

# WORKING TITLES

Journal for Practice Based Research

Issue No. 02/2023:

COMPROMISED VISIONS:

“Lately, she’s been seeing  
things differently”

Working Titles is an online journal for practice-based and led research initiated by students enrolled in the Ph.D. program for art and design at the Bauhaus-Universität Weimar. By “working titles” we hint at the journal’s main objectives: To serve as a platform for the presentation of research carried out through any practice – from oil painting to anarchist urban plumbing – and to facilitate the self-publishing of practice-based working papers. Contributors submit their contributions to a non-blind peer review by those they deem suitable, regardless of their academic affiliation, and based on friendship and trust.

Editorial team for issue No. 2:

Xenia Mura Fink, Angela Matthies, Ann-Kathrin Müller, Gabriel S Moses

Special thanks to Francis Hunger and Be Körner

Supported by Bauhaus-Universität Weimar, Professorship Arts and Research.  
Published by Working Titles, c/o Bauhaus-Universität Weimar, Ph.D.  
Studiengang Kunst und Design, Geschwister-Scholl-Straße 7, 99423 Weimar

Libre Fonts by Sun Young Oh Anthony [velvetyne.fr/fonts/anthony](https://velvetyne.fr/fonts/anthony) and Lucas Le Bihan Happy Times at the IKOB [velvetyne.fr/fonts/happy-times](https://velvetyne.fr/fonts/happy-times), under the SIL Open Font License, Version 1.1

This publication is licensed under Creative Commons Attribution-Non-Commercial 4.0 (CC-BY-NC 4.0): <https://creativecommons.org/licenses/by-nc/4.0/>

[www.uni-weimar.de/projekte/workingtitles/](https://www.uni-weimar.de/projekte/workingtitles/)

# About Optical Empowerment. How to Train Your Eyes While Exposed to Monumental Dystopia

Maria Sideri

## Abstract

Monuments perform various acts of disappearance. The *Monument against Fascism* in Hamburg was conceived and designed to gradually disappear underground over time. More recently, after the *Colston Statue* had been toppled, removed and thrown into the canal by protesters, it reappeared in the M Shed Museum of Bristol. Even if monuments seem to be invisible, what we see has always been curated to be seen in a certain way, and our view of what we see is something that has dissolved into the space between reality and fiction. This paper considers how to look at immaterial monuments like the *Mothers of the Plaza de Mayo* in Buenos Aires protesting their disappeared children since 1977 and the anti-monument of Alexis Grigoropoulos activated by the presence of people every December in Athens. Vision and its relation to power is determined by what is made visible and what is hidden from sight, erased, or forced to disappear. I ask: What structures of power are and have been performed on monuments? Could we apply what Haraway refers to as stereoscopic or diffractive vision and insist on the embodied nature of all vision in order to reclaim our sensory system? Could we use bell hooks's oppositional gaze inspired by the representation of black women in film in the mass media in order to see and not to be seen when putting into consideration a monument like the *Acropolis*? What could we gain from looking at monuments in terms of what may have dissolved from view and how can we emancipate and train our gaze to see evidence of the operation of power around specific monumental sites? This essay considers the possibilities for optical empowerment against the optical dystopia we are subjected to when viewing monuments.

# Seeing Through What Is not There

Not only I will stare. I want my look to change reality.

—hooks, *Black Looks: Race and Representation*

Last year, I took part in an artistic residency titled *School of Sonic Memory* taking place between three different cities: Athens, Alexandria, and Marseille. The residency constituted a nomadic and pluri-disciplinary artistic program exploring sound and memory in the Mediterranean. According to the website of the project *Alexandria: [Re] Activating Common Urban Imaginaries*, the residency aimed at studying collective urban memory, the resonances of these three cities, and how their differences and similarities are made audible within them. During the residency and while visiting Alexandria in November 2022, we attended a lecture by the architect and visual artist Mohamed Gohar. Presenting work on the city of Alexandria entitled *Details From Alexandria*, Gohar stated how the city of Alexandria “has become invisible under layers of dust, confusion, malformation and urban chaos” and how “the inhabitants of Alexandria are unable to see the city as a living organism” (Gohar). These words troubled me for different reasons. While they introduced into the conversation another sensorial layer – a blurry vision – apart from the chaotic soundscape as to how to approach the city of Alexandria, they also allowed me to reflect in parallel on the ways I gaze at the city I live in, Athens. The invisibility and the incapacity to see that Gohar speaks about made me also wonder what it actually meant to see and not to see. Instead of admitting a defeat or an incapacity, I also wondered how it would be possible to expand one’s sensorial horizons by seeing through what is not there.

