PARIAHS

D2.1 Research Outcomes
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DELIVERABLE

D2.1 Research Outcomes
WP2

PROJECT ACRONYM	GRANT AGREEMENT #	PROJECT TITLE
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DISSEMINATION LEVEL

✔   P   Public

Statement of Originality

This deliverable contains original unpublished work except where clearly indicated
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SUMMARY

D2.1: Research Outcomes (M11). Lead beneficiary: Ascen-danse, all partners contribute.

This deliverable, corresponding to Pariahs' Deliverable 2.1, presents the research outcomes that derived from the community research sessions organised by each partner in Eleusis (Greece), Mont-Dauphin (France), Maribor (Slovenia) and Yerevan - Ayntap (Armenia). These sessions were conducted with the lead researcher facilitating conversations, gathering unspoken stories, and exploring collective memories related to the experience of marginalisation within the communities themselves.

In the preparatory phase, Task 2.1 "Preparation of community research sessions" involved organising and preparing for the artistic research sessions with the community. Each city actively engaged its local community in the research process, encouraging participants to share their views and memories related to marginalisation. The objective was to gather valuable material that would later be compiled into a dramatised text for artistic teams to use in their productions.

The community research sessions, as part of Tasks 2.2 "Implementation of community research sessions", and T2.3 "Informal discussions", were implemented by each partner. The lead researcher was present, leading discussions attended by 10-15 participants in each session. Feedback questionnaires were filled out by community participants, serving as an evaluative tool. Additionally, each partner submitted an implementation report also included in this deliverable.

INTRODUCTION

In her work "Methodologies of Embodiment: Inscribing Bodies in Qualitative Research," published in 2015, Kathleen Gallagher challenges the prevailing approach in most qualitative research that treats bodies (subjects/participants) and knowledge (representation) as separate entities. She argues that this perspective often results in the separation of embodied experiences from the process of knowledge creation.

However, Gallagher asserts that meticulous methodologists recognize that embodied experiences form the foundational basis for uncovering knowledge. Despite the resistance of our bodies to their reduction as mere study objects, they are dynamic, living entities that infuse life into and actively contribute to social, historical, and political discourses.

The terms ''collective memory'' and "historical memory" are widely used; a shared definition of what it means is highly important to ensure common understanding and cohesion within the project.

Historical Memory: Refers to the way individuals or societies remember and interpret specific historical events. It involves the recollection and understanding of past occurrences, often influenced by personal experiences, cultural narratives, and historical accounts. Primarily focuses on how individuals or communities remember and make sense of particular historical events, whether significant or less prominent.

Collective Memory: Encompasses the shared memories, values, and interpretations of a group or society. It goes beyond individual recollections and involves a collective understanding of the past that is transmitted and sustained within a community. Has a broader scope and includes the overall memory framework within a society. It involves the shared narratives, symbols, and traditions that contribute to a collective identity.
Generally, an agreed-upon feature is that collective memory is a form of memory that transcends individuals and is shared by a group (Wertsch & Roediger, 2008)

"Historical memory is widely considered to be a specific form of collective memory [...] and as such to be distinguished from individual practices of remembering the past", M. Prutsch writes in a paper published by the EU Parliament on Structural and Cohesion Policies in Culture and Education. [...] Historical memory, on the other hand, is defined as "something that moulds memory" and attempts to achieve a single objective historical truth with a distinct external perspective."

"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.

"Community life and group membership shape and contribute to the formation of collective memory, which shapes collective identity and a sense of belonging." (Apaydin, 2020)

Recent years have witnessed a robust challenge to Halbwachs' distinction, particularly in Peter Burke's influential essay, "History as Social Memory." Aligning with Burke's stance, Aleida and Jan Assmann argue that collective memory extends beyond living memory and the historical past, encompassing an entire cultural heritage collectively retained to define group identities.

Contrary to the notion of individual autonomy in memory assembly, as proposed by Halbwachs, he asserted that memory is a social construct. According to him, people acquire, recall, recognize, and localise their memories within society. Halbwachs argued that groups actively shape memories of the past, determining what is deemed memorable and how those memories are recalled. The resulting shared recollections are what he termed 'collective memory.'

Within the framework of Pariahs, this Deliverable presents the outcomes of the active engagement of each city's local community in the research process and discussions that were held, along with the conclusions on the views and memories the participants shared, related to the experience of marginalisation.

The outcomes are composed below into a dramatised, which has been shared with the artistic teams, to be used as source material for their productions. The research analysis, results, methodology and good practices will be shared in due course with the deliverables 2.2 and 3.1.

OBJECTIVES & ACTIVITIES

Understanding historical memory and collective memory involves recognizing 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.

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 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 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 artist/researcher, representatives of the host partner, and participants, enhancing the overall project engagement.

During the sessions, the partners presented the project, introduced the Creative Europe programme, its objectives and also presented the partners, the project objectives and the upcoming activities.

