

# P A R I A H S

- PERFORMING EUROPE'S HISTORICAL MEMORY





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# I N T R O D U C T I O N

## Unearthing the Forgotten: A Journey into the Margins of Memory

In an era of rapid change, where new habits and values emerge at an unprecedented pace, our collective memory—the very essence that connects us to our past, to each other, and to our shared humanity—faces the risk of fading away. In this rush toward progress, have we severed the threads that bind us to the deeper truths of our existence? Are we truly living more fully, or merely faster? As we witness a profound transformation in modern society, it becomes essential to pause and reflect on the hidden narratives that have quietly shaped our communities and the voices that have long been marginalised or silenced.

“Pariahs: Performing Europe’s Historical Memory” is a call to reconnect with those unspoken memories that lie buried within the fabric of our collective past. This interdisciplinary and creative project delves into the lives and legacies of individuals who, by virtue of their difference—be it in thought, behaviour, or identity—stood on the fringes of society, often scorned or dismissed. These “pariahs” have, in their own unintended ways, contributed to the shaping of historical memory and, by extension, the sociocultural evolution of their communities. Originating from the term used in India for ritual drummers of a lower caste (paraiyan), the concept of the “pariah” speaks to those whose existence challenges the comfort zones of society, forcing a reconsideration of what is valued and remembered.

Drawing inspiration from diverse disciplines—performing arts, music, visual arts, writing,

and dance—this project unites four cultural grassroots organisations from Armenia, Greece, Slovenia, and France. Over a two-year journey of creative exploration, artistic mobility, and community engagement, the project seeks to unearth and give voice to the memories of marginalised figures whose overlooked lives have sculpted the contours of local, national, and European identities.

Guided by a philosophy that sees memory not as a static repository of the past, but as a living, dynamic force that interacts with daily life, this project encourages local communities to engage in a dialogue about their own historical memories. As M. Prutsch notes, “historical memory is... something that moulds memory” with a quest for objective truth from an external perspective. Yet, this truth is often contested and



multi-faceted. Thus, memory becomes a shared space—a collective canvas where personal, local, and historical narratives intersect and reshape each other.

## About the project

The project began in Eleusis (Greece) – the 2023 European Capital of Culture. A long path was travelled from the setting of Filippou Koutsafitis’ evocative documentary *Mourning Rock* (Agelastos Petra, 2000), which poignantly captures the life of Panagiotis Farmakis, a marginalised figure whose uncelebrated collection of archaeological findings has, in the long run, shaped the identity of today’s Eleusis. Much like Farmakis, countless other pariahs across different regions of Europe have contributed, often invisibly, to the shaping of their cities’ historical consciousness.

From Eleusis, the project spanned Armenia’s rural landscapes, Slovenia’s cultural crossroads in Maribor, and the fortified village of Mont-Dauphin in France. In each locale artists and community members collaborated through workshops, residencies, and co-creation sessions, unearthing layers of forgotten stories to uncover the “restless conscience” of their times. Those rare voices that challenge the status quo and provoke a re-evaluation of what it means to belong, to remember, and to evolve.

By weaving together these unspoken memories through artistic expression, the Pariahs project not only revived our collective consciousness but also prompted a deeper reflection on the role of the “outsiders” in society today. Are we still capable of recognising those who, by their very existence, challenge us to think, feel, and act more deeply? Can these modern-day pariahs become catalysts for meaningful



change, much like their historical counterparts who, despite their marginalised status, helped forge the ethical and cultural vitality of their communities?

As the project unfolded, it aimed to create a new methodology that leveraged artistic practices to uncover and amplify the historical and communal memories that have long remained silent. In doing so, it fostered a new network of transnational collaboration—one that is grounded in a shared commitment to exploring the complexities of identity, memory, and belonging across diverse cultural landscapes.

Read more here: [pariahs.eu](http://pariahs.eu)

\* This e-book, which is part of the project deliverable 3.1, presents the approach we followed, a brief of the research results as well as how these were integrated and transformed into artworks in each country.

The few highlights from research Pariahs: The Literacies of Historical Memory, which was created as one of the results within the project.

### Researching historical memory

“Memory is one of the most difficult areas of social science to define and confine”. There may not be a “one-size-fits-all” method for defining or demarcating the boundaries of the concept of memory. Memory is a living concept. It interacts with the daily lives of individuals, groups, and communities, prompting them to participate in a variety of activities. These actions are relevant to their personal lives and aid in the formation of individual memory.

Understanding historical memory and collective memory involves recognising the intersection of factual historical accounts and the ways in which societies collectively interpret, remember, and transmit their past.

“Pariahs” brings together four different European communities and explores European identity or multiple identities and shared values by searching for the common thread that connects our histories, cultures, experiences and understanding.

