

Table of Unification

By Anthony Heywood



Project Details

Name of Researcher:	Anthony Heywood
Name of Output:	Table of Unification
UCARO link/s:	https://research.uca.ac.uk/2073/
Output Type:	L – Artefact; sculpture installed in public location in Pafos as part of the Pafos 2017 European Capital of Culture programme
Year and mode of dissemination:	European Capital of Culture HQ, 2016 Ibrahim's Khan, Pafos, European Capital of Culture, 2017
Key Words:	Sculpture, exhibition, cultural dialogue, public co-creation
Funding:	European Capital of Culture Pafos, Cyprus, €20,000 United Nations, €5,000 Education department Pafos UN in-kind support: included collection of timbers along the Green Line (over 200 kilometres of site visits, transport of timbers, labour and logistics) Pafos Technical College Cyprus, €10,000 and in-kind support



PAFOS TECHNICAL COLLEGE: OPEN WORKSHOPS

Pafos HQ negotiated with the staff at the Technical College to accommodate the making of the work.

Heywood was given access to heavy duty tools and lifting equipment. The making process also gave the project a direct engagement with the island community, involving their skills and experience.

Synopsis

Table of Unification commenced in 2013 when Anthony Heywood was invited to take part in the European Capital of Culture activities planned for Pafos in 2017. The Pafos 2017 programme was based on the ancient tradition of culture developing in open places, creating a common space of communication and cooperation for everyone. Heywood proposed the creation of a table sculpture, using reclaimed timber collected from Cyprus and neighbouring Middle Eastern and European countries to symbolically bring together many nations and foster openness, tolerance, acceptance, and the integration of different cultures, ideas and beliefs.

Planning and logistics took place from 2013-16. Heywood worked closely with communities across Cyprus, and with the United Nations and British Embassy to gain access across the political divide in Cyprus, including sourcing timbers from derelict houses in the green line buffer zone. Beyond Cyprus, the European Capital of Culture team put out a request

through embassies across the region for recycled timbers, resulting in donations from countries including Lebanon, Israel, Egypt, Syria, Turkey, Lithuania, Greece, Macedonia, Croatia and Germany. In total 5000 kg of old timber was collected for the project. Manufacture of the table took place in late 2016 with the support of Cyprus Technical College.

Table of Unification was initially placed at the European Capital of Culture HQ, and then installed into the ancient and newly refurbished marketplace at Ibrahim's Khan in November 2017. This ancient marketplace has been a crossroads for travellers from many nations for centuries.

Presented here are details of the *Table of Unification's* research aims and questions, methods and process, new insights, and information (including images) on the manufacture of the table as a collaborative and community-based public sculpture. Contextual information on the table's reception is also given.

COLLECTED TIMBERS

*Timbers from Africa and
the Middle East*



Context

In 1937 the Romanian sculptor Constantin Brâncuși created the *Table of Silence* as part of a war memorial sculptural ensemble at Târgu Jiu, Romania. In 1978 Anthony Heywood visited the Târgu Jiu complex and encountered the *Table of Silence*, which forms part of a work that involves the visitor traversing the town and engaging in the concept of peace. The influence of Brancusi's work stayed with Heywood, and he developed the idea within his own sculptural practice. With collaborator Uwe Derksen, he developed the *Tabula Fortis in Pace* project in Dover in 2011. This table sculpture, made from locally reclaimed timber, was a place to bring people together and a symbol of peace. Unlike Brancusi's *Table of Silence*, *Tabula Fortis in Pace* was built to travel, creating dialogue and creative responses wherever it goes but always returning to East Kent. It was presented in Dover's market square as part of London's Cultural Olympiad in June 2012.