RESEARCH OUTCOMES

"The Silent Understanding"

This section sets out the research outcomes of Pariahs' community research sessions that were implemented in each country, in the form of analysed material to be used by the artists' teams.

Following two research sessions hosted in each of the participating cities -Eleusis, Mont-Dauphin, Maribor, Yerevan & rural areas- through June 2023 until November 2023, the project now bears out profound connections between people in communities and communalities.
These communities express distrust and wariness at the mechanics of deterministic histories promised by unbridled market-led politics. Against the pathologies of centrally managed, digitally controlled histories, the connections discovered in Pariahs are founded on solidarity and a silent social contract expressed through texture, texts, weavings, yarn, the body, the soil and their

engravings in marbles and rocks. 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.

There is a broad acknowledgement of this principle across the four participant countries of Pariahs and a shared concern in the **loss of socialism qua sharing: the notion of prioritising shared land, resources, human connections and non-institutional historical cohesion**.
The intervention made by Pariahs has so far been to identify these connecting threads across the breadth of Europe and to synthesise the thematic and the aesthetics of how marginal histories are forming centres and off-centres in prohibitively difficult times.

TEXTURES

Lace

Armenian lace is characterised by delicateness and marble-like embroidery. The symbols present in Armenian lace, in particular the textures of war, loss and resistance encapsulated by the motifs and stitches, are woven in the lace. Four different styles of lace represent the symbolisms, wealth and allegories which have marked the history of Europe across its Eastern parameter.

"Lace saved me" as uttered by Armenian women lace-makers during the research in Yerevan. This echoes the research in interviews where lace was referred to as a "weapon" and a "secret amongst women". The idea of being protected *inside of* and *by* the lace in the transmission of secret messages of national, cultural and historical interconnection by the women lacemakers reflects the power of the *Yarn-as-Connecting Fibre of History* (fil d'histoire).
The softness and discretion of the yarn ties in with the hardness of one of earth's most precious mineral rocks and both are heavily present in *Pariahs.*

Marble

Marble is present in the geophysics, the history and the present reality of three out of the four participants of *Pariahs.*
The soil of **Yerevan**, **Mont-Dauphin** and **Eleusis** is oversupplied with marble's metamorphic rock.. Despite completely different political realities, we observe similar conditions that have been, historically, and continue to be present for this metamorphism to occur: The calcite in the limestone recrystallising to form a rock that is a mass of interlocking the calcite crystals.
Notably, Mont-Dauphin is known for its pink marble, locally known as "marbre griotte", or "marbre de Guillestre". Visually striking, this pink marble is visible on the squares of Guillestre, in the old quarry of Saint Crépin, and employed in the construction of the buildings of the fortress using the particular quality of marble.
Marble is Eleusis's doing and undoing. For thousands of years Eleusis's metamorphic rock has supplied the material to record history through sculpture and architecture and a transubstantiation of the Hellenic psyche in modern utterances, from matter into form. Through the early twentieth century and through to the present times, Eleusinian marble supplies the highest quality construction material which is the sign of modern Greek architecture, often to the cost of local community, well-being and resulting in human exploitation.

Marble's impact through *Pariahs* is of the utmost significance in aesthetic production as well as in carving and inscribing historical memory.

Circle

Encircling is the fourth element of my artistic observations. All four participant cities are encircled by mountains with Mont-Dauphin the most pronounced of all four. Mont-Dauphin is situated on a rocky platform between Agnel, Montgenèvre and the Vars. There is a sense of centre surrounded by equidistant points from all its diametrical segments and a sense of gravity and pull towards and away from the centre. Attention is drawn to the significance of tangential intersection where the tangent serves, intuitively, as the straight line that "just touches" the curve at any given point.

Conversely, the sense of danger in the cases of Mont-Dauphin (fortress to all points) and Yerevan (attacked by all points). Eleusis presents the particularity of being between the Attican mountains and the Thriassian Plain, at the northernmost end of the Saronic Gulf where the components of entrapment and the possibility of escape provide rich aesthetic overtones. The Maribor mountains are more than a scenic backdrop; they are a source of solace and inspiration. With an undying embrace, they encircle Maribor, standing as silent guardians, veiled in a timeless aura. From their peaks, one can witness the city below, a mosaic of red rooftops and historic tales woven into the urban fabric.

ELEUSIS, GREECE

«Τα τσιμεντάκια» *The children of the cement factory*

The word "Eleusis" (Elefsina) means arrival, and in one sense it is connected with the word ἐλεύθερος (which means to be free).
Seneca [4 BC - AD 65, Roman statesman, orator, dramatist, and Stoic philosopher] in one sentence sums up the dynamics of the city "Eleusis always keeps something hidden, for those who will visit it again".