### Research method: Intergenerational community conversations

The project’s artistic research phase began with extensive community participation, allowing for the exploration of common patterns in constructing local, national, and European identities through participatory engagement activities.

The community research sessions had the form of structured gatherings or meetings where the lead researcher Effie Samara (University of Glasgow)

and the partners interacted with members of each community to collect data, insights, and perspectives related to marginalisation.

Due to the fact that some community members were not able to participate due to age restricted mobility or other disabilities, the partners arranged one-to-one interviews, in order to enrich the content with memories from elderly community members.

### The benefits of intergenerational community conversations

The primary aim of this task was to engage community members in the research process, ensuring their active participation and contribution to the generation of knowledge and the project.

The benefits of these sessions included the exploration, unearthing, and recording of collective and historical memories. The information gathered provided a rich source material for artistic teams to incorporate into their artworks.

Furthermore, informal discussions facilitated communication and feedback between the lead researcher, representatives of the host partner, and participants, enhancing the overall project engagement.

This approach assisted “Pariahs” artists and researchers to access the best possible insight into their core practices and optimal understanding of the communities and their contexts.

### The outcome

The outcome of “Pariahs” is the profound historical and present material connections between people, across the breadth and width of Europe made by those on the margins of history. The historical memory joining Eleusis, Yerevan, Mont-Dauphin, and Maribor, four cities of disparate socio-political realities, is found in the connective tissue of sharing and caring for land and resources, ecology, transgenerational literacies, and the loss of shared objectives.

There is a common acknowledgement that the unheard and unseen histories of Europe continue to be told and preserved by “pariahs”: groups, communities, and individuals operating on the margins of history and in non-institutional settings. It is those who have woven the unbreakable webs of knowledge and preservation of memory paving the way for future connections and inter-dependencies.

The community connections discovered in “Pariahs” are founded on solidarity and a silent social contract expressed in new materialisms: texture, weavings, yarn, the body, the soil, and their engravings in rock. This was mapped against the pathologies of centrally managed, digitally controlled histories. Across the four cities of “Pariahs” we have observed distrust and wariness at the mechanics of deterministic histories promised by unbridled market-led politics. Therein, we also find a secret message of marginal values and natural laws connecting humans and societies, which appear to supersede frontiers and regulatory frameworks.

This consortium has been able to create formal and functional models for conceptualising the field of cultural performance and the growing field of historical memory, as past, but equally as future, and as imagining.

# PROJECT ACTIVITIES



## Research session Yerevan

Two community sessions, with 28 participants, were organised by Today Art Initiative (TAI), led by Lilit Stepanyan on 11 August and 4 October 2023, in Ayntap village and in Yerevan. In addition, 15 individual interviews were conducted, from April to July 2023, with those who have experienced marginalisation, the repatriated generations of Cilician Armenia and former employees of the Ayntap lace factory.

Armenia is, by its very history, a pariah on the margins of Europe and Asia. In Armenia, the concept of “pariahs” extends to the entire nation, which has been torn by uninterrupted genocide, conflict, persecution, and continued war. It has suffered a tremendous loss of history, culture, and identity, with numerous monuments desecrated.

These marginalised communities have contributed to the local intangible cultural heritage and helped preserve and reimagine the culture despite genocide and war, thus creating a space of solidarity, personal development, and cultural preservation.





## Research session in Mont-Dauphin

Two community sessions were organised, with 20 participants, in Embrun and Mont-Dauphin, from September 2023 to February 2024. It was suggested that the participants dance their local memory and then express their feelings about it (recorded interviews, collective writings, collective drawings). They were facilitated by Ascen-Danse choreographer Isabelle Bazin Mazuel, and project leader Anne Bouchon. Three interviews were also conducted online with representative members of the community by the researcher Effie Samara.

Mont-Dauphin is a fortified town built in the 17th century close to the Italian border to block an invasion from Savoy into Dauphiné and Provence. Shortly after it was built, the borders

were moved further away and Mont-Dauphin was never used for its primary purpose.

At Mont-Dauphin, the community members see themselves as a community resisting collectively, away from the social and geopolitical concerns of metropolitan France. Mont-Dauphin is considered a site of marginality with an urge to develop an individualised way of functioning, with autonomy. In contrast with the other project locations, the term “pariah” is interpreted as a form of liberation from the constraints set by the metropolis.