Table of Unification continues Heywood's work on the table form in public sculpture. It was four years in the making, and involved working with many communities in different countries in the Middle East, Europe and across the political divide in Cyprus, and the United Nations, who provided networking links to collect derelict timbers from different nations. Placed in an area of political and social relevance in order to facilitate dialogue, the table becomes a feature that fosters core values of equality, friendship and respect. As artist Kasia Ozga notes, 'Public art leads us to consider space as a resource that enables human creativity' (Ozga, 2013). *Table of Unification* pursues this aim; the table form suggests the bringing together of people for conversation and interaction, while the work

simultaneously maintains an aesthetic role as a sculptural object. It is both a public monument to the everyday and invites reflection, interaction, collectivity, contemplation and communication.

The work is also a physical manifestation of co-creation, art and labour. Heywood relied on local communities to collect timber and the material itself carries its own history. Embedded in the factories, houses, furniture, and vessels of the countries that donated it, the timber carries with it its functional and varied history, and echoes the fragmentation and division of the table's site. Once the timbers are brought together within the sculpture, as suggested by the title, *Table of Unification*, the material itself provides a way to reach the project's intended aim: to bring together a divided island around the same table.

Key works:

Brancusi, C., *Table of Silence*, Târgu Jiu, Romania 1937

Heywood, A. and Derksen, U. (2011) *Tabula Fortis in Pace*, Dover (<https://research.uca.ac.uk/2061/>)

Kwon, M. (2004) *One Place after another: Site Specific Art and locational Identity* (Cambridge, Mass: MIT Press)

Ozga, K. (2013) *Public Sculpture Today as Object and Event: Experiencing Time and Activating Space*, (École Doctorale Esthétique, Sciences et Technologies des Arts, Saint-Denis)



COLLECTED TIMBERS

The stage of the disused Markideion Theatre as it was being dismantled. The recovered timber was used in the making of the Table of Unification.

Research Aims and Questions

Research aims:

The aim of the wider European Capital of Culture 2017 project was to create an Open-Air Factory, 'linking continents – bridging cultures'.

The aim for the *Table of Unification* was to make a sculpture, based upon the idea of a table, by working closely with Cyprus's international neighbours, and local communities. The *Table of Unification* project also aimed to investigate and explore the role of public art in the community.

Research questions:

How can sculpture act as a local, democratic enabler?

To what extent can it help in building a sense of community in divided societies?

What is the role and place of the international artist in a very localised and sensitive history?

What are the limits and challenges of co-authorship in the production of the sculpture within local communities?



HALF-SIZE WORK

In preparation for the Table of Unification a half-size work was constructed in the UK in 2015, bringing together the Cypriot community and Church of Thanet



THE TABLE UNDER CONSTRUCTION

*Manufacturing the Table in the
workshop*

Research Methods and Process

Heywood was first invited to take part in the European Capital of Culture in 2013, and the planning and logistics for the project took place over the period 2013 - 16. Following the preparation of initial drawings and maquettes, an engagement meeting was held with the Pafos Cultural Committee and the public at the Boiler House community space, Pafos. This enabled the research ideas to be tested and facilitated community involvement, linking with local and regional organisations who could support the project with skilled labour, transport, vehicles, storage space, tools and equipment.

The process involved working closely with various communities across the island and forming strong links to gain access to the northern occupied territories in Cyprus with the help of the United Nations and the British Embassy. Pafos Capital of Culture HQ put out a request across the region, through the embassies, for donations of recycled timbers, a 'public call for timbers'. The goal was to collect the 5000kg of timber needed for the sculpture, which was to be over 4 m in diameter and 0.9 m tall. Several meetings took place with the UN and national embassies to negotiate import of the timber.

Discarded timber was retrieved from abandoned buildings all over Cyprus, including houses deserted since the 1970s. This was the most challenging aspect of the project: gaining access to derelict houses on the green line, which had been lying empty for nearly 40 years since the invasion of Turkish troops in 1974. Timber was also brought from across the region, from countries including Lebanon, Israel, Egypt, Syria, Turkey, Lithuania, Greece, Macedonia, Croatia and Germany. The timbers were varied in size, shape and origin, and many came inscribed with messages of goodwill. All were transferred to Pafos for assembly of the Table at the Pafos Technical College.