Gohar’s presentation and reference to ‘people’ also made me think about who has access to different kinds of vision and how, and whether what the artist perceived as people’s inability was more derived from the fact that a city’s past and present life remains hidden to most of us and unfolds in different and many layers, and that “people” live among those layers. But the idea of the city as a living organism brings into view a form of romanticized nationalism where the nation is seen as a body, “like a living organism that evolves through time” (Yalouri *Η δυναμική των μνημείων* 368).

I continued to think about monumentalizing and how we learn to look at something monumental, whether it is the city of Alexandria, constantly reflected in terms of a nostalgia for the past or a specific monument. According to Donna Haraway, we need to build ways of seeing “without appropriating the vision of the less powerful while claiming to see from their positions” (*Situated Knowledges* 584). She asks a series of questions: “How to see? Where to see from? What limits to vision? What to see for? Whom to see with? Who gets to have more than one point of view? Who gets blinded? Who wears blinders? Who interprets the visual field and what other sensory powers do we wish to cultivate besides vision?” (*Situated Knowledges* 587). In the same vein, who has the right to see, how is their vision shaped, and at what, exactly, are they looking? It is also important to put into consideration whether the capacity to envision a city as alive also means that we can actively see *through* the different acts of disappearance and appearance that cities (and their histories) constantly perform.



Fig. 1: Alexandria Bay, November 2022. Photo credit: Maria Sideri.



## Politicizing the Gaze in the City of Athens. Looking at a Fabrication that Reflects Back to the Self

In April 2021, the ancient path between and around the temples of the *Acropolis* was filled with concrete. The procedure provoked some serious debates between archeologists in Athens and internationally. Writing about the concreting of the pathway of the *Acropolis*, archeologist Giannis Hamilakis points out that, according to UNESCO, the monument of the *Acropolis* consists of the whole rock, not only the temples. He adds that the act of concreting the path between and around the temples conceals an important part of the materiality of the monument, its non-human life (the unique flower *Micromeria acropolitana* that is endemic to the *Acropolis*) and also a big part of its non-classical history: the Bronze Age rock, the Greco-Roman time, the Medieval, the Byzantine and the Ottoman *Acropolis*. Concreting parts of the rock not only conceals parts of the lives of the monument in its entirety, like for example the Muslim cemetery that existed on the west side of the hill (fig. 2), but also, according to Hamilakis, such an act imposes on our vision a return to the 5<sup>th</sup> century as imagined in a Western phantasy made up by European philologists, architects and archeologists, who visited Greece in the 18<sup>th</sup> and 19<sup>th</sup> centuries.



Fig. 2: Pierre Peytier, *The Ottoman Mosque built in the ruins of the Parthenon after 1715*. 1830. Watercolor painting. Image credit: [wikipediacommons, https://commons.wikimedia.org/wiki/File:Peytier\\_-\\_Mosque\\_in\\_the\\_Parthenon.jpg](https://commons.wikimedia.org/wiki/File:Peytier_-_Mosque_in_the_Parthenon.jpg).

Hamilakis reminds us of the reconstruction of the *Acropolis* in the 19<sup>th</sup> century during the pseudo-colony of the Bavarians in Athens and connects the monument to an embodied vision, stating that for the past two centuries when someone looks at the *Acropolis*, they are effectively looking at “colonial monumentalisation” (Hamilakis *Για Την Ακρόπολη Του 21ου Αιώνα*). Such monumentalisation by the pseudo-colony situated whiteness as the dominant characteristic of Greek culture by stripping off and erasing the layers that narrate a transnational story of the monument of the *Acropolis*. Thus, antiquity and Greece’s classical ancient past are transferred and “re-territorialised” (geographically and temporally) to the Modern Greek nation state (Yalouri *Afterword: Hellenomanias past, present, and future* 316).