The emblematic Greek architect Dimitris Pikionis called it a "place of soul" and the film director Filippos Koutsaftis - who worked in Eleusis for 12 years to shoot the documentary "The Mourning Rock" - said, "Eleusis is a small place. It carries a burden that is difficult to define. To discover it, one needs an experience in situ".

Eleusis is a town of mystery, magic and tragedy. Located 22 km west of Athens, the city was the site of the cult of Demeter and the sanctuary in which the Eleusinian Mysteries were celebrated from the Bronze Age to the Roman Imperial period. Modern Eleusis is a major industrial town.
Internal migratory movements redrew the Eleusinian cartography. Many Greek families of Asia Minor settled in Eleusis after the 1922 sacking of Smyrna and created the settlement of Upper Eleusis. During the Axis Occupation of Greece (1941–1945), resistance movements were established and soon after the conclusion of WWII, the city attracted workers from all parts of Greece to satisfy the demand for a rapidly growing construction industry.

Industrial activity, however, developed anarchically on the antiquities and next to the residential area. Environmental pollution, archaeological discoveries and industrial formation shaped the image of contemporary Eleusis.
The historical landscape of Eleusis is dominated, to the West by the sea of Scaramangas and the oil refineries and, towards the plains, by the factory of TITAN and other industrial units.

Research
CHORUS, on Saturday and Sunday 23 and 24 September 2023, invited citizens of Eleusis to share memories, images, feelings, and opinions from people of the city who lived on its outskirts. The CHORUS team conducted 12 one-to-one interviews with locals from Eleusis who had known Farmakis personally, along with two community sessions of 10 participants each.

The testimonies, the forgotten stories that came to light, the way they were told, the search for situations within each of us has felt as a "Pariah" and the decision to confide them to others, the discussions and disagreements that took place, are invaluable material for the unwritten history of the city. **The fragments of memory as they were retrieved and became common property to all of us, created a new reality - of how we perceive the concept of the different, the so-called "marginalised person" - that we were slowly discovering both when we were narrating ourselves and when we listened to the narratives of others.**

These testimonies were complemented by older people whom the team visited in their homes - due to their inability to travel - and wanted to talk to contribute further; people who wanted to pass on to future generations what they had experienced with the "Pariahs" of Eleusis and considered it as a seed for something new.

Outcomes

A prominent figure that emerged from the testimonies of most was Panousis, Panagiotis Farmakis (1930 – 1995) who shocked the citizens with his way of life, his dedication to the city and its history. The figure of Panayotis Farmakis, a solitary, marginalised by the society, eccentric man dedicated to the preservation of a romantic ideal of antiquity, is now well known and can be found in the work of Greek film director Philipps Koutsaftis, whose passion for the personality of Farmakis is notable. His image as a hooded, barefoot, heavily dressed figure, avoiding human closeness, weary of people's intentions and forever transporting small marble treasures in his plastic bag and cart, is beautifully depicted in Koutsaftis's film.

The man who, when asked where he lives, said "on the earth and under the clouds" saved several pieces of the ancient history of this city and received mockery, threats, slanders and even slaps by some citizens. However, these behaviours did not prevent him from continuing his work with self-sacrifice and dedication. For years he collected "stones" with archaeological value from various parts of the city and its surroundings and delivered them to the archaeological site of Eleusis so that all other people could see it. He searched for days on the beach of Eleusis among garbage, tar, tires and when the stones were big and heavy, he took a construction cart to carry them.

The archaeologist, Mrs Orphanoudaki records tense moments of Farmakis attempting to stop construction of modern building sites on account of archaeological finds he had just discovered. Several times he risked his life to not let contractors destroy antiquities. Once, some contractors left him in a well at an excavation site, for three days, so that the bulldozers would finish their work.

"Farmakis cast his gaze where others did not see anything of value, did not accept, but also did not believe that anything was interesting, and rescued fragments of our history, our memory, and our cultural heritage." says one of the participants.

Also, another interesting point that emerged from the research sessions was the important role that art played in restoring his existence to many people's consciousness. The cinematographer Filippos Koutsaftis in the documentary film about Eleusis "Mourning Rock" followed Farmakis for years and years leading up to the latter's death in a road accident. His camera recorded the lone figure of a man, running away, escaping and searching for a refuge into a romantic past. According to Director Koutsaftis, Farmakis was an admirable figure, a man of determination and knowledge wrapped in a very personal journey and characterised by his own fears against organised society.

Thanks to art, many people got to familiarise with Farmakis, understand his contribution and some even said that they were ashamed that they had not understood his value and his offerings to the city. Despite his priceless contribution, he was still considered the "crazy one" of the city.

