

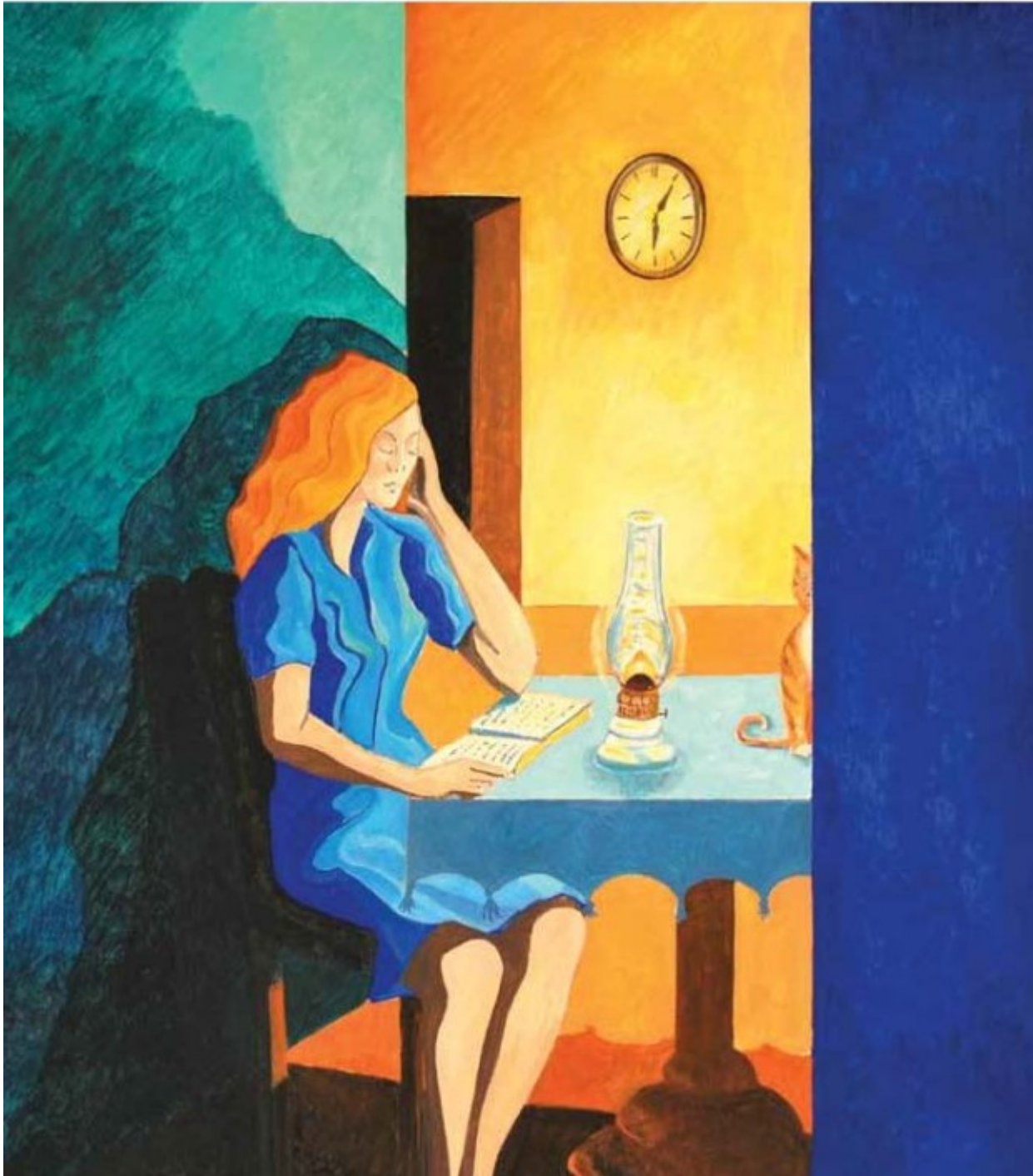
17 Ιουνίου 2015

Cyprus Today, January-March 2015

[Ξένες γλώσσες / In English / Ξένες γλώσσες](#)

Cyprus TODAY

Volume LIII, No 1, January - March 2015



Global recognition for Cypriot poet Roula Ioanidou Stavrou

Cypriot poet Roula Ioanidou Stavrou gained international recognition for the second year running after receiving an Honorary Mention for her poem *Below Ribbons on the Dee* at the XXX Nosside World Poetry Prize 2014 in Italy. The Prize is part of the UNESCO World Poetry Directory.

Our national poet received the Nosside Medal and Certificate, while her poem has been included in the "Nosside Poetry Anthology 2014" e-book, which will soon be available online at www.nosside.org.

The winners of XXX Nosside World Poetry Prize 2014 were announced during a special ceremony in Reggio Calabria, Italy, on 28 November 2014.

Below Ribbons on the Dee deals with the drama and suspense suffered by relatives to missing persons throughout the world, who anticipate – and hope – for their loved ones' return.

Hundreds of poets from across the globe took part in the competition, under its President, Italian Professor Pasquale Amato. An International Panel of Judges comprising sixteen eminent literary personalities was nominated after the application deadline and was dissolved after the last meeting before the competition.

Roula won a similar distinction at a poetry competition in Greece, which awarded her compilation of narratives entitled: "Behind the Lines", which tell the story of how pupils contributed to the Cypriot 1955-59 National Struggle.

About Roula Ioanidou Stavrou

Roula Ioanidou Stavrou was born in Nicosia, Cyprus. She studied Greek and English Literature at the University of Athens. She later



received her RSA TEFL Diploma (UK) with distinction in English Language Teaching.

She has served as a teacher in secondary education and, in parallel, as a researcher, writer, anthologist and editor of publications at various departments of the Cyprus Ministry of Education and Culture. She has also served on editorial committees of anthologies and other publications, and as a Consulting Teacher.

She writes poetry, prose and drama and has published 23 titles to date.

Roula has received awards and distinctions for her literary work both in Cyprus and overseas, including prizes for the entirety of her work and for her contribution to Letters and Culture.

She is a regular contributor to respected literary magazines in Cyprus and abroad.

Her work has been published in translation in self-contained volumes or featured in foreign anthologies and magazines. It has also been presented on radio, television and stage. Her poetry has been set to music and released on CDs.

Roula Ioanidou Stavrou is also an accomplished illustrator whose work has received various distinctions.

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Editorial

This issue of *Cyprus Today* starts off with the State Prizes for Literature, presenting the award-winning authors of books published in 2013 as well as the awards ceremony, which was addressed by the Minister of Education and Culture, Costas Kallis.

The 15th Cyprus Contemporary Dance Platform follows, this year having hosted 15 established and younger choreographers to celebrate the equivalent number of years since the Platform was first established by the Cultural Services of the Ministry of Education and Culture. The Services were also behind the Nicosia leg of the global phenomenon *Play Me, I'm Yours*, an interactive installation which saw local artists decorate pianos that were then placed around the capital city for all to play and enjoy.

We also present the Centre of Visual Arts and Research, which opened its doors to the public in Nicosia last September, and of course we had to follow the celebrations to mark the A.G. Leventis Gallery's one-year anniversary in February. One such event was the Gallery's first ever international temporary exhibition entitled *Natasy Zhovta*.