The recent restoration was specifically designed to look at the *Acropolis* from the point of view of a person living during the 5<sup>th</sup> century. But to claim such an embodied sense of Antiquity, notes Hamilakis, is to forget that “the senses are socially and historically positioned” (*Για Την Ακρόπολη Του 21ου Αιώνα*). In the documentary *les statues meurent aussi* made collectively by Chris Marker, Alain Resnais, and Ghislain Cloquet, the concept of life and death is applied to statues. An object is considered dead when the gaze of the living person who used to look at it, has fallen. Gazing prevents a possible connection with the surroundings, with human participation. Gazing also objectifies monuments turning them into currency while forgetting their materiality and other embodied connections that surround them.

The esthetic experience that monopolizes vision not only objectifies monuments but also cultivates a specific way of looking. Haraway, in speaking about the persistence of vision, insists on the embodied nature of all vision and sets about reclaiming the sensory system. Elaborating on objectivity, Haraway highlights that vision is an embodied medium in industrial, militarized, racist and male-dominant societies. She desires “a feminist writing of the body that metaphorically emphasizes vision again” (*Situated Knowledges* 581). She also invites us to learn about (or remember) our bodies as “endowed with primate color and stereoscopic vision” (*Situated Knowledges* 582). Elsewhere, Haraway proposes a more subtle vision “where the effects of difference appear” (*The Promises of Monsters* 70), pointing to “a diffractive vision” that means that when we look, we are self-accountable, critical and in responsible engagement with the world.

Can we look with these qualities in mind (and in view) at a series of monuments and claim the power to see and not to be seen through it? How does one look at a monument in the 21<sup>st</sup> century, how does one dismantle the colonial gaze that continues to claim only whiteness as part of its life? How can the other lives and invisible monuments be made visible and can they inform us about the construction of national identity in Greece in particular? Maybe we have to envision through imagination in order to ‘see’ another aspect of what has never been revealed. As a case in point, Greece as a Bavarian pseudo-colony between 1832 and 1862 has been crucial in the way we look at monuments that, like the *Acropolis*, could otherwise narrate a transnational story through the coexistence of multiple cultures living together and leaving their trace on this rock. We definitely need to deconstruct a double dominant gaze, the Western European gaze that is looking for a myth of origin superimposed on modern Greece, who is in turn looking at the monument and thinks that she is looking at herself (Antonas 27-28).

## Dissolving Monumental Views

Various sites of monumental significance share a negotiated understanding of absence and presence. Hidden from view, erased, or disappearing monuments perform their acts in many ways. Acts of disappearance can be suggested by artists themselves, like for example in the case of the *Monument Against Fascism*, curated to disappear by design in order to produce a different type of knowledge and a different way to ‘see’ through its absence (fig. 3, 4). Acts of remembrance and commemoration are being enacted through the absence of a material monument where people become ‘the monument’ in the case of the *Mothers of Plaza de Mayo* so as to protest the disappearance of persons during the military dictatorship in Argentina (fig. 5). In the case of the anti-monument of Grigoropoulos (fig. 6), residents of the insurgent neighborhood of Exarchia in Athens – which is under a process of methodical gentrification, increasing violations of public spaces, and police surveillance – construct an ephemeral monument during yearly commemorations that include different performances. Another example of a negotiation between presence and absence is the forceful disappearance of Colston’s statue in Bristol, performed by protestors as a gesture against the visibility of such statues in the public space of Bristol and as an attempt to dismantle the hegemonic and glorified narratives of colonialism with an act that in itself was very visible.