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Mrs Orphanoudaki, an archaeologist and High School Headmistress recounts:

We, the displaced Greeks, were the real Pariahs in Eleusis. The Eleusinians pretend to have "embraced" us. Nonsense. I'll tell you about Pariahs. On the first day of primary school, the children of the TITAN factory workers were made to sit on the margins of the classroom regardless of height. Tall, short, we were all clumped together and truly despised by the teacher. She was a native of Eleusis. We were children of migrants. A few months later, after we had been taught diphthongs, the teacher asked us to read. They all read slowly, pairing together sounds: T + o + u make too, the little boy uttered. Then came my turn. Without hesitation, I read out the entire paragraph confidently. "NO!" exclaimed the teacher. "You, Argyro", and then slowly and decidedly as if voicing a threat and a command: "You will read slowly. Like all the other children". But I was not destined to read slowly. I am a child of TITAN, a child of the cement factory.

MONT-DAUPHIN, FRANCE

On vit dans une île (We live on an island)

"Europe, Asia, America, disappear.
Our vengeful march has occupied everything,
Cities and countryside! - We shall be crushed!
Volcanoes will leap! and the ocean will strike..."
Arthur Rimbaud

Mont-Dauphin's sense of purpose and objective is notably solid. Given that they are the sole participant whose objective is the creation of choreography, Mont-Dauphin presents a uniquely rich and specific attribute: The embodiment and conveyance of cultural literacies, thematic concerns and textural utterings in singularly physical and aesthetic expression.

Research
3 one-to-one interviews were conducted with locals from Mont-Dauphin, along with two community sessions of 23 participants in total.

Theme
Community and Communality is the marginal element for the creation of historical memory in Mont-Dauphin. This is, in a way, paralleled within the Slovene community, in particular with regards to the marginality experienced by Mont-Dauphinois and Mariborians as communities "au sein d'autre

chose" (at the heart of an-Other thing) vis-à-vis their respective metropolis, vis-à-vis Europe and the world.

Whereas the two cities differ in histories and politics, an urge to return and retain an "autre mode de fonctionnement" is observed, (another model of functioning). This model presents a particularity both in terms of its centre of local governance, autonomy as well as material and cultural production and its off-centering of the metropolis and the principles of metropolitan organisation and behaviour. This is not expressed so much as an alternative, but rather as a close reading and a tighter adherence to the ideals of solidarity, land ecology and historically-forming cohesion.