The late Minister of Education and Culture, Petros Georgiades, continues to provide support and love to those in need, eight whole years after his sudden passing. Widely acknowledged as the children's favourite minister, the Musical Talent Development Program has confirmed this by holding its annual concert in his memory, with the proceeds going to the Paternis Welfare Council of Archbishop Makarios III Hospital in Nicosia.

Speaking of classical music, the Cyprus Symphony Orchestra (CySO) kept classical music lovers entertained over the chilly winter months with a variety of performances.

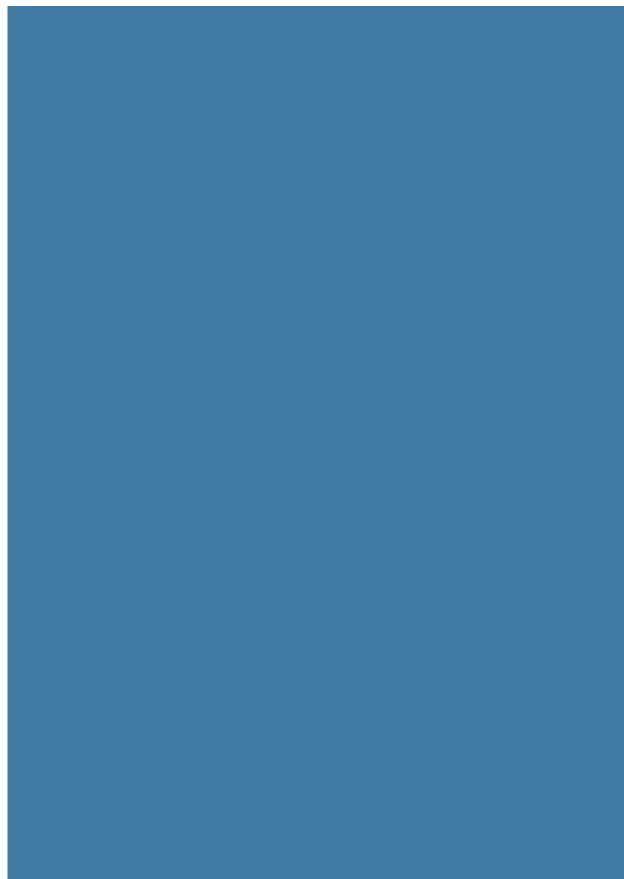
Our issue also presents The Cypriot Theatre Organisation (THOC) and National Theatre of Greece signed a Protocol of Cooperation on 22 January 2015, opening the way for the two theatres to implement an artistic programme aimed at promoting and developing the art of theatre.

We are also proud to present Cypriot director Kyros Pappasavitos's achievement of having his film *The Impressions of a Drowned Man* selected as among thirteen other international movies to compete in the competition section of the 44th International Film Festival Rotterdam, which took place on 21 January – 2 February 2015.

We follow it up with Cypriot poet Roula Ioanidou Stavrou, who gained international recognition for the second year running after receiving an Honorary Mention for her poem *Below Ribbons on the Dee* at the XXX Nosside World Poetry Prize 2014 in Italy, and member of the Greek Cypriot diaspora Petros Hadjilofis Makiaris with his first book, *The Apostate*.

We wrap our issue with two painting exhibitions: Susan Kerr's collection *The Magic of Heaven and Earth* and Yiannis Pektasos' 30th solo exhibition, *The World of Cyprus*.

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15th Cyprus Contemporary Dance Platform



The Impressions of a Drowned Man



State Prizes

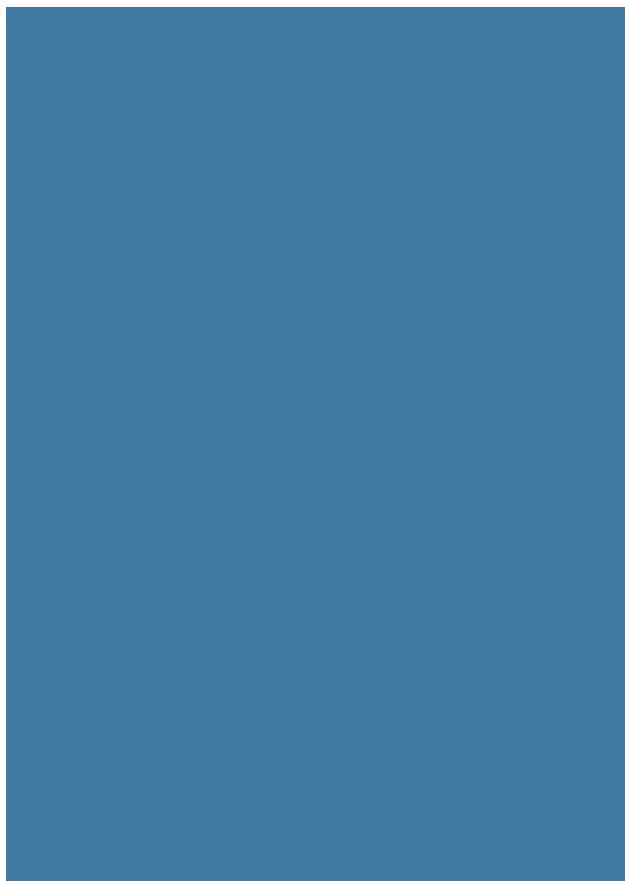


March 7th of April



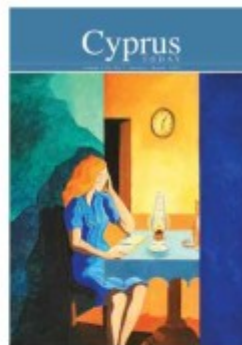
Play Me, I'm Yours

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EDITORIAL BOARD

Chairperson:
Perlis Perlembus,
Former of Cultural Services,
Ministry of Education and Culture

Chief Editor:
Toupa Eleni Agapiou-Jones
toupa@pion.gov.cy
CYPRUS COMMUNICATION CONSULTANTS
(website: www.pion.gov.cy)
Tel: +357 22441023 Fax: +357 22115043

Editorial Assistance:
Helenas Hellenas-Armenakidou
helenas@pion.gov.cy
Press and Information Office
Michaila Michailou
michailou@pion.gov.cy

Design: CYPRUS COMMUNICATION CONSULTANTS

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15th Cyprus Contemporary Dance Platform

Rialto Theatre – 6, 7 and 8 March 2015

The Contemporary Dance Platform this year hosted 15 established and younger choreographers. Participation in the Dance Platform was again high, with groups exhibiting, integrated and included their audience through dance, solo pieces, interactive performances, dynamic expression, movement and intimacy.

As is the case every year, renowned personalities from the international dance community, representatives of international dance festivals, choreographers and journalists attended the performances and interacted with the dancers and the audience.

This year, Dance Platform celebrated 15 years of life, hosting 15 established and younger choreographers. Friends of contemporary dance met at Rialto Theatre for 3 days of unexpected creativity and fantasy.

Co-organised by the Cultural Services of the Ministry of Education and Culture, and Rialto Theatre in Limassol in cooperation with the Municipality of Limassol and Dance House Lemesos, the Contemporary Dance Platform included parallel events under the heading "Dance Throughout the Year" with presentations and discussions held in the past year by the Dance House Lemesos.