Artist and theorist Panos Kouros writes that monuments performing disappearance activate public spheres by inviting people to participate in the construction of memory and in the act of remembering, while simultaneously creating alternative narratives beyond the mainstream ones (*Ανάμεσα στην performance και το αρχείο* 230). Kouros gives the example of the *Monument Against Fascism* constructed in 1986 and visible in its entirety between 1986 and 1993 in Hamburg, Germany. According to the artists, Esther Shalev-Gerz and Jochen Gerz, the monument was proposed in an effort for public dialogue by the city of Hamburg to sensitize the public to the danger of a surging neo-fascism in Germany (Shalev-Gerz). The monument installed was a 12-meter-high column with a perimeter of 1 meter square and clad in lead. It was inscribed with a text that was translated into seven different languages, inviting residents to write on the monument and make a public statement about fascism by engraving their names on it, which provoked different reactions and did not work the way it was intended. Covered with inscriptions, this monument gradually disappeared by sinking into the ground. The process of complete disappearance took seven years and eight stages of lowering the stele until the only thing that remained visible was the top of the monument leveled with the ground, accompanied by a text panel inscribed by the artists themselves. This gradual act of disappearance activated a collective memorization of the people of the city of Hamburg through the absence of the physical memorial monument, reminding us that “it is only ourselves who can stand against injustice” (Shalev-Gerz). Such a performed disappearance as conceived initially by the creators of the monument engages a different type of vision: to ‘not see’ the monument provokes memory.



Fig. 3, 4: Esther Shalev-Gerz and Jochen Gerz, *Monument Against Fascism*. 1986, Hamburg-Harburg, Germany. Permanent installation in public space. Photo credit: Studio Shalev-Gerz, provided by the artist.



Other types of performing disappearance engage differently with vision. After being toppled, removed and thrown into the canal by *Black Lives Matter* protesters the 17<sup>th</sup> century slave trader Edward Colston's statue reappeared in the M Shed Museum of Bristol, narrating its colonized past and purposefully displayed laying horizontally on the ground. Its disappearance from its original place and its reappearance inside the museum presents a different vision of Britain's relationship to the Atlantic slave trade. The debate over whether the statue should reappear or not remains open. The philosophical writer Robert Musil suggested that monuments are erected to be seen at the same time that they repel attention, making themselves completely invisible (50). This view perhaps represents something from the old days, and the act of toppling the statue of Colston from the public view marks the advent of a time where what is visible in public space is finally 'seen' and looked at. And it matters.

Other types of monuments memorialize or commemorate through performative acts, as demonstrated by the *Mothers of the Plaza del Mayo* in Buenos Aires, who have been protesting the forced disappearance of their children since the 'Dirty War' of Argentina in 1977. The *Mothers* engage through public ritual, what Widrich suggests is a commemoration for a wider public to see, a bodily experience, a living monument (6). Engaging a collective vision, albeit a temporary one, reveals this to be a trauma-driven performance-protest designed to "make visible the individual, collective, intergenerational and even national repercussions of human rights violations" (Taylor 1675). The absence of a permanent monument here emphasizes the forced disappearance of people. When the *Mothers* leave the square, what remains are the words: "30400 reasons to not forget" in reference to the number of disappeared people (fig. 5). What the women do with their bodies serves as a reminder of the forced erasure of their children and of the absence of human lives. Parallel to this, other types of monuments are formed: a banner made out of the photographs of the disappeared, used to commemorate 25 years of protest by the women in 2022. The different iterations of this monument create a dissolving view. Like a watery materiality, the act of commemoration through the material absence of a monument will emancipate and train our gaze to connect to the sensorial self and enable learning and memory to occur through the body and through the body of others.



Fig. 5: Painting on the asphalt: a white scarf, symbol of the Mothers of Plaza de Mayo, with a silhouette of a person and the text “30400 reasons to not forget.” Buenos Aires, Argentina, March 24, 2022. Photo credit: dreamtime.

Lastly, I would like to refer to the anti-monument dedicated to Alexis Grigoropoulos as activated by the presence of people annually on the 6th of December, the day the teenager was shot by a police officer in 2008 in the neighborhood of Exarchia in Athens. Its activation every year allows people to remember the violent crime committed by the state and condemn it collectively. The absence of a state monument, in this case, reminds us of the importance of monuments constructed by and made up of people. Flowers and photographs are added every year, while a sign and the street’s name commemorate the event of the assassination (fig. 6). In 2013, next to the photograph of Grigoropoulos another photograph was added: that of the Kurdish teenager Berkin Elvan who was fatally injured by riot police during the demonstrations in Gezi Park in Istanbul as he left his house. Claiming a position in the public space of Exarchia, this anti-monument remains alive and activated by the presence of people, provoking a memory of the lives not commemorated publicly by the state. In December 2022, a group of young students from the Artistic High School in the centre of Athens presented at this location a dramatic performance inspired by the killing of Grigoropoulos.