The assembly was realised with the support of members of the community in an 'open-workshop', where volunteers worked on collecting, collating, de-nailing, sanding and preparing the timbers. Heywood made 12 visits to Cyprus during this period, and then in late 2016, over a month, the table was assembled. It was initially placed at the European Capital of Culture HQ, and was installed into the market place at Ibrahim's Khan in late 2017, for the official opening of the newly-restored Khan. The opening was attended by the public, regional MEPs, local politicians and the Mayor of Pafos.

Research Contribution

Research insights and contribution:

The *Table of Unification* explores the practice of sculpture as installation, in social and political contexts. In Cyprus, the mode of making of the table echoed the ongoing possibilities of unification on the island.

The *Table of Unification* became a focal point in the restored Ibrahim's Khan in Pafos, continuing the long history of the Khan for socialising and trading. It has contributed to the revival of the Khan, beyond the European Cultural Capital project, turning it once more into a meeting point for dialogue and site for events.

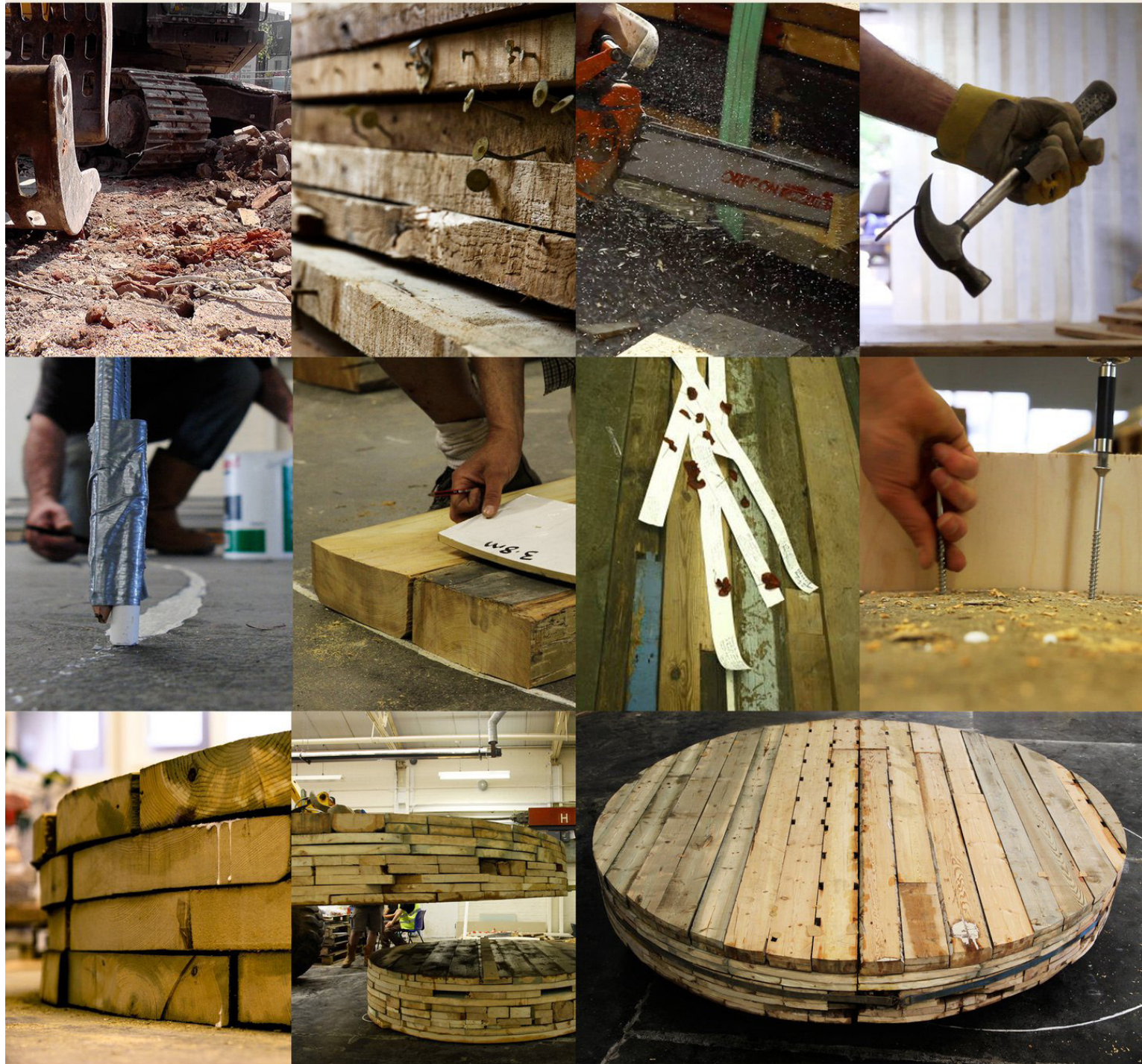
There is the potential for the local communities to discover and keep discovering the literal and symbolic messages hidden in the timber as an echo of historical references and an indicator of values of respect and diversity. The table links neighbours and offers a place for discussion and reunion, especially as its making involved the active participation of the local communities in the collating of the timber.