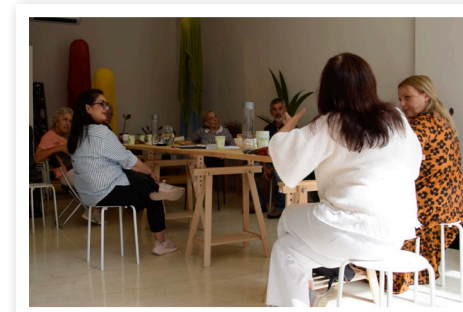
## Research session in Eleusis

Two intergenerational community sessions were organised in Eleusis with 30 local residents, led by Maria Kastani (CHORUS team member) and Effie Samara on 30 September 2023 and 1 October 2023. Wherever a research session attendance was not possible (or advisable due to participants’ special needs) interviews were conducted at the participants’ own home. In total 33 interviews were conducted.

The testimonies and collective memories of the citizens of Eleusis brought to light the pariah of their community, the figure of Panayotis Farmakis who lived between the 1930s and early 1990s and contributed immensely to the local community by preserving and discovering pieces of ancient artefacts and monuments and “rescuing” them from the rapid industrialisation of modern Eleusis. Their testimonies described

a man infatuated with Eleusis’ ancient past, who became its self-appointed guardian. His image as a hooded, barefoot, heavily dressed figure, avoiding human closeness, wary of people’s intentions, and forever transporting small marble treasures in a small cart is forever embedded in the memories of community members.

Through the narration of their personal accounts, community members who lived through the post-WWII industrialisation of Eleusis revealed a common thread of experiences relating to silent marginalization and collective trauma, that eventually resulted in community solidarity as numerous self-activity and self-managed spaces of personal development and production initiatives were established.





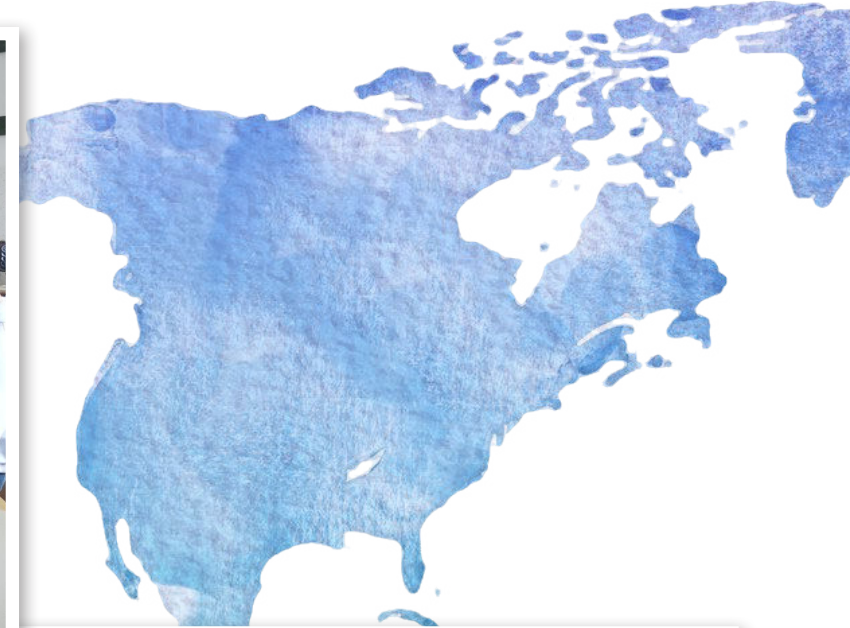
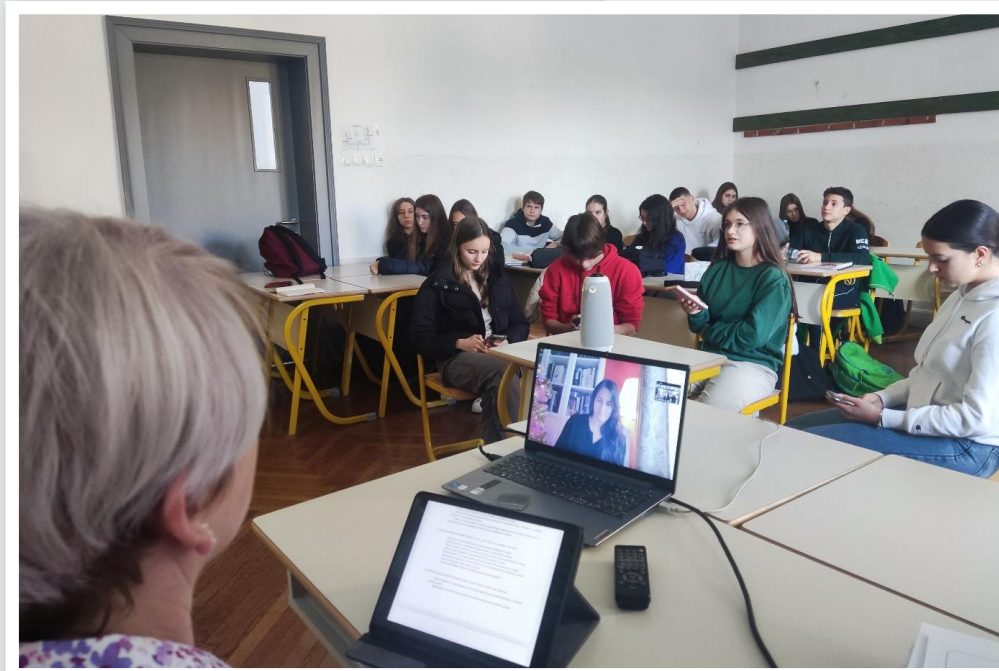
## Research session in Maribor