Fig. 6: Anti-monument of Alexis Grigoropoulos. December 2022, Exarcheia, Athens. Photo credit: Solidarity Web Radio, <https://solidaritywebradio.gr/i-allotria-klironomia-ton-exarcheion-to-mnimeio-toy-alexandroy-grigoropoyloy-tis-ch-d/>.

## Opposing the Gaze

These hidden acts of erasure and disappearance that monuments perform allow for an alternative vision to appear and for us to be able to visualize that which has been excluded from or denied monumental representation and erased from the past. These absences narrate another story, a story that hasn't been told or a story that needs to be told differently. In her seminal essay, *The Oppositional Gaze: Black Female Spectators*, bell hooks considers the power of looking and how the gaze has always been a political feature of her life and a site of resistance for colonized black people (hooks 115). Revolving around the politics of the gaze and the way it affects black women in film, the oppositional gaze that hooks refers to in her writing functions as a mechanism for black female spectators, a practice that would allow them to avoid identifying with the male gaze or with white womanhood as depicted in dominant narrative cinema. hooks points out that watching films with an oppositional gaze would allow black women to critically position themselves in regard to how they are looking at the black female characters in such films. The oppositional gaze would make visible for female spectators how cinema's construction of white womanhood

made them “objects of a phallogentric gaze” (hooks 119). Yet, this mechanism/practice does not presume that black women, “as victims of race and gender oppression have an inherently different field of vision” (hooks 128). Instead, “many black women do not ‘see’ differently” precisely because “their perceptions of reality are so profoundly colonized, shaped by dominant ways of knowing” (128). This critical practice that provides us with different ways to think about black female subjectivity and black female spectatorship also provides a wider frame and an embodied practice that could expand to other fields of vision. A Foucauldian perspective, as hooks indicates, brought her to think of the “oppositional gaze” through “the ways power as domination reproduces itself in different locations employing similar apparatuses, strategies and mechanisms of control” (115). How, then, to apply the practice of the oppositional gaze to other bodies and materialities? The ability to manipulate one’s gaze within the dominant structures that contain it opens up various possibilities of agency (hooks 116). By extension, the principles of the oppositional gaze could be adopted to change our perception and view of monuments that are shaped by dominant ways of knowing.

## Conclusion: A Performative Act of Undoing Dominant Knowledge

Look at what you wouldn’t look at, to hear what you wouldn’t listen to, to be attentive to the banal, to the ordinary, to the infra-ordinary. To deny the ideal hierarchy of the crucial and the incidental, because there is no incidental, only dominant cultures that exile us from ourselves and others, a loss of meaning which is for us not only a siesta of consciousness but also a decline in existence.

—Virilio, *The Aesthetics of Disappearance*



I would like to conclude this article with a comparable instance of performative action that initially took place in the context of the *ARCAthens Virtual Residency* in March 2022. The residency featured three fellows, a curator and two artists, one in Athens and the other in the Bronx, New York, and was designed to create a bridge between two vibrant communities during the *COVID 19* pandemic. This monthly virtual exchange contained a visual conversation between the artist Le'Andra LeSeur and myself and was curated by Lydia Matthews. Exchanging content that derived from our work over the course of a month, we explored a different subject every week. In the final week, we chose to work on the idea of “undoing” and assigned ourselves the task of finding actions that allow undoing and to perform actions of release that would permit us to think of alternative ways to remember events and mark time, in ways that did not align with the dominant ways of how we are taught to do so.

As an act of “undoing”, I conducted a performance for the camera.<sup>1</sup> The performance involved reading different passages from the book *The Nation and its Ruins: Antiquity, Archeology, And National Imagination in Greece* by the archeologist Yannis Hamilakis. I chose the chapter *From Western to Indigenous Hellenism* that refers to the incident of the arrival of King Otto in Athens and narrates how the arrival of the King weaved around the reconstruction of the monument of the Parthenon (fig. 7, 8, 9, 10). The text is not only about the arrival of King Otto in Athens that also inaugurated the transfer of the capital of Greece from Nauplion to Athens, but it is also about the speech delivered by German architect Leo von Klenze, who was responsible for the restoration of the monument.