This year's "Dance Throughout the Year" Programme included a round table discussion with the artists and the Dance Platform guests, *Quest* by Arantxa Michal, *Double Zig* by Evie Demetriou, workshop and master class by Marie Brölin for professional dancers, *Make the Day* by Petros Konstantis, and *The Day Quality* by Harry Koutas. All parallel events took place at Dance House Lemesos.



Stomach Rumbings – Photo by Athina AgM



This year's performances

Arantxa Marcondides | *Stomach Rumbings* 10'
Zoe Georgiades | *For your entertainment only...* 10'
Fotis Nikolaou | *Ireland* 20'
Acomates Dymarios | *Micha Dimitriadou-Lindahl* | *Gate* 20'
Humberto Monteiro | *Marie's dress* 15'
Elena Antoniou | *Muse* 20'
Vicky Kallia | *Big laugh for ever* 10'
Harry Koutas | *MAN-OEUVRES* 20'
Julia Bressle in collaboration with Marios Konstantinou | *In between now* 10'
Cherofestry Omofa Perde | *Rivala Kleovous* | *Sandkell* 20'
Noema Dance Works | *Alexandra Waisemull* | *Lightless* 18'
Konstantina Simoniota | *In the likeness of...* 10'
Transfiguration | *Alecia Nikolaou* | *I will drink you down* 10'
Arantxa Michal | *Diluted Intentions* 20'
Mirena Ugras Koutas | *Happiness* 15'

Stomach Rumbings with Arantxa Marcondides (10')

Choreographer/Performer: Arantxa Marcondides
Sound design: Pance Boetzie
Concept: Arantxa Marcondides, Pance Boetzie
Set design: Eleni Koutas
Costume advisor: Christina Georgiou
Costume: ALLSTAR BOUTIQUE
Light design: Aleksandar Joticic

The relation of sound frequencies with the human physiology, movement and emotion. The idea behind the research arose from a series of data based on scientific studies and observations. Specific sound frequencies can be heard up to 5 kilometres travelling through the air and up to 20 kilometres in the form of seismic waves travelling through the ground. High frequency sound waves can transform small drops of water into complex geometric shapes, while lower frequencies create simpler forms. Thus, how do sound frequencies influence the physiology of the body, consisting of 65-70% water? How is that combined and connected with movement and emotion?

Narrative

By majority, the Judging Committee decided to award the State Prize for Narrative published in 2013 to *Λέκτες Ζαφάνος*, for his work *Με Βάβαινα και Ξύλι* (With Reverence and Sorrow) by Gavrielides Publications.



Με Βάβαινα και Ξύλι contains short stories which write in the tragic moments of the history of Cyprus, through an approach which is reflective and distant towards trauma, memory and mourning. The protagonists of the stories are ordinary people who the narrator deems to be heroes and victims of the mechanisms of power in an unpopulated homeland. They are the enslaved *offshoots* who are yet to be vindicated, the lost brave young men of the Greek Army Contingent in Cyprus and their parents who meet at the cemetery of Makronissos, the student volunteers who embarked like other Aganissas on an expedition which failed, never reaching its destination, they are also, however, the children on whose faces hope is preserved. The narrator moves within a "bi-mythic with no way out," not an old specter but someone who demonstrates suffering, often in situations of injustice and tragedy. The reader can discern an autobiographical substratum in the book, but also an excellent example of the reworking of personal experience into literature. The short stories in the collection do not just preserve "the shattered face of the island", but are also stories of human pain and perception which acquire a diachronic significance.

Narrative Shortlist

Με Βάβαινα και Ξύλι, by Λέκτες Ζαφάνος (Gavrielides Publications)
Μεγάλο Σημείο 2012, by Demetris Karagiannis
Short Asterisco tou Άρως, (In the Cairn Constellation), by Andreas Michail

Best New Writer

Alexandros Adamides won the State Prize for Best New Writer for his work *Γ Αφελεία* (Completeness and Self-sufficiency) by All Publications, by a majority



decision of the Judging Committee.

In Alexandros Adamides' novel *Γ Αφελεία* the young protagonist is an anti-hero who is searching in adverse conditions to find his place in the contemporary world of crisis. He travels to Europe in search of work but also seeking his suffer, struggles to find a path and often finds it in dreams and fantasies and in adventures which bring to mind a detective film. The wonderful descriptions and lively dialogue, the amusing digressions, the reflective technique and the intellectual exchanges lead the reader to an intensity which is redolent of accomplished masters of the novel. The new writer from Limassol deftly conveys in his novel the society of young people in the modern societies of alienation and poverty and the desperate struggle in search of identity.

Best New Writer Shortlist

Γ Αφελεία (Completeness and Self-sufficiency) by Alexandros Adamides
Αναγλύφια: Έξι Γυναίκες σε έξι Σολομοειδή (Unraveling: Of the Women and the Gehinnim), by Stella Vokasidou E commas (Technoform Publications)

Children's Literature

The State Prize for Children's Literature published in 2013 was unanimously awarded to Pharis Haskinastatos for his book *Σε Δεξιά Καναύς το Ηλιόλουτο* (Victoria's Weather Forecast) by A Bookworm Publications.



An imaginative and tender short illustrated story that gets to grips with the young child's need for optimism, Pharis Haskinastatos takes a somewhat romantic approach to the generation gap in his book *Σε Δεξιά Καναύς το Ηλιόλουτο*. The story is narrated from two perspectives, that of the parents' harsh reality and that of their nine-year-old daughter. The dimension of reality and the imaginary, the conflict between the fictional heroine and the adults over the thin line between desire and discipline, all find a release through little Victoria's imagination. Upon after hearing the weather forecast on the news, warning of snow in the city and lambasting the scientist she had



George Gavrielides

so been looking forward to, Victoria enters to the attic where she decides to respond with her own weather forecast. The young heroine, dressed in her grandparents' old rags and with her beloved doll and teddy as her audience, she tells the weather, but in her forecast, she offers a variety of happy and creative activities for the children to do while it snows. Thus, in her own childish, naive, sensitive and magic world, Victoria is free from the oppression and authority of adults.

The stylistic character of the text, with its abundance of imagery and visual narratives, along with the carefully edited language, the originality in the conception and a successful illustration, all contributed towards the creation of a very good children's book.

Youth Literature

The Judging Committee – Anastasis Kotaki-Giveliou (chairwoman), Katerina Karanasiou, Elina Pendeou, Kika Poudhontou and Florina Timotheou – unanimously

decided that the State Prize for Youth Literature published in 2013 would not be awarded. The youth literature books that made the shortlist were:

Σε Κάτω τον Άνεμο (Times of Cuba), by Theodoros Anagnostou (A. Anagnostou Publications)
Σε Άγιοπαιό του 2017 (In the Rehearsal of 2017), by Philippo Zarnetos and Dora Evangelidou (A Bookworm Publications)
Τρεχά, Πόλε με Πόλεμο (Hair, Louise and Idd), by Maria Olympiou (Neo Kyrena Publications)

Illustration in Children's Youth Book

George Gavrielides won the State Prize for Illustration in Children's Youth Book published in 2013, for his work on K. Chrysoy's book *Ο Άρλιος της Πενταπόλης* (The Harlequin of the Moon Town) by En Typous Publications, by a majority decision of the Judging Committee.