The research sessions in Maribor were organised with the students of the Maribor First Gymnasium. Preparatory phases took place where students were required to hold conversations with older generations and prepare summaries and notes. Then, two sessions were held on 23 November 2023 with 55 students. The students used the school's digital conference tool, a 360-degree camera, and a microphone to have a conversation with researcher Effie Samara about their conclusions. The sessions were led by high school teacher Brigita Praprotnik and the representative of the Jasa organisation Mateja Jamnik, who were present in the classrooms and coordinating the conversation when necessary.

Maribor is the second-largest Slovenian city and the cultural, economic and university centre in the north-west. As a former industrial city, Maribor has in recent decades been striving to form its cultural identity in the post-industrial era.

According to the Maribor high school students, who also discussed the subject with older members of their families, the idea of being a pariah manifests in everyday actions, in public places, schools, and homes. They do not take on a dramatic or theatrical role, nor do they rely on singular heroic deeds.

In the Slovenian character, there is no strong connection to specific personalities—revered or marginal. Slovenes remember the bad historical experiences of a small nation on the southern border of the former Austria-Hungary and the northern edge of the Balkans.



Slovenes place the idea of socialism against a cruel backdrop of hard “capitalist menace” as a thematic and intellectual margin. This “menace” in its reality and practices threatens to flatten traits, languages, and personalities into one data-controlled unified model. Slovenian historical heroes who worked on the margins are philosophers, poets, and writers who were able to articulate thinking beyond the accepted boundaries and challenge the dominant opinion.



# PROJECT ACTIVITIES

## ARTIST RESIDENCIES AND MOBILITY

### Artist residency in Yerevan

The “Pariahs” mobility programme began in Armenia, where the artistic teams representing each of the partner cities gathered in Yerevan with the goal to meet, co-create, exchange skills and practices, discuss the research that took place, and integrate new learnings, skills, and materials in their performances, while connecting with the local Armenian artists, communities, and cultures.

The residency was held from 22–29 of October 2023, in Yerevan and Ayntap village, Armenia.

It gathered artists from four countries: Mateja Jamnik and Fergus Conlon from Slovenia (publisher, Jasa); Isabelle Bazin-Mazuel and Lisie Philip from France (dancers and choreographers, Ascen-Danse); Lilit Stepanyan and Anush Ghukasyan (visual artists, TAI), Ashot Manucharyan and Gurgen Dalyan (Hatik Band – musicians and music composer, TAI) and Davit Stepanyan (music producer, TAI) from Armenia; Katerina Papageorgiou (performing artist, CHORUS) from Greece.

Through the artistic residency, not only were friendships forged between the artists involved in the project, but the common concept of the project was also understood and the foundation of art creations laid.

The residency was packed with various educational and social activities. Five workshops were implemented: lace-making, theatre, needlework, contemporary dance, and a literary workshop. Several trips to Ayntap Village, walking tours in Yerevan and visits to museums and galleries took place, and the artists met and collaborated with locals, learning about the history of the city and Armenia in general.







## Artist residency in Mont-Dauphin

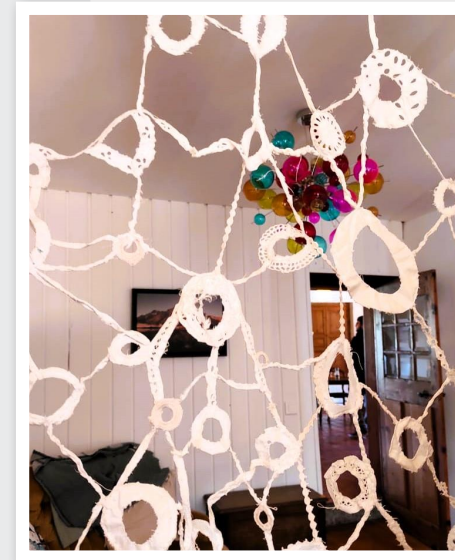
Two Armenian artists, Lilit Stepanyan (visual artist) and Armen Zargoryan (Kamancha music player), attended a residency from 23–25 February 2024 in Mont-Dauphin and Embrun, France.