The impact of the project resonates with the history of Cyprus but also has links to Kent, where two other versions of *Tabula* by Heywood are located.

Research Dissemination and Recognition

Dissemination:	<p>European Cultural Capital: http://www.pafos2017.eu/en/event/the-table-of-unification/</p> <p>Facebook project community group: https://www.facebook.com/pg/tabulafortisinpace/photos/</p> <p>Radio and European TV channel ARTE: https://info.arte.tv/de/mit-kultur-zur-wiedervereinigung</p> <p>Local news: http://thepaphospost.com/index.php/2019/06/08/president-inaugurates-ibrahims-khan/</p> <p>Regional news: https://www.dailynewssegypt.com/2017/01/30/european-culture-capital-paphos-aims-for-new-beginning</p>
Follow-on-activities:	<p>The project fits within Heywood's wider research activities, since 2008, which are driven by the aim of collaborating on ideas interrogating the political, social and aesthetic aspects of art intervention, through research into audience engagement, collaborative art and public art interventions. Heywood has made work in Liverpool, Margate, Dover and Canterbury (through the <i>Tabula Fortis in Pace</i>). Collaborators and supporters have included the AHRC, Cultural Olympiad 2012, Liverpool University, Dover Arts Development, BBC and Stour Valley Arts. Heywood set up the UCA research cluster The Sculpture Question in 2012, and organised an international conference on sculpture as part of Folkestone Triennial in 2014.</p>
Influence of the research:	<p><i>Table of Unification</i> was nominated for the EU Prize for Cultural Heritage / Europa Nostra Awards in 2018</p>

PEACE TABLE



The Peace Table (Tabula – Fortis in Pace) suggests metaphor and meaning. At the same time it is a physical manifestation of co-creation, art and labour. It is set to travel across the regions of Europe and possibly further afield; to be placed in areas of political and social relevance to facilitate dialogue before returning to East Kent after each journey.

Artists Anthony Heywood and Uwe Derksen made the Peace Table with the support of the University for the Creative Arts as well as the people and organizations in Dover, using reclaimed timbers from the town's derelict buildings.

Messages from those who have contributed to the initiative have been collected and embedded in the sculpture that is almost 5 tons in weight and 3.9m in diameter.

The Peace Table was inspired by Constantin Brancusi.



INSTALLATION OF WORK

Ibrahim's Khan, Pafos, 2017



INSTALLATION OF WORK

Staff at the Technical College set up contacts with members of the construction community to move and install the work.



OPENING EVENING, IBRAHIM'S KHAN

October 17th 2017



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