The restoration conducted by von Klenze actually meant the disappearance of any trace of any other cultures. Referred to by von Klenze as “the end of barbarism” (Hamilakis *The Nation and its ruins* 61), any trace that was not Hellenic was considered barbaric. This violent act of ending ‘barbarism’ expanded to the whole of Greece during the architects’ service to King Otto (fig. 11, 12, 13, 14).

---

<sup>1</sup> The video is entitled *An Act of Undoing Monumental Dystopia* and you can find it on this link: <https://vimeo.com/manage/videos/787984053>.



Fig. 7, 8, 9, 10: Maria Sideri, *An act of undoing monumental dystopia*. 2022. Video stills. Fig. 7: Athens, 28 August 1834, fig. 8: An unusual day for the small and dusty town of 8000, fig. 9: And the reason? The king is in town!, fig. 10: The son of Ludwig of Bavaria, Otto.

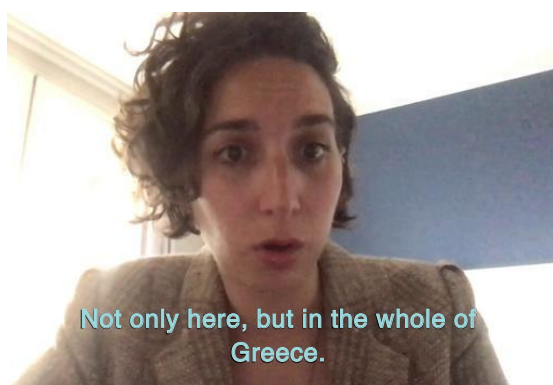


Fig. 11, 12, 13, 14: Maria Sideri, *An act of undoing monumental dystopia*. 2022. Video stills. Fig. 11: The monuments of the Hellenic art, fig. 12: The highest and more perfect masterpieces ever to be, fig. 13: All the remnants of Barbarism will disappear, fig. 14: Not only here but in the whole of Greece.

Reading the translation of the speech in English and in Greek allowed me to reshape my vision and understanding of the historical basis of the construction of Greece's national identity and made me reflect on how and what to look at when viewing the rock of the *Acropolis*. When the speech was delivered, the people of Athens couldn't understand it, as the speech was delivered in German. Repeating the phrases that need to be 'undone' and marking them through repetition in my performance, I intended to confirm that we need to look many times over and differently. Accessing different views from a range of embodied and affective responses is an attempt to bring to light another type of knowledge, one that unmasks the relation of the monument to power. The monument of the *Acropolis* acted metaphorically as the nation and its restoration was and remains something that is used – as we saw with the recent concreting – to maintain the same dominant narrative: it is designed as a tool for national awakening based on imagined or constructed facts. This actively omits a significant part of the diverse populations and realities that also make up part of its life. New ways of seeing what is missing and what limits our vision are integral to the formulation of decolonial perspectives. In this case, the act of disappearance is performed in a non-indicative way. It is only by looking again and again at the small traces that remain, at the details, like the hidden inscriptions on Muslim tombstones in the cemetery or the unique little flower that grows on the rock mentioned earlier, that the monument unveils part of its diverse other lives. In this case, disappearance demonstrates evidence of many other possible connections that can undo the dominant narrative. But unlike the *Monument Against Fascism*, which was about a specific past, the monument doesn't provoke memory by absence. This memory is either lost or fabricated.

The forceful disappearance of the various elements that constitute part of the rock of the *Acropolis*, its transnational human and non-human lives, has effectively formed the gaze of the modern Greek not only towards herself but also to everything monumental that surrounds her. Establishing "the oppositional gaze" and reclaiming a diffractive and stereoscopic vision is designed to gradually and hopefully assist in the recognition of the multiplicity of histories and narratives of monumental sites. It could also adjust our vision towards monuments that are not defined by 'History' but through multiple embodied experiences with various historical and social contexts. We could then perhaps imagine what has not been visible and what has been hidden from sight, which, as Yalouri suggests, would allow a necessary and critical assessment and an appraisal of the usage of monuments (*Η δυναμική των μνημείων* 375). Decolonizing the gaze in the era of deterritorialization can finally make visible other narratives and other histories that haven't yet found their way into the light.