In conclusion, the phrase "Sortir du chemin" (off the beaten track) characterises Mont-Dauphin, which is content to remain within its confines as a model of an "isle" against the wider Franco-metropolitan and post-imperialist tableau. Mont-Dauphin's inhabitants are conscious of their civic and social advantages and their favoured status. They consciously endeavour to shape a French model of autonomous, conservationist ecology in collective consciousness.
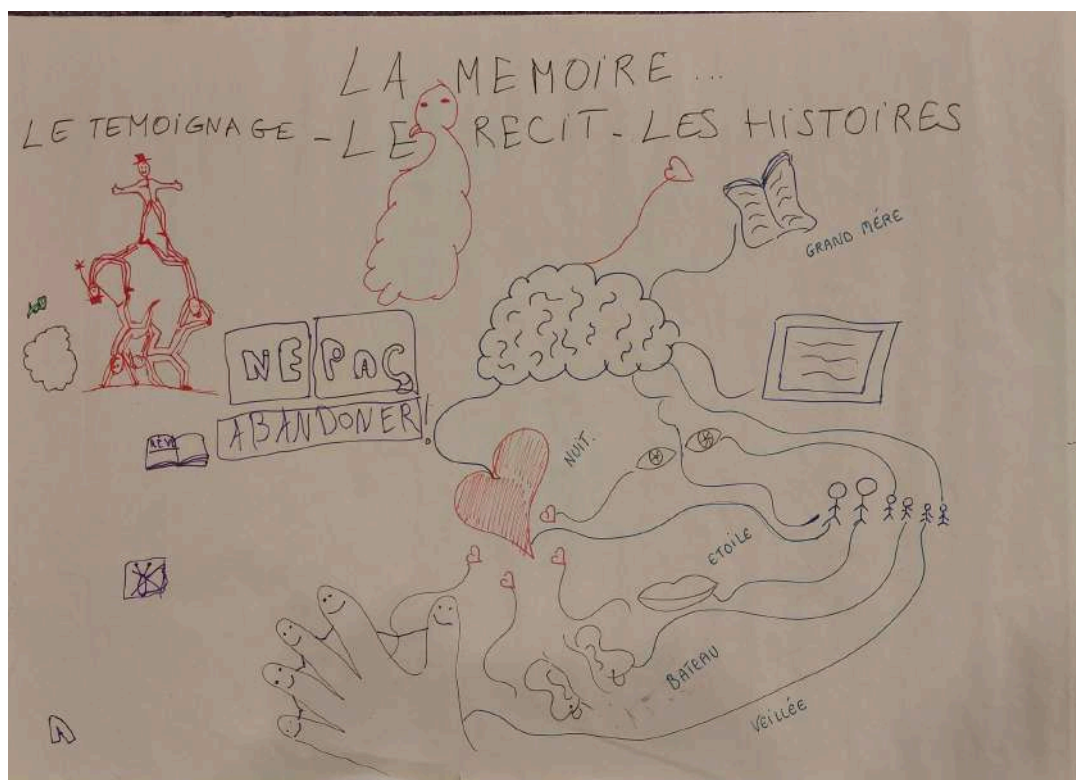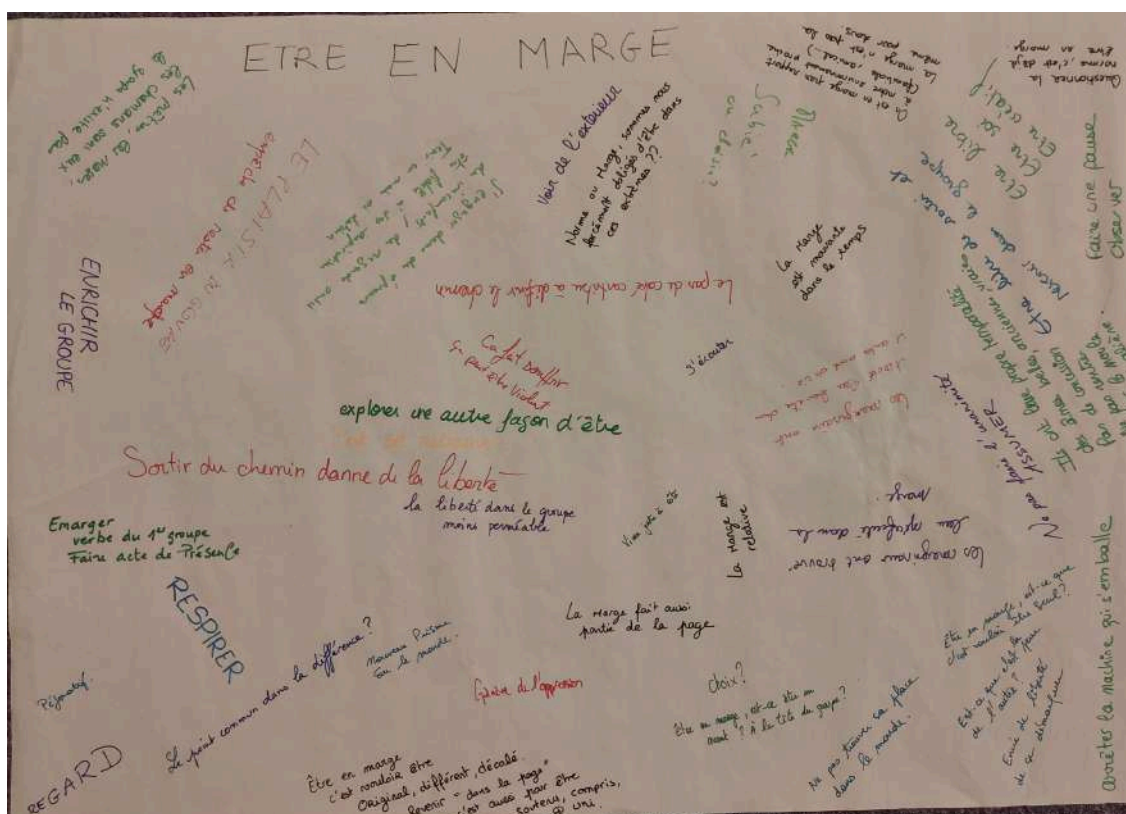
Key Words

- Comme dans notre société: être en marge, c'est réussir à penser avec les autres ; dans la danse, on est plus honnête sur ce qu'on est réellement
  "Like in our society: being on the margins means being able to think with others; in dance, we are more honest about who we really are"
- La danse a permis d'explorer assez loin la notion de marge: se donner la liberté de sortir du chemin, et d'y entrer; gérer un cadre/une contrainte ; se voir par le regard de l'autre.
  "Dance allowed us to explore the notion of margin quite far: giving ourselves the freedom to get out of the way, and to enter it; manage a framework/constraint; see yourself through the eyes of others."
- Moi, je ne fais pas part de la politique colonialiste
  "Me, I am not a part of colonialist politics"
- En marge, oui: Un pays qui tue à la frontière, je ne peux pas être d'accord ni à la notion de pays, ni à la notion de frontière à ce moment là
  "On the side-lines, yes: A country that kills at the border, I cannot agree with either the notion of country or the notion of border at that time."
- Mont-Dauphin continue à alimenter la beauté dans le monde.
  "Mont-Dauphin continues to feed the world's beauty."
- On est dans un village où toutes les rues ont des noms d'hommes d'armée.
  "We are in a village where all the roads are named after military men."

