 August 1974 with the proviso that neither side would approach within 500 metres of the Buffer Zone perimeter. We filmed in the vicinity of the now derelict terminal building, which has become a well-known ruin, featured in magazines around the world, and through which

our fathers may have passed decades earlier. This was our final filming location of the residency.

We returned to Cyprus for a week in spring 2018, a little over a year after our initial filming. During this short visit, we returned to our filming locations and noticed the changes that had occurred since 2016, shooting additional 'subjective' footage with a small handheld camera. To create the narration, we recorded our unscripted memories: these included the times when our fathers served in Cyprus during the Cold War, before the fracturing of the island in 1974, of our residency in 2016, and of our memories of the footage we had recorded. The temporal discontinuity between the 'formal' filming during the original residency period in late 2016 and the handheld shots and sound recordings we made on location in the Buffer Zone on our return trip functioned as a practical film-making strategy. This gap allowed time for us to reflect on our experience and incorporate this reflexivity in our film-making before embarking on the post-production phase in the summer of 2018. Subjective camera places the person who looks at the film in the same relation with the screen as that of the cinematographer with their subjects. In her 1977 film, *The Camera: Je, La Caméra: I*, Mangolte uses moving image to examine still photography, and she makes the viewer aware of the difference between motion and stillness. Her strategy makes the viewer understand and perceive the relation between a photographer and their subjects and is also a metaphor for the disengagement of the photographer and the desire to be included 'within', to 'be inside it' – a participant. Mangolte says that her film 'offers a reflection on ways of seeing, and the interpersonal and power dynamics involved in producing images'.<sup>31</sup>

We used a digital camera, rather than shooting on celluloid as Mangolte did, for practical and financial reasons during the residency. Shooting digitally allowed us to view and reflect on the images we had filmed – and our experience of filming – earlier that day, to relate them to previous days' footage, and to plan what we would record the next day. This smooth transition between filming and reviewing enabled us to evolve the ideas for *Father-land* through the iterative and reflective process of film-making itself. It would not have been possible with photosensitive celluloid, which requires processing by chemical means in a laboratory after exposure to create a visible image.

When observing photographic prints filmed on celluloid using a rostrum camera, the spectator perceives medium-specific qualia on the screen, alerting them to the passage of film through the apparatus, and consequently the passage of time. Using digital video with a locked-off camera brings

the work closer to still photography, as the audience perceives the profilmic – what is happening in front of the camera – in a perfectly stable frame, unlike the dancing and weaving grain of celluloid.

A photograph displayed in a digital static film does undergo continual change, but in a sense it remains still. It neither relies on movement for its existence (as does the celluloid film, which must constantly move through the projector), nor does it produce the perception of movement.<sup>32</sup>

The locked-off shots of the Buffer Zone and the mountains beyond appear to be still, with minimal movement occurring within the framed view – a passer-by walks slowly across the frame, a border guard attends to his duties from his watch post on the ceasefire line, flags flutter. *Father-land* exists in the temporal space created by the interplay of moving image and narration. Our essay film choreographs the audience's experience as a dance between the reflexive commentary and the flow of images. Unlike the American documentary film-maker Ken Burns's technique of montage editing still photographs, where individual shot duration was chosen for rhythmic or narrative impact, our 'stills' signal to the audience that time for them is passing at the same speed as it was for the film-makers and anchors a shared experience.

We chose not to review and familiarise ourselves with our filming from the initial residency period before we returned to the island, and we did not bring the footage with us. This effectively established a 'distance' to the original moving image and our camera's steady gaze and enabled us to consider what we had filmed within the context of our memories of filming on location in Nicosia.

Although the Buffer Zone signs didn't proscribe making audio recordings per se, we had attracted the unwanted attention of a group of Greek Cypriot border guards on an earlier field trip to record the ambient soundscape of the Buffer Zone close to the old city wall. We were attuned to the sensitivities of the site and its histories of trauma, and we were aware that the area was monitored closely by the border guards. The act of commentating also felt somehow transgressive. Ermou Street, a few metres from NiMAC, was one of the sites of our recorded conversations. Once a busy multi-ethnic commercial area, the road, now overgrown with vegetation and the façades of its shops collapsed, formed part of the Buffer Zone. Access was blocked by a large metal gate chained shut, blocked with piles of rubble and coils



Figure 1.7: *Father-land* film still: Ermou Street, Nicosia Buffer Zone. (© Stuart Moore and Kayla Parker, Sundog Media)

of razor wire (Figure 1.7). In the two years since we first visited, the guard hut by the gate was now unmanned – suggesting some change in the status quo – so we were free to record some narration.