George Gavrielides' illustrations successfully accompany and support the text of K. Chrysoy's book, characterised by the author's personal style and charm. The figures are depicted clearly and simply, giving the impression of being in discourse with each other. The Judging Committee felt it was a generally positive publication, though it proposed certain demonstrative designs that leave room for improvement and to which an extent, do not do the illustration enough justice.

Illustration in Children's Youth Book Shortlist

George Gavrielides for K. Chrysoy's Ο Άρλιος της Πενταπόλης
Yannis Vasiliadis for Valentina Theodorou's Σε Σερραλλούνη (The Lullaby) by Tepasidou Publications
Sandra Eleftheriou for Katerina Tala's Μουσική Πρωτοπόρος (Musical Pioneers) by Kalentris Publications
Constantinos Kougiadis for Pharis Haskinastatos's book Σε Δεξιά Καναύς το Ηλιόλουτο
 The members of the Judging Committee for the State Prizes for Literature were:
 Fragdiki Amathrotopoulou (president), Paridis Voutouris, Kyriakos Demetriou, Yorgos Kalomiris and Kyriakos Chalkaridis.

2014 Cyprus State Prizes for Literature

The Cultural Services of the Ministry of Education and Culture recently announced the results of the national literary competition for the State Prizes for Literature (for publications of 2013). The Minister of Education and Culture, Costas Kakkis, presented the winners with their awards in a special ceremony that was held on 2 December 2014 at the Pallis Theatre in Nicosia.

The ceremony opened with a performance by the Cyprus Youth Symphony Orchestra and addressed by Minister Kakkis.

Poetry

By a majority decision of the Judging Committee, the State Prize for Poetry published in 2013 was awarded to Eleni Keflia for her work *Χρονόγραφη* (Sketching Time) by Nefeli Publications. The collection of poems



brings together the virtues of a bold experiment. The poet seems to explore the limits of poetic expression, replacing the voice of the lyrical text with polyphony, through a particularly interesting experiment in which voices, ess, cultures and historic moments are entwined. The architecture of *Χρονόγραφη* is characterised by reflection and intertextuality. An anonymous and almost illiterate Cypriot meets Christopher Columbus and his companion, the Italian sea captain John Cabot and the Scottish Reformers, Miguel de Cervantes and Rembrandt, and many others, people more or less well-known from Greek and world history and literature. Slips which trace the seas of the world, with passages and scenes from far and wide carry the diachronic and inter-cultural message of poetry as the preserver of memory, not of the famous but of the anonymous. This poetical composition by Eleni Keflia creates a multi-planar mirror of the face of the obscure in all corners of the world, while at the same time its creativity stirs the imagination of readers and makes them participants in her journey.



Cyprus Youth Symphony Orchestra



The winners pick up their awards

of the imagination through time. The exceptionally well presented publication, which makes use of alliterations and an original arrangement of the text, gives additional stimuli to the reader. A road between sky and earth...

Poetry Shortlist

Χρονόγραφη by Eleni Keflia
Χρονόγραφη (Security), by Sotiris P. Varvas (Gavrielides Publications)
Αγνώστους (Beloved), by Mira Savvidou Theodoridou (All Publications)
Σπυρίδι Ζωαντζή (Silent Paradise), by Stephanos Skarler (Parfos Publications)
Δρόμος Άδης (Curvature in G) (Road between Heaven and Earth), by George Christodoulides (Parfos Publications)

Novel

The Judging Committee decided by majority that the State Prize for a Novel published in 2013 would be awarded to Andreas Karayiannis for his work *Σκοτεινά Στοιχεία* (Dark Stories) by Ena Bookshop Publications.



Andreas Karayiannis' novel *Σκοτεινά Στοιχεία* belongs in the tradition of fictionist novels (*hikangennas*), a genre which is rare in the Greek language. In *Σκοτεινά Στοιχεία* the protagonist, an imaginary person with autobiographical elements which we have met in other books by Andreas Karayiannis, is a creative and adventurous artist who is seeking the truth of art and life itself by travelling. His travels take him to Berlin after the wall has come down, to post-1974 Athens and to post-emancipatory Alexandria. In these wanderings, the demanding demand for authenticity in art, friendship and love dictates his steps. Through the confessional character of the narrative, the author constructs his own theory of the cosmos, deconstructs the erotic union of soul and body beyond social conventions and guilt, to a great god. The novel, deeply philosophical and political, opposes the mechanisms of power which attempt to control erotic desire and sexuality and tries to demolish social stereotypes in order to promote respect for diversity.

Novel Shortlist

Σκοτεινά Στοιχεία, by Andreas Karayiannis
Μέλι για τη Χρυσή (Honey for the Lady), by Vrasias Anagnostou-Pliantinos (Alexandria Publications)
Χορής Ψυδαί (Without a Compass), by Andreas Kolestis

Asomates Dynamis (Incorporated Forces/Angels) was founded in Paris by Machi Dimitriadou-Lindahl and its work has been presented in Sweden, Greece and France. Since 2004, the company resides and operates in Cyprus. Based on contemporary dance techniques and martial arts, Asomates Dynamis explores the perception of the body, the breathing, the inner energy and presence. 2006, *Unbound/Voces*, Athra/Pan-Athens, THEOC, Cooperation/Discoversies, Phivos Foundation - The Power House, Angel, (collaboration with Achin Wistland) Castellonia, 2007, *Dancer Land*, Pallas Theatre, Nicosia & Rafto Theatre, Limassol, 2009, *Somebody like stage of absence*, No-Body Festival, Nicosia, 2010, *The stained shirt*, 10th Contemporary Dance Platform, The shape of absence, Pallas Theatre, Michael Cacoyannis Foundation, The Thread of time, 50th anniversary of the Republic - Efflithia Studios, 2011, *Keroses* sprints, 11th Contemporary Dance Platform, Pallas & ETHAL, Wistland, Pallas Theatre, University of Nicosia, 2012, *Verde*, 12th Contemporary Dance Platform, The song of the Earth, Terpsichore programme - Saitiris Theatre, Liquid Copper, Averra Arts Centre - Sweden, *Officer spaces of Time*, No-body festival, 2013, *Ephemeris*, 13th Contemporary Dance Platform, *Sacred Body*, Terpsichore - Pallas theatre & Teatro Eua, *Keep rocking*, (idea/director: Sozanna Phokas), *Neo Keras Summer Dance Festival*, 2014, *Wonderful World*, 14th Platform, *A Lost moment*, *Neo Keras Summer Dance Festival*, Edo, *Dance House Nicosia*. The company is preparing its new work.



Machi Lindahl - Photo by Achin Raptis



Machi Lindahl - Photo by Achin Raptis

entitled *Antigone* the choice, for June 2015 within the framework of the Terpsichore programme. For more information: Lindahl@joyant.com.cy

Machi's dress with Hamilton Monteiro (15')

Choreographer: Hamilton Monteiro
Performer: Fotis Nikolaou
Dramaturgy: Fotina Pratikaki
Light: Panagiotis Mavrouz
Music: Vivaldi - *Spesso non disprezzata*
Machi was a woman or a man who was a controversial person. The role is a "comment" on the predominant respectability and morality of closed societies.