Modern inhabitants of Mont-Dauphin are acknowledging and apologising for historical wrongs and are ready to expose and describe colonial violence and atrocities. They reflect on racism and

privilege as well as present structures of unbridled land capitalism and the monetisation of human ecology. The idea of "de-territorialisation" along with soil and food production revitalisation and the "mettre en question" (questioning) of current metropolitan structures of governance and centralisation, feature heavily in Mont-Dauphin's contributions to the modern world.

Mont-Dauphin is conscious that forming public memory is complex because it is often a struggle for power over historical narratives. François Rattinger, formerly editor of the Libération and an adoptee of Mont-Dauphin, mentions that collective memory can be a double-edged knife, used to legitimise claims to land and falsify events and causes and to create a narrative of peace in colonial history.

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MARIBOR, SLOVENIA

Slovenia is an ancient country, recognised as a newly composed entity after the Yugoslav wars. In December 1991, the Slovenian constitution was adopted, and in January 1992, the European Union recognised Slovenia as an independent country. The United Nations accepted Slovenia as a member on May 22, 1992. Slovenia entered the European Union on May 1, 2004. Slovenia is a natural border between the old Austria-Hungary and the Balkans, on the edge of Central/Germanic and Southern Europe. The city of Maribor has provided a unique insight into the transformative configurations that took place in the post-war regime of the Soviet bloc-influenced states, as well as their development as fully European states and how their historical memories will shape the New Europe.

Today, Slovenia is a presidential parliamentary democratic republic with the Prime Minister as the highest executive authority. The government has executive and administrative powers. The Prime Minister and ministers are elected by the Parliament. Intra-EU trade accounts for 67% of Slovenian exports. The most important sectors of the Slovenian economy in 2020 were industry (27.2%), trade, transport, accommodation and catering (19.1%) and public administration, defence, education, healthcare and social welfare (18.1%).

Photo credits: Leonhard Niederwimmer via Unsplash

Research

The research focused on two workshops in Maribor, which were attended by two groups of school-aged students and their parents and grandparents. It is estimated over 100 people provided input at both workshops. There were also private and anonymous conversations that tried to further question the areas of community, land, history and Slovenian pariahs.

Because of the sample size and age diversity for development on the topic of historical memory and its generational and disseminative potential, these are the research directions that have emerged:
- Land and ownership
- Society and social organization
- Education
- Margins

The memory of the Slovenian older generation was strongly influenced by the organisation of life in the former common state of Yugoslavia: for the first time in history, women were given the right to vote and workers were given the opportunity to take a direct stake in managing the country. Their long memories of the country's cultural, political and agricultural traditions were formed through challenging historical times and events. The Slovenian nation has distinctly preserved its original national character.

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, in the Kingdom of Serbs, Croats and Slovenes. This period was experienced as the suppression of the cultural and political character, the killing of the essence of the Slovenian nation. But on the subject of the historical evaluation and interpretation of Yugoslavia, opinions are markedly divided.

Theme

Social cohesion and social organization were heavily represented in this area alongside the transition between the social self of the former Yugoslav Republic and the current technology-driven, digitally imposed capitalist reality. Young and old alike agree that this is a necessary debate that must be conducted both in the context of Slovenia's historical consistency and its future as a European country whose youth is aware of its national consciousness and educated.

Regarding the role of the historical centre and the historical margin in Slovenia it was observed that Slovenes place the idea of socialism against a cruel backdrop of hard "capitalist menace" (23/11/23

workshop participant) 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.

There was a distinct aversion to the idea of a "hero" or figure of historical significance. Even though the question was posed in the context of the research, the groups distanced themselves from romantic personalities. The question of the creation of the new country of Slovenia was emphasized by the presence of two students who had just arrived in Slovenia.

These are the names that are most often mentioned in the preservation of Slovenian essence:
Primož Trubar, (Protestant priest), Anton T. Linhart (playwright), Valentin Vodnik, (priest and poet), Anton M. Slomšek, (priest and teacher), France Prešeren, (poet), Vladimir Bartol (writer), Srečko Kosovel, (Enlightenment poet), Matej Bor (poet), Karel Destovnik Kajuh (partisan and poet), Neža Maurer (poet and writer), Vinko Möderndorfer (writer), Boris Pahor (writer), Rudolf Maister (Slovene general of Austria-Hungary the army that liberated the northern part of Slovenia).

Among these writers, thinkers and activists, we recognise the *"red thread of resistance"* (anonymous interviewee, 23/11/23) and the desire to preserve the Slovenian language and preserve the sense of national identity.

Finally, an acknowledgment of the disruptive nature and technological challenges of our "global village"; the teacher guided the group to different interpretations of the word "apathy". They acknowledged that the theme of Pariahs served as a guide for thinking, reflection and processing of one's own sense of historical memory. The participants in the young group were of high school age and maintain intermediate levels of knowledge and understanding of the historical memories of Slovenia. Crucially, Pariahs served as a pedagogic approach to elicit "interest," "empathy," "nostalgia," and "anger" about historical events and misconceptions.