The sound design of *Father-land* comprises audio recorded with the pictures, field recordings that underscore certain visual sequences, and the voices of two narrators, who are never seen by the audience. Robert Bresson tells us that ‘the ear goes towards the within, the eye towards the outer: Image and sound must not support each other, but must work each in turn through a sort of relay’.<sup>33</sup> The dialogic exchanges add a reflexive dimension to the film, recording our voices without ‘seeing’ the filming allowed us to ‘be in the zone’, rather than describing the camera’s view. As Mangolte advises, ‘Once your mind is solely focused on sounds, you are much freer to find associative moments and interactions with the image than if you are recording image and sound together’.<sup>34</sup>

It’s quite a strange feeling, with the Buffer Zone [ . . . ] and thinking about my father coming here several times with the RAF, back in the 1970s, and thinking what was going on then. And then coming myself and living next to the Buffer Zone. Something which feels [ . . . ] quite strange in a way, quite interesting. But something which you’re not really experiencing – you’re just beside it, so you’re ‘without experience’.<sup>35</sup>



### 1.8 The Exhibition: Layers of Visibility

We edited *Father-land* over the summer of 2018 and prepared for its exhibition at NiMAC. The *Layers of Visibility* exhibition from 19 October 2018 to 12 January 2019, curated by Liz Wells and Yiannis Toumazis, presented *Father-land* as a large-scale gallery projection in the arts centre auditorium, close to where it was made.<sup>36</sup> Filming in this politically charged location and exhibiting the work there collapsed the profilmic space and the afilmic reality. The sound design of the film blended with the city soundscape beyond the gallery. Audience members would have passed through the landscape on their way to NiMAC that they were now watching on the screen. In fact, the screen was in a sense a window to the cityscape beyond (Figure 1.8). The three-month exhibition enabled Cypriot and other audiences to engage with the film, which was also part of the 5th International Conference of Photography and Theory held from the 22 to 24 November 2018.<sup>37</sup>

*Father-land* was made over an almost two-year period and actively engaged with different registers of memory: childhood, (post)colonial archive, and intra-production,<sup>38</sup> among others. An innovative methodology evolved

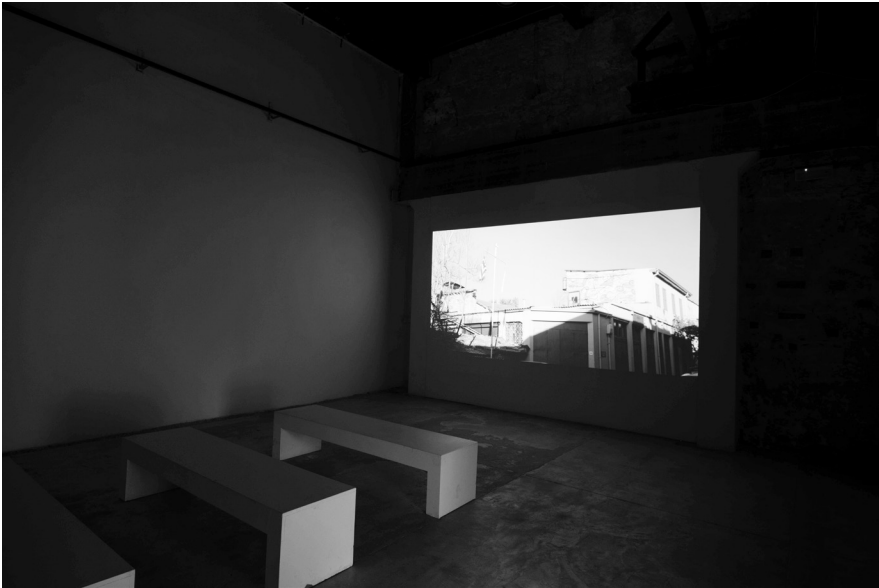


Figure 1.8: *Father-land* gallery installation: Nicosia Municipal Arts Centre, HD projection with amplified stereo sound in cinema space. *Layers of Visibility* exhibition, 19 October 2018 to 12 January 2019. (© Louca Studios)