## Works Cited

*ARCAthens Virtual Residency – ARCAthens*. <https://arcathens.org/about/arcathens-virtual-residency/>.

*Alexandria | Reactivating Common Urban Imaginaries*. <https://www.alexandria-urban-imaginaries.eu/>.

Antonias, Aristide. “Εγκαταστάσεις Του Επερχομένου.” *Issuu*, 27 June 2012, [https://issuu.com/antonias/docs/athens\\_antonias\\_general](https://issuu.com/antonias/docs/athens_antonias_general).

Gohar, Mohammed. “Details from Alexandria.” *Gohar Diaries*, 7 May 2023, <https://gohardiaries.com/2022/05/21/alexandria/>.

Hamilakis, Yannis. *The Nation and its Ruins: Antiquity, Archaeology, and National Imagination in Greece*. Oxford University Press, 2007.

—. “Για Την Ακρόπολη Του 21ου Αιώνα.” *Αυγή*. 30 April 2021, [https://www.avgi.gr/tehnes/385717\\_gia-tin-akropoli-toy-21oy-aiona](https://www.avgi.gr/tehnes/385717_gia-tin-akropoli-toy-21oy-aiona).

Haraway, Donna. “The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others.” *The Haraway Reader*. Routledge, 2004/1992, pp. 63-124.

—. “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.” *Feminist Studies*, Vol. 14, no. 3, 1988, pp. 575-599, <https://doi.org/10.2307/3178066>.

hooks, bell. *Black Looks: Race and Representation*. South End Press, 1992.

Kouros, Panos. “Ανάμεσα στην performance και το αρχείο: Ανταγωνισμοί επιθυμίας και μνήμης στη δημόσια σφαίρα.” *Δημόσια Τέχνη. Δημόσια Σφαίρα*, edited by Angeliki Avgitidou, University Studio Press, 2021, pp. 229-248.

Musil, Robert. *Posthumous Papers of a Living Author*. Archipelago, 2012.

Shalev-Gerz, Esther. “shalevgerz – Monument Against Fascism.” *Esther Shalev-Gerz*, <https://www.shalev-gerz.net/portfolio/monument-against-fascism/>.

Shalev-Gerz, Esther, and Jochen Gerz. *Monument Against Fascism*. 1986, Hamburg-Harburg. Permanent installation, lead-clad column with aluminum structure, 12 m x 1 m x 1 m, text panel.

Taylor, Diana. “Trauma and Performance: Lessons from Latin America.” *Publications of the Modern Language Association of America*, vol. 121, no. 5, 2006, pp. 1674–77, <https://doi.org/10.1632/pmla.2006.121.5.1674>.



Virilio, Paul. *The Aesthetics of Disappearance*. Semiotext, 1980.

Widrich, Mechtild. *Performative Monuments: The Rematerialisation of Public Art*. Manchester University Press, 2014.

Yalouri, Eleana. "Afterword: Hellenomanias Past, Present, and Future." *Hellenomania*, Routledge, 2018, pp. 311-324.

—. "Η δυναμική των μνημείων: Αναζητήσεις στο πεδίο της μνήμης και της λήθης." *Αμφισβητούμενοι χώροι στην πόλη: Χωρικές προσεγγίσεις του πολιτισμού*, edited by Kostas Giannakopoulos and Giannis Giannitsiotis, Alexandria, 2010, pp. 349-380.

**Maria Sideri** is an artist and researcher. Her practice involves performance, text and sound. Through different research methods, her work explores notions around embodiment, memory and gender and her investigations turn to bodies as archives and archivists. In her Ph.D., Maria investigates the agency of performing archives and the expansion of the notion of archives and documentation through and with the body with an aim to create counter archives of affect and empowerment. Maria is a Ph.D. candidate at the University of Western Macedonia with a scholarship from the State Scholarship Foundation (IKY).  
[mariasideri.gr](http://mariasideri.gr) [mariasideri.tumblr.com](http://mariasideri.tumblr.com)

The author wishes to thank Dr. **Iman Hamam** and Dr. **Thalia Raftopoulou** for the open (non-blind) peer review, for their comments and inspirations.