Outcomes

Overall, the workshops and anonymous feedback from students indicated that Pariahs provided an important opportunity to identify the transgenerational thread between the life experiences of grandparents, parents and youth, given their varying levels of exposure to war, new media, technology, education and modern European languages.

Among the surveyed groups of grandparents, Slovenian historical memory was formed on the basis of geography and political upheavals in the centre of Europe. Deeply steeped in the history of Austria-Hungary in the north and the Balkans in the south, Slovenia's path in the twentieth century is torn between its loyalty to former socialism under President Tito and its newly acquired status as a full member of the European Union.

The thread of a silent understanding of common "natural laws" pervades Slovenian life, and the traces, values and practices of socialism are vividly present in the Slovenian consciousness.
"So let's write carefully, let's write so beautifully that the writing of our short life praises us". Anton M. Slomšek (Book of Life)

According to feedback, Pariahs offered a space and opportunity for existential reflection, moral improvement, and reflection on our "global village" (23/11/23 workshop participant) for dialectical and intellectual exercises. **The participants concluded that the importance of memory now is to provide a precise connecting thread by fostering a "sense of transgenerational belonging" in which older generations transpose their domain of historical memory to current events.** The strongest bond that binds older Slovenians is their commitment to solid principles of social cohesion and community. For young people, the transition from the socialist sphere to the new European world is characterised by a pronounced intergenerational anxiety regarding the level of disintegration and corrosion that "hard capitalism" will cause to Slovenian society.

YEREVAN & RURAL AREAS, ARMENIA

Armenia sits on the margins of Eastern Europe, beyond Yerevan, a land of wine and grapes, mountains and monasteries and wonderful people. Located on the Ararat Plain, Yerevan is located in the southern part of the country, just less than 30 miles away from the border between Armenia and the Republic of Turkey. The city is known as one of the world's oldest continuously inhabited cities in the history of humanity.

Similarly to Mont-Dauphin, Yerevan is surrounded by beautiful mountains including the Big Ararat, the Small Ararat, Ghegam Ridge and Mount Aragats.

Armenia is, by its very history, a Pariah on the margins of Europe, the old Soviet Union and the Ottoman Empire. The conflicts are still alive as this brief is compiled: The Artsakh region and the Muslim presence in Nagorno-Karabakh is pushing into Armenian territory with churches, cemeteries and historical monuments desecrated daily. 100,000 people are currently displaced and moving into the Armenian mainland under the most perilous conditions.
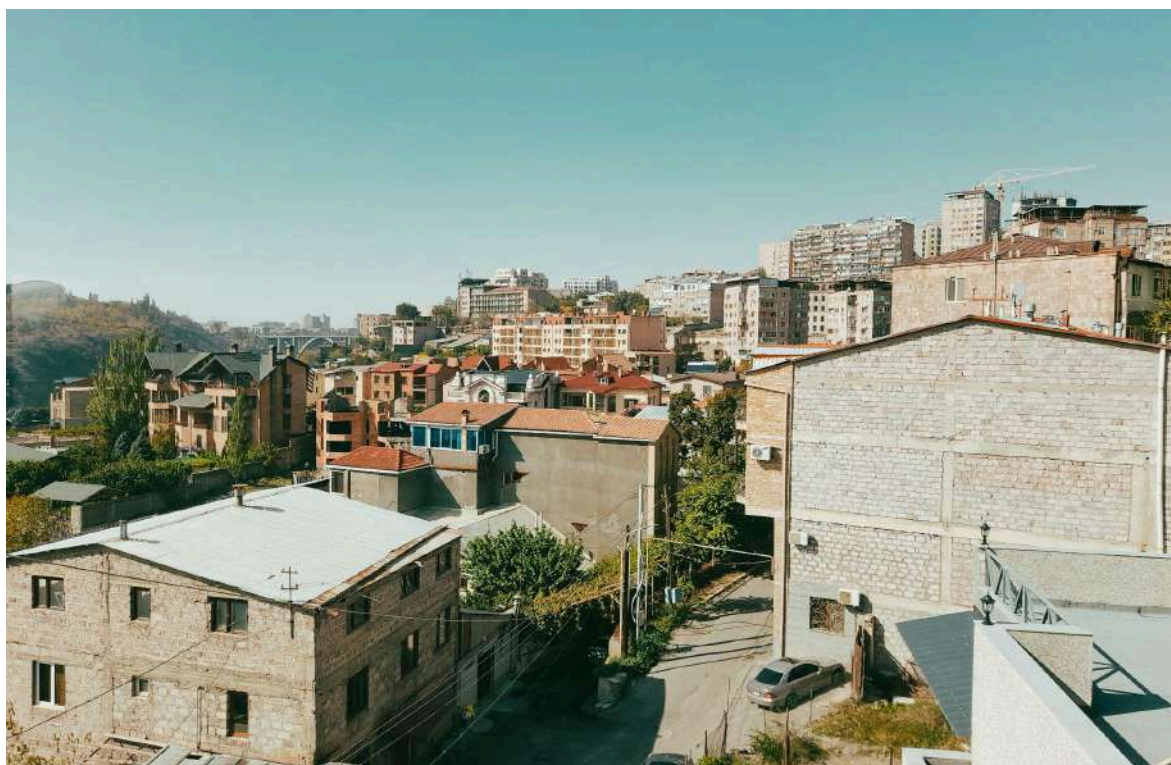
Research

