

'A small chalk' with Glyn Hughes

Short film by Stella Georgiou documents conversations between the two artists

"A small chalk" is the title of Stella Georgiou's recent short film to be screened at ResART in Nicosia on Wednesday, the first in a series of short films which Georgiou aspires to use as a medium to record the being of someone who is "inclined in one field or another, not only in art, and has something to say".

Georgiou started this project in 2000 when she first met the protagonist of the debut short film in question - Glyn Hughes - a Welsh artist, teacher and journalist who has pursued his career on the island since 1956.

"My relationship with Glyn Hughes starts in 2000 when he visited my first art exhibition at the Pantheon Gallery in Nicosia as a journalist. We had a talk. From then I started following his path in the art scene of the island, for his qualities as an artist and a journalist," reveals Georgiou.

This initial talk with Hughes, apart from inspiring the title of the short, was also the very means Georgiou embraced to approach her project. Camera in hand, Georgiou went to Hughes' studio where without a structured plan, she recorded a conversation, artist-to-artist.

"Nine years later, I was looking for a way to show the appreciation that I hold towards his (Hughes') work, but also towards him as a person. My idea was to record a conversation between the both of us, artist-to-artist, on camera, just like that, which lead to the result you will see today," explains Georgiou.

Georgiou's short is launched at a time when Hughes finds himself in a home in Limassol and may find it difficult to attend the screening, which brings about a sense of nostalgia which is further reinforced through the notion of recording 'true' moments, through real conversations.

Referring to 'A small chalk' but also to the similar effort Georgiou intends to reproduce with other figures she estimates deems, it is apparent that her identity as a visual artist is a driving force behind how she perceives the project but also how she eventually goes about editing and putting the film together. "I wanted to record this conversation with images, for it to exist visually. I wanted to record these moments



Glyn-Hughes: Artist, journalist and teacher

which we often share with certain people, friends, or at work. What happens to this moment, where does it go afterwards? Can I share it with someone else? Can someone else see this moment, between myself and Glyn and share it? I work with film as I see it from my artistic point of view. How I would (normally) work on canvas; the canvas is the video, and when I edit I think that my canvas is the video, a void that I fill with images, and how I place these images on canvas."

This process may make titling the recording of this conversation as a short film ambiguous, after all, it's not a documentary, it's not an experimental film, yet, conceptually it wasn't produced as a short film originally would have, something Georgiou is conscious of.

"I don't know if it's a film, I called it a short film. Technically it is, its 20-23 minutes, so it fits in this category. For sure it's not a documentary, in these 23 minutes, the story of this man, in Cyprus, as an artist and journalist is collected and compiled," Georgiou

tells me.

One could describe this effort as a 'visual dictionary of personas' seen as Georgiou estimates this will be an on-going project as well as a contemporary documentation that will remain in history. Georgiou mentions that she didn't want to video tape Hughes only, "I want to have a continuity with different people, people who are inclined to various fields, not only art, but who have something to say. The next person I wanted to tape, after Glyn, in 2009, was Kaitly Stephanidou, who was my teacher who helped me get into fine art school, but I missed the opportunity, she passed away suddenly. By the time we organised to meet it was too late."

Yet it's impossible to record everyone and Georgiou justifies her selection. "If you follow the saying that everyone has something to tell you/teach you, or give you, I can't record everyone. I record people who are in my circle, that I know, and have a contact with for some years and which I personally consider, as Stella, that I want to record.



Because the image, the video, is that which, even when I'm gone, will exist. I want there to be people who will see that, even afterwards."

On a personal note, bearing in mind that money collected at the screening will be given towards the home that is taking care of Hughes in Limassol at the moment, Georgiou assesses that "It's the least we can do. You come watch a movie, you have a glass of wine and you make your donation. We can support a person who has supported us for all these years, why shouldn't we support him as well, in this way."

"A small chalk" will be screened at ResART, 70 Ay. Omologites Avenue, Nicosia on Wednesday, March 27, at 8pm. In a parallel room some manuscripts and historical documents from the Junior School where Hughes taught from 1959-1992 will be exhibited. Wine will be served and a donation box will be in place from which all income will go to Glyn Hughes himself.

More information on 22445445.

Glyn and Stella



Glyn Hughes

Born in Wales in 1931, Hughes studied Fine Art at Bretton Hall in Yorkshire. He came to Cyprus in 1956 to teach. In 1960, together with Christoforos Savva, he founded Apophasi, the new republic's first gallery and, in 1971, created Synergy, an event that combined conceptual and environmental art that took place every year until 1974. In 1975 Hughes started a fruitful partnership with the German theatre producer Heinz Uwe Haus in Cyprus and abroad, and with the Theatre Organisation of Cyprus.

He has designed sets and costumes for modern stage productions which have been performed in Cyprus, Athens, Thessaloniki, Epidaurus, Kalamata, Edinburgh, Berlin and in the USA.

He has given lectures on contemporary Cypriot art, Berthold Brecht, William Hogarth, German Expressionism and other subjects in Cyprus and Greece.

Hughes' work can be found in many collections in Cyprus and abroad including the State Collection of Contemporary Cypriot Art.

He was also the art columnist at The Cyprus Weekly for many years.