through the processes of film-making: during our initial residency period, we generated our practical film-making strategy 'on location' and allowed our experience of exploring the landscape of the Nicosia Buffer Zone – both on foot and using the camera as a research tool – to become interwoven with recollections of our nomadic, militarised childhoods. During the second visit over a year later, we drew on the 'archive' of these combined memories to evolve a series of improvised conversational exchanges on location inside the Buffer Zone itself. The narration that emerged was intentionally created apart from the original filming but recorded in the locus of its recollections. This separation created a reflective 'buffering' that freed the film to develop away from the documentary tendency to polemic. The innovative dialogical methodology centred on the ways in which talk between collaborators is produced and performed interactively as narrative. Close reading of the UN Buffer Zone's urban landscape in Nicosia inflected the development of the 'screen play', the evolution of the audio-visual narratives and the interplay between image and sound. In the dialogic approach, the researcher is an active presence, and the resulting material is regarded as being co-produced.<sup>39</sup> Through *Father-land*, we moved into a previously unexplored territory for us as practice researchers and film-makers, where the dialogic exchanges between us – which have always played a key part in our collaborative ventures – are embedded within the film itself. Rigour in the research was augmented through the conference papers and artists' talks we gave during the production process, which enabled peer review to shape and inform our ideas about the project.

Our memories 'spoken in place' are entanglements caught between the multi-layered facets of political and social histories, the legacies of colonialism, occupation, and the Cold War. The cinema theorist Raymond Bellour refers to the 'floating logic' of the essay film, an 'indefinable genre [...] of essay as cinema',<sup>40</sup> which, for film scholar Scott MacDonald, occupies 'the liminal zone between documentary and avant-garde'.<sup>41</sup> The narrative gaps in the film *Father-land* allow the audience some thinking space and are redolent of the ruptured temporalities of the abandoned centre of the old city, lost in time as life goes on to the north and south of the Buffer Zone. The film-makers' voices drift outwards across the landscape as the call to prayer permeates the city's consciousness. Through the essay film, we bring together our past and present, inviting the audience to share our exploration of memory and place.

Is it possible, or even desirable, to return to a remembered past? In revisiting the sites of memory, we re-experience the dislocation of exile, feeling uprooted from home, family, ourselves – baggage that has gone astray in transit, lost and not to be reclaimed. The residency apartment and its neighbourhood in Nicosia echoed our earlier temporary homes located close to military action. Here it was the Buffer Zone; decades earlier, it was in Germany facing the rolling tanks of the Soviet Union. We hope our film will provide a contextualisation of the effects of postcolonialism, mediated through our experiences as children and as film-makers whose histories have brushed against this divided island, and that this chapter gives an interesting insight into ‘screenwriting’ an essay film through a process-based film-making collaboration.

A year after the exhibition at NiMAC closed in January 2019, the opening shot of *Father-land* – a view through the frame of a window and a partially open venetian blind – took on additional resonance. As the Covid pandemic swept the world in 2020, the UK government imposed a lockdown. Everyone, apart from ‘key workers’, such as nurses and the police, were confined to their homes, only permitted to enter the outside world for an hour each day. The fear of the new virus spread anxiety through the populace, and people kept themselves separate to avoid infection. Like the partition of Cyprus in 1974, this happened suddenly, with no way of knowing how long the isolation would last. Nations closed their borders, and freedom of movement was curtailed internationally – and often within countries. The internal space of ‘home’ became both a refuge and a prison. As in Nicosia, where the Buffer Zone and beyond was visible but out of reach, so the window pane at home in Plymouth formed a border which demarcated the enforced interiority of our existence from the environment outside.

This common experience of ‘looking out’ while being ‘locked in’ was formalised by the online project *WindowSwap*, where people shared a ten-minute video recording of a static view through the window of their home on a website set up by two artists in Singapore, Sonali Ranjit and Vaishnav Balasubramaniam.<sup>42</sup> We contributed the filming of the Nicosia apartment window to this project, having been struck by the correspondence between the themes of *Father-land* and *WindowSwap* relating to the precarity of our existence, the loss of agency due to external forces, and a shared longing for a place and the past that remain out of reach.