First, Ascen-Dance organised studio visits, meetings, and networking events with local artists (including lace and sewing artists) and organisations in Mont-Dauphin for the Armenian artists.

Then, the residency allowed the continuation of the co-creation process between the French dancers, choreographers, and the Armenian

musician, which was initiated during the residency in Armenia and the first dance workshop. Armen played music live while the dancers were rehearsing their performance piece moves, and finalised recordings of music and words.

Lilit Stepanyan hosted a needlework co-creation workshop with the local community by inviting community members to participate in a creative process involving writing and knitting. Lilit also worked with a French fashion designer and created sketches with Armenian lace/needlework ornaments for the costumes of the French dancers for their showcase event.





## Artist residency in Eleusis

The residency was held from 5–9 April, 2024 in Eleusis in Greece.

The “Pariahs” project mobility programme invited two literary artists, Mateja Jamnik and Fergus Conlon, representing the Slovenian team, to Eleusis in Greece.

The goal of the residency was for the Slovenian team to get in direct touch with the local culture, get a hands-on experience of the Eleusinian “pariahs”, and participate in a co-creation workshop with the local community.

Mateja and Fergus visited cultural landmarks in Eleusis: archaeological sites, abandoned warehouses of the Titan factory, the Old Oil Mill factory, the area of Vlycha which is famously known as a “ship graveyard” due to the numerous shipwrecks that pollute the bay, and followed the steps of Farmakis in Eleusis, his hometown of Dervenochoria, and also at Athens archaeological

sites and museums. They met with people that knew him personally, including his nephew Dinos Roussis and an archaeologist Argyro Orfanoudaki-Bora who regularly interacted with him and who wrote a book about the life of Titan factory workers, and a family whose bakery provided food and shelter to Farmakis. Gathering this material and insights from the local community was crucial for their upcoming illustrated book: “What Would the World be Like Without Mavericks?”

During this visit, the Greek team organised a co-creation movement, voice, and improvisation workshop with the local community, which was led by the Greek theatre performers Maria Kastani and Katerina Papageorgiou. The Slovenian artists also met the creative team of the performance that the Greek team will present within the framework of “Pariahs”.



# PROJECT ACTIVITIES

## COMMUNITY CO-CREATION WORKSHOPS

### Workshops with the local community in Yerevan and Ayntap

During the residency in Armenia, a series of co-creation workshops were organised, where artists from Armenia and partner countries engaged with the local Armenian community by sharing their artistic practices in a participatory manner. These workshops aimed to foster cultural exchange and deepen the collective exploration of historical memory and community identity through various art forms. The workshops included:

#### 1. Lace-Making Workshop

Held on 22 October 2023, in Ayntap village, this workshop was led by Vania Msrieh. It focused on traditional lace-making techniques, encouraging participants to weave personal and communal stories into their creations, blending heritage with contemporary expressions.

<https://www.youtube.com/watch?v=w7THC-Go4Ab0>

#### 2. Theatre Workshop

Led by Katerina Papageorgiou, this workshop took place in Ayntap village on 24 October 2023. Participants explored theatrical techniques and storytelling, drawing from both local narratives and the broader theme of marginalisation.

<https://www.youtube.com/watch?v=X1Uhrb-qUvI&t=246s>

#### 3. Ayntap Needlework Workshop

On 25 October 2023, Houri Ipekjian conducted a workshop on Ayntap needlework in Ayntap village. This workshop was unique in that it introduced participants to the technique of Ayntapian needlework, reviving an important aspect of the forgotten cultural heritage of Cilician Ayntap. This important knowledge of the forgotten cultural heritage of Cilician Ayntap was transformed to the inhabitants of the village of the same name. It created the first steps in building a cultural bridge between the traditional needlework of Cilician Ayntap and the community of the new village.

[https://www.youtube.com/watch?v=v\\_Pb-N80Aucc](https://www.youtube.com/watch?v=v_Pb-N80Aucc)

#### 4. Contemporary Dance Workshop

Held on 25 October 2023, in Ayntap village, this workshop was led by Isabelle Bazin-Mazuel and Lisie Philip. It focused on contemporary dance as a form of expression, encouraging participants to explore movement and improvisation as tools for storytelling and emotional expression.

<https://www.youtube.com/watch?v=qYx-5q74bxdM>

#### 5. Literary Workshop

Led by Mateja Jamnik and Fergus Conlon, this workshop took place in Yerevan on 27 October 2023. It brought together local writers and community members to explore literature and storytelling, focusing on themes of memory, identity, and marginalisation.