Hamilton Monteiro was born in Cape Verde, Africa. He graduated from the State School of Dance in 1996 and has worked with various dance companies in Greece, such as Sine quonon, Edafos Dance Company and others. In 2001, after having received a scholarship from the Alexander S. Onassis Foundation, he left for New York where he danced and worked for two years with artists such as Bill Young and Dancers, Terry O'neill Company, Bill T. Jones, Colleen Thomas, Barbara Grohll, Jeremy Nelson and others. On his return, he worked in the choreographic team of the Opening and Closing Ceremonies of the Athens Olympic Games in 2004. From 2004 to date, he has worked with "Egean admirer" - Minsho Aerika, *amophy-g* - Jenny Agripou, w-i Fotis Nikolaou, Duetan Group, Eldor Lda

Zafiropoulou, Alexandra Warental (Danzler), the Hellenic Dance company (State School of Dance), "Uprising" Hofrich Seidner and Action dance company. He co-founded "11" dance group and worked as its choreographer until 2008. He has recently presented his work at the "Small dance festival - Hydra", the Athens video dance project, the Neos Kosmos Theatre in Athens, the Garage Performing Arts Center in Coffs, the Rabbit Hole Theatre in Metaxourgos, in DIFETEE Dancers and Dance days Chania. He currently resides in Cyprus, where he works as a dance teacher at the University of Nicosia. In June 2013, he presented his own independent production entitled *Inflow* at the Old Vinegar Factory (Palio Xydaklio) in Limassol, at the Dance Waves Festival in Cyprus. In January 2014, he presented the performance *9 in a row*, a duet for the 14th Contemporary Dance Platform and in January 2015, he choreographed two plays for children, for ETHAL.

For more information: montes@hamilton@hotmail.com

www with Elena Antoniou (20')

Choreography/Performance: Elena Antoniou
Art Director: Polya Pratikaki
Music: Stavros Giapantzos
Lighting Designer: Alexander Jotovic
how she stopped going to school
all quiet
all noise
high and low
for another
another like herself
another creature like herself
From: Rockaby (1980) Samuel Beckett

Elena Antoniou graduated with distinction from the Greek National School of Dance and the London Contemporary Dance School "The place", as a member of the Edge dance company. A scholarship recipient of the Roda Triaklia Foundation in Athens, Greece and the Danseweb Scholarship Programme at Impulzhaus, Vienna, she received the Choreography Award for the performance *Dury's/o's* *sublime* (THOC) at the Cyprus Theatre Awards and was nominated for the same award



Big laugh for ever - Photo by Achin Raptis

for the theatrical performance *Reckless* (Solo-gia tren). She collaborated with the artist Polya Pratikaki in the following performances: *This is what you get* (2008), *Nikolaou* (2010), *4.7.06.04* (2011), *4.20.06.13* (2011), *The Meeting* (2012), *Living and Country* (2013), *First Arch* (2014) and *They came* (2014). *First Arch* was presented at the Young Cyprus Choreographers' Platform at the Michael Cacoyannis Foundation in Athens and the International Festival LUCKY TRIMMER "THE WALL" in Berlin.

For more information: elenantoniou.com | elena@elenantoniou.com

Big laugh for ever with Vicky Kalla (10')

Choreographer: Vicky Kalla in collaboration with the dancer Yuse Greenberg
Performer: Vicky Kalla, Yuse Greenberg
Lighting: Alexander Jotovic

"I would like to present a piece that deals with the love in the simplicity and the complexity of this word. Big laugh for ever dance narration from the world of cartoons in a dark place outside in a park, symbolizing the deepest inner world of ourselves. Can Love release us from our insecurities, from our



Zoe Georgalis - Photo by Achin Raptis

Antonia Mercouridou studied at the Salzburg Experimental Academy of Dance (SEAD) between 2003-2004. From 2007-2009, she studied at the Hochschule für Musik und Darstellende Kunst (Frankfurt) for an MA in Contemporary Dance Education. She choreographed *Fellow People* (2009, performance), *Reform* (2009, site-specific performance), *Along Side Winds* (2010, dance video) with Elena Alexandrou and Eva Keras, *Self life* (2011, performance), *Along the Way*, *Forgotten* (2011, performance), and *Stage 4.2* (2014, performance). In 2011, she received a scholarship from DanceWeb. She has been one of the resident artists of the E-national Artistic Research Programme (under the guidance of Comin Mandafos). In 2013, she collaborated with Stephanos Droussiotis (director) as a movement coordinator and consultant for the theatrical play *Faust* organized within the framework of Kypria Festival. In April 2013 and December 2014, she was a resident artist at the Old Vinegar Factory (Palio Xydaklio) in Limassol, as well as at the Dance House Lemesos in September 2014. For more information: bythewayproduction.com | antoniamercouridou@gmail.com

For your entertainment only... with Zoe Georgalis (10')

Choreographer - Performer: Zoe Georgalis
Performer: Katerina Skaliota
Performer: Typhaine Delap
Musician: William Scott
Costume designer: Clis Alpha
Voice over: Irina Rademere
Music by: William Scott, Steve Reich, Jelly Roll Morton and The Red Hot Peppers

For your entertainment only deals with the image of the performer and his constant effort to make the ever-changing, ever-evolving demands of the world of entertainment. The above choreographic trio unites the performer's desire and need to succeed and be accepted, whilst studying the relationships that emerge between the audience, the dancer and the choreographer. Three people compete on stage to gain the audience's approval and attention, creating hilarious situations and interactions.

Zoe Georgalis graduated in 2011 from the Trinity Laban Conservatoire of Music and Dance (BA in Dance Theatre). There, she collaborated with

acclaimed artists and researchers such as Gill Clarke, Valerie Preston-Dunlop and Rosemary Butler. Later on, whilst completing her postgraduate studies (MA in Dance Performance), Zoe became a member of the Transitions Dance Company. During 2013, Zoe worked with various choreographers in London, including awarded artist Tina Schögl. In 2014, she collaborated with Uppist artists such as Elena Christodoulou and Mariela Poyiadis. Zoe's choreographic works *Hot Pot*, *Foot Music* and *Pattern*, have been presented in various festivals such as the Loop Festival in Nicosia, the Lapundy Festival in Finland and the Friday League Festival in London.

For more information: www.zoageorgalis.com | zoe_georgalis@hotmail.com

Inland with Fotis Nikolaou (20')

Choreographer: Fotis Nikolaou
Dramaturgy: Theano Georgiou
Mask design: Martha Foka
Set design and Costumes: Theano Georgiou and Fotis Nikolaou
Sound design: Christos Kyriacoulis
Light design: Panagiotis Mavrouz
Photographer: Fotina Pratikaki
Performers: Kika Georgiou, Evi Karama, Hamilton Monteiro, Andros Nikolaou, Fotis Nikolaou

Inland (the parts of a country remote from the sea or frontiers, the land that is situated in the interior of a country, within. A journey within...)