## Notes

1. This research was made possible through an artist residency hosted by Nicosia Municipal Arts Center (NiMAC, associated with the Pierides Foundation) and supported by grants from the School of Art, Design and Architecture, University of Plymouth, UK. The film won the BAFTSS Practice Research Award, in the category Essay/Experimental Film (British Association of Film, Television and Screen Studies Best Practice Research Portfolio 2020).
2. *Father-land* can be viewed here: <https://vimeo.com/301493003>.
3. The demilitarised Buffer Zone that partitions Cyprus is abbreviated to 'BZ' or 'DMZ' (Demilitarised Zone) by some commentators.
4. *Father-land*, narration spoken by Kayla Parker. The carob (*Ceratonia siliqua*), a flowering evergreen tree of the legume family, has been cultivated in Cyprus and the Mediterranean for many centuries. The ripe, dried pods are ground and boiled to produce a thick, sweet syrup.
5. *Father-land*, narration spoken by Kayla Parker.
6. *Father-land*, narration spoken by Kayla Parker.
7. Written, produced, edited, and directed by the Greek Cypriot Michael Cacoyannis, the 1964 feature film *Zorba the Greek* (Αλέξης Ζορμπάς, Alexis Zorbas) starred Anthony Quinn, Alan Bates, and Lila Kedrova, who won Best Supporting Actress at the 37th Academy Awards. Adapted from Nikos Kazantzakis's 1946 novel, *The Life and Times of Alexis Zorba*, and shot in black and white on the island of Crete, the film's musical score was composed by Mikis Theodorakis. The film also won Best Cinematography (Walter Lassally) and Best Art direction (Dionysis Fotopoulos), and it was nominated for Best Picture, Best Director, Best Leading Actor (Male), and Best Adapted Screenplay.
8. Risto Pekka Pennanen, 'The Organological Development and Performance Practice of the Greek Bouzouki', in *Westernisation and Modernisation in Greek Popular Music* (Tampere: University of Tampere, 1999): 119–203.
9. Yiannis Toumazis, 'NiMAC: The Nicosia Municipal Arts Centre', in *Layers of Visibility: NiMAC/University of Plymouth Artist Residencies 2013–2017*, ed. Liz Wells (Plymouth: University of Plymouth Press, 2018): 4.
10. Liz Wells, 'On Being Out of Place', in *Layers of Visibility: NiMAC/University of Plymouth Artist Residencies 2013–2017*, ed. Liz Wells (Plymouth: University of Plymouth Press, 2018): 32.
11. For example, we made the 2009 film *Teign Spirit*, commissioned by Animate Projects, via a residency at Teignmouth and Shaldon Museum on the south coast of Devon. The film can be seen, along with a selection of stills, online here: [https://animateprojectsarchive.org/films/by\\_date/2009/teign\\_spirit](https://animateprojectsarchive.org/films/by_date/2009/teign_spirit).
12. Hans Richter, 'The Film Essay: A New Form of Documentary Film', trans. Maria P. Alter, in *Essays on the Essay Film*, eds. Nora M. Alter and Timothy Corrigan (New York: Columbia University Press, 2017): 91.
13. Kevin B. Lee, 'Video Essay/The Essay Film: Some Thoughts of Discontent', in 'META-', special issue, *Otherzine* (10 December 2016), <http://www.othercinema.com/otherzine/2940-2/>.
14. Joram ten Brink, 'The Essay Film' (PhD diss., Middlesex University, 1999): 9.
15. Nora M. Alter, 'The Political Im/Perceptible in the Essay Film', *New German Critique* 68 (1996): 171.