<https://www.youtube.com/shorts/vEVP6D1ZeJE>





## Workshops with the local community in Mont-Dauphin

Ascen-danse organised a series of dance co-creation workshops with the local community, exploring the theme of marginalisation and the concept of being a “pariah.” You can view more details here:

<https://youtube.com/watch?v=AqiLs89uVQU&feature=shared>

### 1. Dance Improvisation Workshop in Embrun

A dance improvisation workshop was conducted in Embrun on 18 and 19 November 2023. The sessions were facilitated by Isabelle Bazin Mazuel, Lisie Philip, and Anne Bouchon, and continued to explore the theme of marginalisation. “The Secret Thread That Connects Us” (connecting words, values, and ideas of the partner nations, highlighted in a literary workshop during a residency in Armenia) was on the minds of the participants. The choreographers proposed tools and themes to aid improvisation, drawing inspiration from local memories collected in the partner countries. The dance improvisations were based on words spoken during the community research sessions.

### 2. Dance, Music, and Lace-Making Workshops in Embrun and Mont-Dauphin

From 23–25 February 2024, a separate set of workshops were held in Embrun and Mont-Dauphin, led by Isabelle Bazin-Mazuel, Lisie Philip, Lilit Stepanyan, and Armen Zargoryan (Kamancha). These sessions combined dance and music, focusing on community-based co-creation. The co-creation centred around local memories and both collective and individual marginalisation, continuing the work from a previous improvisation workshop on dance composition, accompanied by live and recorded Armenian music.



### 3. “The leading thread” co-creation workshop in Embrun

On 24 February, Lilit Stepanyan hosted a needlework co-creation workshop with the local community, inviting members to participate in a creative process involving writing and knitting. During the workshop, participants expressed their memories and feelings about Mont-Dauphin and its surroundings, contributing their personal stories on textiles. This collaborative effort aimed

to document individual experiences and build a shared memory of Mont-Dauphin, emphasising the significance of personal narratives in shaping the identity and history of the place.

View more here: <https://www.youtube.com/watch?v=Lz6UtarqDRo>





## Workshops with the local community in Eleusis

On 7 April 2024, two performative workshops, led by Maria Kastani and Katerina Papageorgiou (performers from the Greek artistic team), took place in Eleusis. These workshops focused on movement, voice, and improvisation and were designed for the local community. Participants were divided into teams and worked with specific texts that they were tasked with embodying. Each team then developed a short performance

piece. At the end of the activity, all participants came together to create a collective “sculpture,” forming a particular pose and positioning themselves in specific ways. The Slovenian team also attended the workshops, noting down words and phrases shared by the community about the concept of being a “pariah.”

View more here: <https://youtu.be/KXmY1c3nthI>



# PROJECT ACTIVITIES

## SHOWCASE EVENTS



### Showcase event in Yerevan

From 12–16 November, an exhibition of visual arts was presented at the Yeghishe Charents House-Museum in Yerevan.

The exhibition showed the historical memory of the pariahs and their descendants who emigrated from Cilicia in 1915 (Aintab, Marash, Urfa, etc.) and survived the hardship of displacement. They initially settled in places like Aleppo and preserved, expanded, and revitalised their craft of Cilician embroidery and lace, passing it on to the next generation upon their return to Armenia.

The works presented in the exhibition are a study and validation of research materials and community memories. At times, they are gentle, at other times fragile, and at others static and bold. Shown alongside archival materials, they serve as a stimulus for the ripples of endurance. Through innovative transformations and solutions, the bleak experiences of exile shed light on the past, helping find the thread that will connect the surviving green shoots.

The exhibition presented new contemporary artworks by Alexey Manukyan, Armina Atoyan, Anush Ghukasyan, Anton Khlavov, Gohar Sargsyan, Inna Kulupaeva, Lilit Stepanyan, and

Lizzy Vartanian, created in various techniques. It also included material from the personal archives of Cilician Armenians as well artworks created by community members: Vania Msrieh Karadjian, Sossy Nalchajian, Azniv Bertikian Krikorian, Arpine Badmajian, Zephur Basmajian, Mayda Chavoushian, Silva Kazezian Adourian, Kohar Markeian, Houri Iyjian, Salpi Iyjian, Ayda Santourian, Maral Shoehmalian Berberian, Zovag Kantarjian Ohanian, Mari Roz Kojoghlianian, and others.

Some material was also created at the workshops that took place in the village of Ayntap in 2023 with the participants of Aintab School no. 1 and Marina Galstyan studios.

Vardan Harutyunyan and Anahit Isunts performed at the opening (12 November at 4pm).