Fotis Nikolaou was born in Pafos, Cyprus. He graduated with distinction from the State School of Dance in Athens. He continued his studies in New York after having received a scholarship from Pratikaki Foundation. He is the founder, artistic director and choreographer of X-in Dance theatre. He choreographed the following productions for the company: *unswelling*, *A room to grow*, *I am and I am not*, *Windstrasse*, *Lament*, *Spiegel Im Spiegel*, *Waltz*, *Armen*, *The Ninth Hour*, *Not Yet*, *Love State*. He choreographed and co-directed with Theano Georgiou the dance and theatrical performance *A little more*, for the Cyprus Theatre Organisation. He was the official choreographer for the Opening and Closing Ceremonies of the Olympic Games in Athens 2004. As a

choreographer he has collaborated with acclaimed theatre directors and theatre companies such as the Mikros Opera, the Greek National Opera and Ballet, the Greek National Theatre, the Cyprus Theatre Organisation, Pevson, Duetan, Duetan, Michael Marmarinos, Theano Kallina, Hanaa Star, Stephen Langanis, Giorgos Armenis, Theos Moutas, Stephanos Krivoniz, Agni Tsimboul and others. As a dancer, he collaborated with numerous dance companies and organizations in Greece, Cyprus and New York, such as Eklips Dance theatre, Oldtan Dance theatre, Norma Dance Works, Echo Arts, Action, Asomates Dynamis, Ad Lib, Ornela Pezic, the Athens Concert Hall and others.

For more information: xindance@hotmail.com

Gate with Asomates Dynamis dance company and Machi Dimitriadou-Lindahl (20')

Concept/choreographic direction/assistant: Machi Dimitriadou-Lindahl
Music: Dimitris Savva *To the Gods*, Mia Kent *Open recording sessions*
Interpretation/co-creation: Laitze Constantinou, Alena Nicolaou, Maria Poyiadis, Fotis Stylianidou, Panagiotis Toff
Light design: Panagiotis Mavrouz

Gate has a symbolic meaning that marks the passage from one state of consciousness to another, a path which transforms us and brings us a little closer to our essence, to a more conscious, harmonious and serene state of being.



Gate - Photo by Achin Raptis

Standstill with Choreographer Orsada Pende and Roula Kleovoulou (08')

Choreography: Roula Kleovoulou in collaboration with the dancers

Dancers: Ananna Marfakidou, Milana Ugras Kouka

Dramaturge: Chloé Méridou

Sound editing: C.C. Soundscope Studios

Costumes: Ann Lacroix

Light design: Panagiotis Mavroulis

"Movement is the freedom of the body; stillness, of the mind" - Marty Rubin

The cliff is rising "... The landscape is falling. Raising upwards "... You had one leg only but it was swept by your fear of being hurt ... I am still, stillness is me. Only the cliff is rising upwards. To the stars? - Pafos Matsis, In Zanos, Glia Ona Anagitis, page 95, Editions Kastaniotis, Athens 2010.

Choreostro Orsada Pende was founded in



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1999. In the Fifteen years since its foundation it has presented 30 projects, with participations in the Contemporary Dance Platform, the Summer Dance Festival, the European Dance Festival and independent productions. Some of the projects have been presented in London and Athens. Together with other groups, Choreostro Orsada Pende actively participates in coordinated actions, aiming at the establishment of institutions that promote and develop the art of dance in Cyprus. Choreostro Orsada Pende is one of the founding members of the Dance House Limassol (2010) and of the New Movement of Dance Companies, Dancers and Choreographers of Cyprus (2004). Since the foundation of the group, its main artists and choreographers have been Roula Kleovoulou and Chloé Méridou.

For more information: chloemeri@choreostro.com

Lights with Noema Dance Works and Alexandra Wästerfall (05')

Concept / Choreography / Creation: Alexandra Wästerfall

Performers: Harry Koussos, Fotis Nikitiou, Alexandra Wästerfall

Sound: HAUSCHKA

Artistic collaborator: Marianna Christofides

Light design: Alexander Jotovic, Alexandra Wästerfall

Support: Yungip/Hadjipieris

Artistic collaborator/photo: Marianna Christofides

Lightness. A minimalist Science-Fiction with humans, planets, objects and feelings. The choreography and dance are located in the relation between our protagonists, creating an alternate reality based on spheres, time and affects. "Lightness" questions the relationship between man and the environment, ecology and faster, archaology and future utopia, the visible and invisible. This work is part of a choreographic study that will lead to a full evening performance to premiere in Turbachau NRW, Düsseldorf/Germany, in the fall 2015.

Alexandra Wästerfall, born in England (1979) and raised in Cyprus, is a graduate of Art&Architecture (The Netherlands), where she received her master's degree in Choreography. She has received numerous choreographic awards both

in Cyprus and Germany, including the 2013 Most Promising Artist award from the City of Düsseldorf. Alexandra's choreographic work has been selected and supported by networks such as Aesthetics, Mohit dance, DEE - Initiatives in Dance through European Exchange and Chin-A-moves. In 2012, Alexandra was a finalist for the Roles Mentor and Protégé Award. She presented her choreographic works in Europe, Canada, Brazil, Korea and China. Between 2014-2016, Alexandra Wästerfall will be a Factory Artist at the Turbachau NRW in Düsseldorf, Germany. For more information: www.alexandra-waesterfall.com | alexandra.waesterfall@gmail.com

In the Waves of... with Konstantina Skalioti (07')

Choreography: Konstantina Skalioti

Dancers: Konstantina Skalioti, Tylphaine Delap

Visual Artist: Ben Bratton

Costume Design: Ben Bratton

Music inspirations: Chris Katana

Musician: Inna Vukobrat

Music: Traditional Cypriot Lullaby

Special Thanks to Dominique Varned for her artistic contribution in this project. Special thanks to Ben Bratton, Inna Vukobrat, Tylphaine Delap, Dominique Varned for their substantial contribution towards the project, to my family for their constant and unconditional support.

A mother's body prison or home? A female dust that explores the emotional bond between mother and daughter, their need to identify with each other, the complexity and endurance of this relationship.

Konstantina Skalioti grew up in Limassol where she took dance lessons at Friso Hadjipieris Dance Studio. In 2008, she moved to London where she studied Professional Dance and Performance at the Central School of Ballet. Upon her graduation, she continued her postgraduate studies in contemporary dance at the London Contemporary Dance School, from which she graduated in 2012. She is currently working as a freelance choreographer, contemporary dancer and dance teacher. So far, her choreographic work has been presented in platforms in the



In the Waves of... Photo by Arden Raphael

United Kingdom, such as Revolution! (The Place Theatre), Kaleidoscope, Women of Mass Destruction 2 (Rich Mix), Surrey Dance Collective (Olive Theatre), The Friday League, the League for Dance Project (Cotham Theatre) and festivals such as the Surrey Dance Festival 2014 and City of London 2011. Together with Lucia Schwagerl, they co-produced the artistic platform "Kaleidoscope".