16. Morin in Laura Rascaroli, 'The Essay Film: Problems, Definitions, Textual Commitments', *Framework* 49, no. 2 (2008): 39. Translated by Laura Rascaroli from the original Italian in Giovanni Maderna, 'Film saggio: Intervista a Edgar Morin', in *Filmmaker 5 Doc*, ed. Silvano Cavatorta and Luca Mosso (Milan: Edizioni A&M, 1996): 4.
17. *Father-land*, narration by Stuart Moore.
18. Although British soldiers serve with UNFICYP, there is no operational link to British soldiers serving in the Sovereign Base Areas.
19. See 'UNFICYP United Nations Peacekeeping Force in Cyprus' at United Nations (2023): <https://unficyp.unmissions.org>.
20. Walter A. Dorn, 'Electronic Eyes on the Green Line: Surveillance by the United Nations Peacekeeping Force in Cyprus', *Intelligence and National Security* 29, no. 2 (2014): 14, <https://www.tandfonline.com/doi/abs/10.1080/02684527.2013.834216>.
21. European Union, 'Cyprus', European Commission, Directorate-General for Communication, accessed 23 March 2022, [https://european-union.europa.eu/principles-countries-history/country-profiles/cyprus\\_en](https://european-union.europa.eu/principles-countries-history/country-profiles/cyprus_en).
22. *Λευκωσία* in Greek, *Lefkoşa* in Turkish.
23. Tim Edensor, 'Walking Through Ruins', in *Ways of Walking: Ethnography and Practice on Foot*, eds. Tim Ingold and Jo Lee Vergunst (Abingdon and New York: Ashgate, 2008): 137.
24. Edensor, 'Walking Through Ruins': 129. Edensor writes about how plants and animals colonise ruins and displace what was once a place built for and occupied by human beings: 'Plants grow in profusion and animals move into spaces that were formerly delineated as interior. ... The ruined world is alive with moving non-human life forms that are usually consigned to marginal spaces.'
25. Tim Ingold and Jo Lee Vergunst, 'Introduction', in *Ways of Walking: Ethnography and Practice on Foot*, eds. Tim Ingold and Jo Lee Vergunst (Abingdon and New York: Ashgate, 2008): 10.
26. Peter Loizos quoted in Haris Pellapaisiotis, 'The Art of the Buffer Zone', in *Photography and Cyprus*, eds. Nicos Philippou, Theopisti Stylianou-Lambert, and Liz Wells (London: Routledge, 2014): 145.
27. Pellapaisiotis, 'The Art of the Buffer Zone': 146.
28. Hitchens's 49-minute programme was produced by Michael Waldman for the BBC Worldwide series *Frontiers*. The YouTube link we used in 2016 is now unavailable, but at the time of writing, the documentary can be viewed here: <https://www.youtube.com/watch?v=wNOxVFpRMik>.  
Hitchens's essay can be found here: 'The Island Stranded in Time: Cyprus', in *Frontiers: The Book of the TV Series* (London: BBC Books, 1990): 116–141.
29. Πενταδάκτυλος in Greek, *Beşparmaklar* in Turkish. Pentadaktylos is the name for the western section of the Kyrenia range. It means 'five-fingered' in both Greek and Turkish, in reference to the mountain's appearance.
30. *Father-land*, narration by Kayla Parker.
31. Mangolte in *Essay Film Festival*, programme notes, 'Session #3: *The Camera: Je, or La Caméra: I*, in the presence of Babette Mangolte', 25 March 2017 (London: Birkbeck University of London, 2017), <http://www.essayfilmfestival.com>.
32. Justin Remes, *Motion(less) Pictures: The Cinema of Stasis* (New York and Chichester: Columbia University Press, 2015): 140.
33. Robert Bresson, *Notes on Cinematography*, trans. Jonathan Griffin (New York: Urizen Books, 1977): 62.

34. Babette Mangolte, 'Afterward: A Matter of Time', in *Camera Obscura, Camera Lucida: Essays in Honor of Annette Michelson*, eds. Richard Allen and Malcolm Turvey (Amsterdam: Amsterdam University Press, 2003): 271.
35. *Father-land*, narration by Stuart Moore.
36. Subsequently, the film was screened in the Jill Craigie Cinema at University of Plymouth as part of the institution's 2019 Festival of Research. In 2020, it featured in film festivals in Greece and Cyprus and was screened at the start of *Discovering Dalmatia VI: Watching, Waiting – Empty Spaces and the Representation of Isolation*. In 2021, *Father-land* was part of the group exhibition, *Loss*, at artP.kunstverein, Vienna, Austria.
37. Organised by the International Association of Photography and Theory, the biennial conference brings together researchers and practitioners from various fields of study related to photography: <https://www.photographyandtheory.com>.
38. Intra-production memory refers to our lived experience on location in Cyprus and our memories of making the film. The term 'intra-production memory' recognises that our subjectivities are enfolded within the essay film, *Father-land*.
39. Catherine Kohler Riessman, *Narrative Methods for the Human Sciences* (Thousand Oaks, CA, and London: Sage, 2007).
40. Raymond Bellour, 'The Cinema and the Essay as a Way of Thinking', in *Essays on the Essay Film*, eds. Nora M. Alter and Timothy Corrigan (New York: Columbia University Press, 2017): 232–233.
41. Scott MacDonald, 'Introduction', in *Avant-Doc: Intersections of Documentary and Avant-Garde Cinema*, ed. Scott MacDonald (New York: Oxford University Press, 2015): 16.
42. All the 10-minute window views uploaded to *WindowSwap* can be watched here: <https://www.window-swap.com>.

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