The curator of the exhibition was Lilit Stepanyan. <https://www.facebook.com/watch/?v=1546203129588553>



### Showcase event in Mont-Dauphin

On 2 August 2024, the opening performance of the Vertical'été 2024 festival featured a French dance team that delved into the buried narratives of collective memories, bringing them to light through contemporary dance. This creation celebrated extraordinary stories and the people who shaped them, while exploring the broader implications of collective memory for our communities and ecosystems. The performance was accompanied by a musical composition by David Bonnefoux, which incorporated traditional Armenian instruments. Lace was woven into the costumes, serving as a tribute to Armenian lacemakers.

Choreographers: Isabelle Bazin Mazuel and Lisie Philip  
Music composition: David Bonnefoux, Ashot Amanucharyan  
Kamancha: Armen Zargaryan  
Music production (Armenia): Davit Stepanyan  
Costumes: H el ene Marechalle  
<https://www.youtube.com/watch?v=Y742cW9zQqM&t=16s>





## Showcase event in Eleusis

On 19 and 20 October, a theatre performance took place at the Old Oil Mill factory in Eleusis, drawing inspiration from personal memories of community members who lived through the post-WWII industrialisation, who unearthed and explored the life of Panagiotis Farmakis, who was preserving ancient artefacts amid the rapid industrialisation of the city and became ingrained in the local consciousness. The performance revealed a common thread of silent

marginalisation and collective trauma, which ultimately led to community solidarity and the establishment of numerous self-managed spaces for personal development and production initiatives. The audience was drawn into the story of Farmakis as a self-appointed guardian of Eleusis' ancient past, wary of human intentions but resolute in his love for the city's history.

<https://www.youtube.com/watch?v=2PFpIQkUunw>



## Showcase event in Maribor

**The literary event** *What Would the World be Like Without Mavericks?* was held on Ljubičane, on 15 June 2024 and gathered 30 participants (local community, members and friends of Jasa, artists ...).

The showcase event brought together diverse people (local community, members of Jasa, friends, artists...) in a special place – on a small hill above Poljčane with a wonderful view, where Jasa's vineyard-cottage is being renovated as an art residency space. The event showed that all good-hearted people belong to one family! It brought a sense of community and belonging, which is important in today's digitised society. At the event the project was presented, the importance of Pariahs and Historical Memory was discussed, and the text of the emerging picture book *What Would the World be Like Without Mavericks?* was read.

The meaningful event showed that the topic of pariahs is an essential topic that brings even diverse groups of people to shared understanding. It also showed that art has the power of unitisation and reinforced the knowledge that all the people are the brothers of the same mother Earth. Or as mama cat (a character in the new book) teaches her child: "May all good-hearted cats be your family"...

<https://pariahs.eu/production/maribor-slovenia/>



# A CONCLUDING WORD

## What Would the World be Like Without Pariahs?

History shows us that pariahs have always existed. They have brought new ideas, fresh perspectives, and enriched the common reality. Their path has never been easy; they have walked alone, challenging what was generally accepted and comfortable. By awakening the restless conscience of the majority, they have often burned out in pursuit of higher ideals.

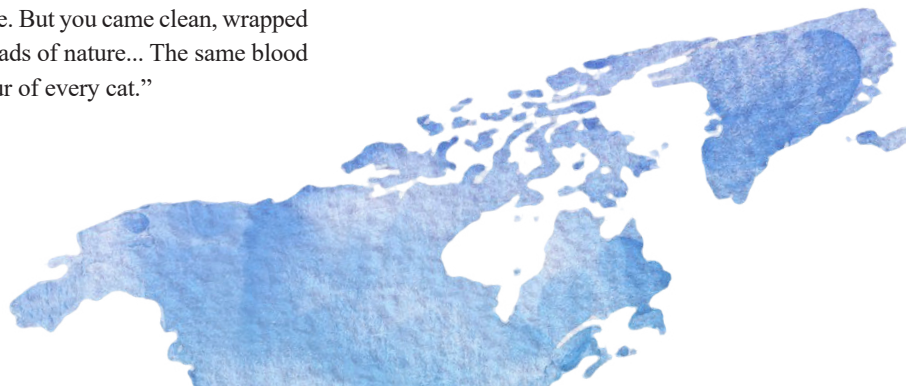
Every person senses, at least subconsciously, that they are here to do as much good as possible—to coexist humanely with others, with nature, and with everything around them. Yet, in our time, with a new understanding of life's meaning, this inherent purpose is fading.

The “Pariahs” project made it clear that those unique individuals and communities who organise themselves around respect for human originality and the idea of justice can serve as an inspiration and guide for creating a different, better world. This realisation is fading, and the project partners aimed to draw the attention of the European public to this truth.

As the mother advised Cat the cat (the hero of the picture book developed within the project): “Remember this, my child: You must leave the world as you came. But you came clean, wrapped in the golden threads of nature... The same blood flows under the fur of every cat.”