For more information: konstantina.skalioti@gmail.com

I will shut you down with Transfigurato and Alexia Nitsiou (10')

Choreography - concept: Alexia Nitsiou

Dancers: Alexia Nitsiou, Roma Meta Pantazis

Music: Dimitris Spyros

Costume - Light installation: Raissa Angeli

Photography: Constantinos Panayiotis

"What is light? Shining with a freedom eye into the darkness" (Aristo 31 Kassandra) We all have a bright and a dark side. It is a part of our



MAN-OEUVRES - Photo by Arden Raphael

feared? Are we all desperately looking for someone to accept us just the way we are? Do we live in a society where we want to be loved by everyone and spend so much time hiding our imperfections behind a mask that covers ourselves? This dance theatre that attempts to uncover these masks. Both dancers explore personal, intimate moments and needs." Vicky Kalla

Vicky Kalla started her studies at the age of 16, with a scholarship in the professional school of dance "Epeiros" in Montpellier (France). She graduated with the state diploma of France "EAT" (Ecole Nationale d'Art de la Danse) as a professional dancer in 2006. In 2011, she continued her studies at the Higher School of Larisa in Greece. She joined the Thessalian Ballet under the direction of Gede Mihov (2008-2011). In 2010, she was among the 15 finalists of the National Competition "Premio Roma" in Rome and in 2011, she was the 3rd prize at the "Chanson d'Or" competition. In Cyprus, her first collaboration was in 2009 for the Cyprus Festival with Andriano Chorofotis and in 2010, she joined the company created for the events of the 50th anniversary of the Republic

of Cyprus. Since 2011, she collaborates with Andriano Chorofotis, Anamaria Dymariou and the Dance Cyprus.

For more information: vikykalla@gmail.com

MAN-OEUVRES with Harry Koussos (08')

Created by Harry Koussos

Dramaturge: Phivos Michali

Choreography assistant: Mima Lampropoulou

Music, sound design: Christos Kyriacou, Harry Paroulis

Video-art: Konstantinos Koptoulas

Costumes, styling: Alexander Cass

Dance: Costas Chrysothakis, Michael Kiriakopoulos, Nektar Demostriou, Periklis Simelias, Ryan Lange

Supported by: Dance House Ledonia, Dance Gate Ledonia, No Body Festival, Dance Cultural Centre (DANCE)

MAN and their OEUVRES. The past of primal matter meets a future that seeks its forms of expression.

The performance draws inspiration from the

work ARCHETYPAL, which is to be premiered in June 2015 in Cyprus as part of the Tepsichore Programme.

Harry Koussos is a dancer, choreographer and dance artist from Cyprus, based in Athens. He has performed for numerous dance companies and during the last years he has been collaborating with Alexandra Wästerfall. At the age of 22, he began creating his own choreographic and video-dance work, which has been presented since then across Europe. His work has been invited by several festivals in Greece, Cyprus, Belgium, Sweden, England, Portugal and Germany. In his creations, he makes use of different media and art forms - both visual and performing - while he is periodically interested in the interaction between the latest technologies and primal materials, including the human body. Thus, he focuses on the materialisation of choreographic ideas along with the embodiment of abstract forms in order to address the spectator's own finest perceptible and associative brain functions.

For more information: www.harrykoussos.com | harrykoussos@hotmail.com

With and Between with Julia Brendle and Maria Konstantinou (08')

Concept/Idea: Julia Brendle, Maria Konstantinou

Choreography: Julia Brendle in collaboration with Maria Konstantinou

Performers: Julia Brendle, Maria Konstantinou

Video / camera: Suzana Phokas, Petros Vlachos

Video editing: Suzana Phokas

Sound design: Panos Batzios

Light design: Alexander Jotovic

"The subject matter (...) can be identified. It is that class of events which occurs during co-presence and by virtue of co-presence. The ultimate behavioural materials are the glances, gestures, posturing, and verbal statements that people continuously feed into the situation, whether intended or not. (...) The normative order can be uncovered prevailing within and between these acts; that is, the behavioural order found in all peopled places, whether public, semi-public or private, and whether under the auspices of an organized social occasion or the flatter constraints

of merely a mutual social setting (...) we need to identify the countless patterns and natural sequences of behaviour occurring whenever persons come into one another's immediate presence."

Interaction Rituals: Essays in Face to Face Behaviour: Erving Goffman, 1964

Julia Brendle studied dance at the Palucca School/ Dresden and at Cologne University/Berlin. In Germany and Holland she collaborated with Felix Ruckert, Theater Talawa, Dancespeakers, Kaja Erbmann-Hajdos, TELOS Dance Company and The Movers Company. In Cyprus, Rosemary Lee, Milana and Georgia Kouka, Chloé Méridou and Roula Kleovoulou (Orsada Pende), Meta Kyriakou, Aris in Dance Company and Alexander Michael. Since 2010 she works as a lecturer for dance and dance theory at the University of Nicosia/Cyprus. Maria Konstantinou studied Theatre Acting at the Drama School of Theatre Technis-Karolos Koun. He has collaborated with Theatre Technis-Karolos Koun, the Theatrical Organisation of Cyprus, Venetia Theatre Company Open Arts, Paravan, Fresh Target Theatre, Theatrical Company One-Off and Alpha Square.

For more information: juliambrindle@gmail.com | maria.konstantinou@gmail.com



With and Between - Photo by Arden Raphael

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Creating music, enjoying the melody and impromptu performances!

The Nicosia leg of the interactive installation was co-organised by the Cultural Services of the Ministry of Education and Culture and Avantgarde Cultural Foundation.

At the opening ceremony, Minister of Education and Culture Costas Karkis said the Cultural Services had embraced the Avantgarde Cultural Foundation's initiative to host the original installation with a keen interest. "It significantly contributes to the creation of opportunities in culture, develop and promote, not just music but all the other forms of artistic creation too," said the Minister.

"Play me, I'm yours is the biggest audio-visual interactive installation that has ever been organised in Cyprus, as it unites the arts of music and visual, while simultaneously engaging the entire audience of Nicosia and beyond. For ten days, starting tomorrow, the town of Nicosia will host the ten pianos that we unveiled a while back and which distinguished Cypriot artists very willingly painted," said Karkis at the October opening.

"By prompting the public to Play me, I'm yours, the pianos will be at the disposal of anyone who wishes to create music, to enjoy their melody and share impromptu performances and unique artistic experiences with their friends and passers-by," he added.



Illustration: Photograph by Oreste Schmittler Photograph



Street piano - piano by Petros Anastasiou photo updated by Anastasia Zepherou



Mill of Agios - piano by Zoran Simicic

The Minister was especially pleased to announce that once the installation expired, the pianos would then be donated to children's homes, hospitals, rehabilitation centres and other special locations, to offer support, encouragement and entertainment. "This way, the pianos that will uplift the citizens of Nicosia musically and visually, will continue to offer this to society for many years to come," said Karkis.

Play me, I'm yours: The man behind it

Play Me, I'm Yours was first commissioned by Ferret Earth in Birmingham, UK in 2008. With 15 pianos located across the city for three weeks

In Nicosia	
1.	Makarios III Hospital Child Psychiatric Department – piano painted by artist Petros Papageorgiou
2.	Paediatric Oncology Unit at the Makarios Hospital – piano painted by Panchalis Anastasiou
3.	Shelter for the Victims of Domestic Violence – piano painted by Panchalis Anastasiou
4.	"Aga Steps" Therapeutic Community – piano painted by Achilles Michaelides (Papageorgiou)
In Limassol	
5.	Cyprus Red Cross Society Children Therapy Centre "Stella Soudira" – piano painted by Andreas Lademakarios
6.	Child Development Centre "To Alma" at Theodoros Foundation – piano painted by Christos Michalis
In Larnaca	
7.	Children's House of Larnaca
In Paphos	
8.	Paphos Children's Home – piano painted by Andreas Charalambides
In Famagusta	
9.	'Apostolos Pavlos' Centre for people with special needs in Larnaca – piano painted by Nicos Kouroudakis
10.	Gymnasium of Kokkaripepo – piano painted by Hania Tsangetis, Stelios Stylianou and Elena Panagiotou

Play me, I'm yours: Nicosia

Nicosia became the 43rd city across the globe to add to its capital with pianos personalised and decorated by local artists last autumn, all for the public to enjoy, as part of the Play me, I'm yours interactive installation.