The research took place under very difficult conditions of limited Wi-Fi, language barriers and trauma. The women of Armenia have opened their doors to *Pariahs* with incredible generosity, warmth and a sense of accuracy and historical rectitude. The research has centred around the needlework of these women, across the generations, who, through weaving and sewing, preserved, advanced and reimagined Armenia beyond genocide, war and peril.

In Armenia, a nation torn apart by uninterrupted genocide, conflict, religious persecution and continued war, the margins are drawn by individuals operating under extreme conditions and within a collective of perilous political reality. The luxury of eccentricity and personal heroism is not available to them and therefore no "protagonist" has emerged from this research. All Armenia is a Chorus of protagonists in never-ending conflict, international interests and shifting political tectonic plates.
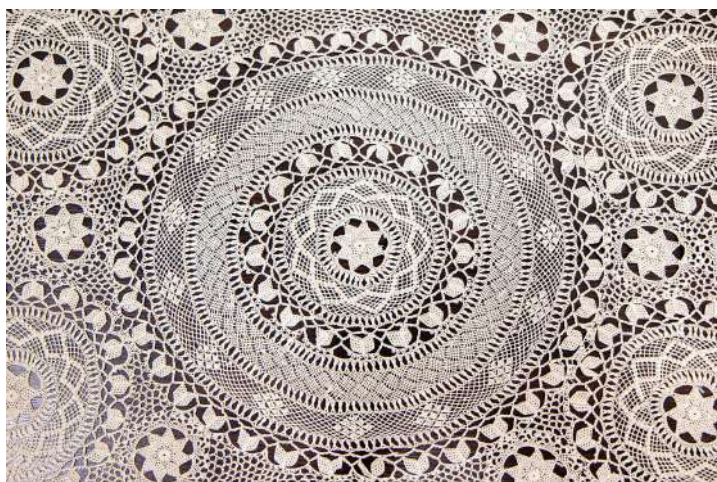
Key Words

METAX – (i) / SILK
Armenian women's needlework is a labyrinth of symbols, mostly crosses and squares, expressed as code towards the preservation of a nation under the threat of extinction.

Some notable phrases from the hundreds shared:
- "Every knot, every stitch has its own history"
- Armenian Dragon pattern = Greek key pattern (the Meander) is present in most needlework and in various directions and colours.
- Blue = peaceful sky
- We live in a historical cycle of relocation, vulnerability and unpredictability. The exodus from Artsakh is enormous: 100,000. 100,000 again and again and again
- Every time I sew a cross, I have a strong feeling of calmness and strength to hope for peace.
- This tablecloth is 150 years old. It is all my grandmother's history has left me, a way to prove to others that we have so many years of history. It's the future.
- In Armenia we have powerful, matriarchal structures
- Women are Saripes= like a mountain
- The needle is my weapon; a way to live, survive and continue as a nation.
- This is my work from Kylic (patchwork): green, agricultural patterns animals, trees and around of the patchwork is the WALL of the HOME

CONCLUSIONS

"Binding threads"

Given that all individual memories are socially conditioned, there is an acceptance that the questions raised by the Pariahs project have sparked an indispensable conversation about conventional literacies, old and new epistemologies, what to remember and what not to remember, and to what practices of remembrance.

Citizens are expected to serve. In this sense, the "apostates" of Slovenia are collectively those who insist on "socialism within capitalism" (anonymous participant, 23/11/23); a non-partisan, unaffiliated ontology, which perpetuates solidarity, social values, and community and non-classist allegiance.

From the four participants of Pariahs, Maribor, Mont-Dauphin and Yerevan refuse to act as the universal economic agent with consistent properties, with predictable behaviours and invariable outcomes. All three insist on remaining unpredictable or historically surprising and non-observing of deductive and instrumental logic.

As for Eleusis, a small city neighbouring the Greek capital and home to many generations of economic migrants, the research bears out that Eleusis is a city of displaced people. Not linguistically, religiously or ethnically different but internally expatriated, banished and exiled through the vagrancies of economic reality and war.

All four thread into a mode of resistance to the axiomatic assumptions of creating systems of supreme economic efficiency and they share the same ontological and epistemological anxieties about ecology, land and citizens on the margins of the metropolis.

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