The “Pariahs” research reached a similar conclusion: it was made possible by building conceptual, interpersonal, and methodological bridges between diverse spaces of meaningful difference. The European pluriverse demonstrates a challenge to any dominant universal version of humanity. Europe increasingly sees itself as a collective force on the margins of action. It requires work and attention to push these margins in new and meaningful directions to make a real difference.

“Pariahs” expanded upon the latest methodologies in embodied research, cross-border and intersectional practices, and innovative performance research. By carefully articulating ideas that only abstractly connect to the physical world—stories of an afterlife, communism, and rapacious capitalism—Europe is being redefined and reimagined through signs, symbols, devices, and metaphysics that shape our collective narrative. These narratives determine which stories are told, who hears them, how they are interpreted, and, crucially, which stories remain buried. The knowledge we pass on to future generations will shape our understanding of these signs and help us make sense of the world around us.





# PROJECT PARTNERS

## CHORUS, Eleusis, Greece

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CHORUS is a non-profit organisation founded to build a bridge between the arts, education, and society. It was established in 2016 in Eleusis by active and engaged citizens active in the cultural, creative, and educational sectors. Our mission is to promote humanitarian principles and values, to trigger public debate and mobilise the public on key social issues, to support the proactiveness of the civil society, through contemporary artistic creation, education, and cultural participation.



Our vision is to develop a creative industry that embraces diversity and pluralism. We focus our activity in three key areas: Inclusive Education, Accessibility Services and Production. Our overall aim is to create opportunities for anyone who is interested to engage with and participate in cultural, creative, and artistic processes without barriers. We perceive the social, physical, linguistic, and other characteristics of each one of us as a font of knowledge and incentive to explore human diversity.



## Društvo Jasa – Jasa Association, Maribor, Slovenia

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The NGO Jasa was founded in 1996 by supporters of humanistic orientation (philosophy professors, writers, journalists, etc.). The aim was to actively “co-shape” a society, to intervene in areas relevant for a quality society: human rights, ecology, animal protection, ethics, European education, etc. (In short: Sustainable Education and Active Citizenship).

Jasa is a member of various European networks of non-governmental organisations and cooperates in various European projects.

Jasa educates and raises awareness among the public, with an informal way of teaching.

For that purpose, a special educational book edition “Let’s Make a Gentler World!” was published.



In the past 28 years, Jasa has prepared and published 30 particularly educational books with a total circulation of 97,000 copies, most of which were donated through various educational projects, to children and different libraries, with the support of donors and sponsors.

The book’s message is reinforced by educational activities: workshops, discussions, exhibitions, entertainment and educational events, dramatisations, and so on, and by the preparation of didactic material for educators and teachers as well as workshops for school teaching of collectives or managers, companies, local communities, etc.





## Today Art Initiative (TAI), Yerevan, Armenia

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Today Art Initiative (TAI) was founded in 2014. The aim of the organisation is to develop contemporary art activities and create a platform for experimental and innovative art practices and exchanges. TAI provides opportunities to reflect on society's issues and investigate today's life problems locally and internationally. Exchanges and residencies aim to foster dialogue between art practitioners on a larger contextual level, such as identity, community, and nationality. Their goals and objectives include the development of the contemporary art scene in Armenia and emphasising cultural activity in rural areas, developing artistic residency programmes

with international artists and bringing the new innovative media in the form of collaborative art practices.

Since 2014 it has been running artists in residency programmes in Yerevan and since 2019 in rural areas of Armenia. It is making an exchange of artists for giving opportunities to local artists to travel to other EU countries and to foreign artists to experience Armenia. In 2019, TAI started a new artists in residency project called Eco Art AiR for developing eco art projects and saving the environment.



## ASCEN-DANSE, Mont-Dauphin, France

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The association ASCEN-DANSE, based in Mont-Dauphin, France, includes:

- a dance school established in 1996 which offers contemporary dance classes in the northern part of the department with two teachers
- a professional dance company: compagnie Isabelle Mazuel
- the organisation of a dance festival in a UNESCO heritage setting since 2006: Vertical'été

For several years, Ascen-Danse has been creating with amateur dancers from its school or the inhabitants of Mont-Dauphin; Creations with contemporary choreographers were created (revival of "3 generations" by Gallotta, Sylvie Guillermin, Tango contemporary dance Mattias Tripodi...). Creative workshops have led to in situ shows (Collégiate church in Briançon, Salettes Fort in Briançon, Embrun Cathedral). A mapping was created on the Porte de Briançon, "Ceux d'ici", with and about the inhabitants of the fortified village.





# C O L O P H O N

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(Creative EU: CREA-CULT-2022-COOP-101100380)

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