Touring intensively since 2001, Play Me, I'm Yours is an artwork by British artist Luke Jerram. Reaching over six million people worldwide – more than 1,300 pianos have already been installed in 45 cities across the globe, from New York to London, bearing the simple instruction Play Me, I'm Yours.

Located in public parks, bus shelters and train stations, markets and even on ferries the pianos are available for any member of the public to play and enjoy. Who plays them and how long they remain on the streets is up to each community. By creating a place of exchange, Play Me, I'm Yours invites the public to engage with, activate and take ownership of their urban environment.

Communicating with one another

The Cultural Services of the Ministry of Education and Culture together with the Avantgarde Cultural Foundation, presented Play Me, I'm Yours: Nicosia from 17 to 26 October 2014. Ten street pianos donated by renowned local artists were placed in parks, squares and other public spaces in Nicosia, while at the end of the project the pianos were donated to local charities and community groups.

Throughout the installation, the public could use a special website to upload and share their, films, photos and stories of their interaction with the pianos. Each city's website across one of the languages of the project, providing a means for the public to communicate with one another on a local level, but also within an international arena with people from all over the world. The website help to connect the 4 different communities, providing maps of each city's piano locations and promoting special events. All content is created and uploaded by the public.



Dolly Ampanagiotou piano Photograph by Zoran



Luke Jerram Street Art NYC Photograph by Anamaria Stokic

The Cyprus installation installation is hosted on the international website of the artwork (www.streetpianos.com) and the public may post and share films, photos and stories about the pianos. Whilst documenting each piano's journey, this connected the pianos and their communities across the city and acted as a legacy for the artwork. Alternatively, one may visit the Cyprus website at www.acosapianos.com or Facebook: www.facebook.com/cyprisiades.piano.gallery

A final home for the pianos

The interactive installation wrapped on 26 October 2014. Following in the steps of big cities like Barcelona, London, Sydney, New York, Paris, Morocco and Los Angeles, this majorly accessible cultural phenomenon reached the shores of Cyprus and its capital city Nicosia. The Cypriot pianos joined thousands of others across the globe to create possibly the biggest ever international interactive installation.

Locations & Artists	
<i>(By alphabetical order of the artists)</i>	
Panchalis Anastasiou	– Stavrou Avenue
Doros Heracleous	– Mall of Engoni
Nikos Kouroudakis	– Kyrenias Avenue
Andreas Lademakarios	– A.G. Leventis Gallery
Achilles Michaelides (Papageorgiou)	– Lefka Street checkpoint
Elena Michalidou	– Fatermimi Square
Christos Michalis	– Acropolis Park
PIN Cartoons (Petros Papageorgiou)	– Mall of Cyprus
Hania Tsangetis (with Elena Panagiotou and Stelios Stylianou)	– Stavros Municipality Cultural Centre
Andreas Charalambides	– Kyreniades Piano Gallery (Nicosia Avenue)

The outcome exceeded all expectations. It is estimated that some 250,000 people engaged in the installation, sending hundreds of messages and thousands of photos and video clips to the website and social media pages. What's more, no acts of vandalism were reported, showing the people's respect towards the beautiful creations.

Staying true to their commitment to donate the ten pianos to places that could do with some entertainment, the organisers selected a number of homes and shelters that were selected following careful consideration. The brand new Perizma UP-122 pianos, sent in especially for the cause, ended up in children's homes, hospitals and rehabilitation centres, among others.

Once the installation wrapped, the President of Avantgarde Cultural Centre and the officer in charge of the installation at the Cultural Services of the Ministry of Education and Culture visited a number of places in person and finally concluded on the ten locations that would house the pianos.



Dilated Intentions - Photo by Ardena Rofit

existence. Both of these actions are founded by our thoughts, by our experiences and our memories. In the background of every challenge, a hidden dark eye exists. It is waiting to throw us back into the abyss from which we came... It enjoys whispering harmful thoughts, or at least what we perceive as harmful. Get to know it; it is the only way to face it. Look at it, love it, because you will live with it forever. Only then you will stare at darkness with a fearless eye.

Transfiguration is the transformation in Latin (trans-figures). The name of the group is based on the idea that anything that moves, can change and be transformed. The group was founded in 2007 by dancer *Nicolas Aloisi* aiming at the exploration of personal movement and language. Projects presented: 2007 *Makou 2010* in five venues (Contemporary Dance Platform, Cyprus), 2011 *Internal Play* (Dance Waves Festival), 2013 *Blance of the void* (for the International Dance Day, organized by the Cyprus Centre of International Theatre Institute), 2014 *He alone, with her* (for the International Dance Day, organized by the Cyprus Centre of International Theatre Institute)

For more information: aloisi@transfigura.com.cy

Dilated Intentions with Alexander Michael (18')

Choreographer: Alexander Michael
Dancers: Mia Brendle, Fania Glymnia, Dana Miliou, Anou-Michael, Alena Perdikaki
Lighting: Alexander Jotovic
Music: Tim Hecker (abused & manipulated by Pansis Bostaki)

The artist, who aims to create a work that reflects society, must embark on a creative process during which the artist, being open to intuitive choices, inevitably discovers new intentions during this process, thus altering the preconceived outcome of the work, resulting in a Dilated Intention. The confines of the funding application process influenced the framework of this work's intention. Alexander Michael is a Lecturer in the Dance Department of the University of Nicosia. He holds an MSc in Dance Science from the University of Wolverhampton. In 1994, he began his formal dance training at the School of Sumo Dance Theatre. Later on, he continued his dance training at the acclaimed Martha Graham School of Contemporary Dance with a MAI scholarship. He has had an extensive performing career in Canada

(David Earle, Darryl Hodkins, and Patricia Beatty), the US (Martha Graham Ensemble as a principal dancer) and Cyprus.
For more information: dancemaker@gmail.com

Happiness with Milena Ugras Koukas (15')

Choreographer/dancer: Milena Ugras Koukas
Music: George Koukas
Costume: Ane Lazarou
Light design: Aleksandar Jotovic

According to Aristotle: Happiness is the ultimate end and purpose of human existence. Happiness is not pleasure, nor is it virtue. It is the exercise of virtue. Happiness cannot be achieved until the end of one's life. Hence it is a goal and not a temporary state.

It reveals the richness of creativity, imagination and determination of the choreographers, as well as the hard work and skills of the dancers all of which enable Cyprus Dance to succeed and prosper. The institution opens, at the same time, a window of opportunity for both creators and dancers to overcome linguistic and geographical boundaries and become ambassadors in the international cultural scene.

Cyprus Contemporary Dance Platform is hosted and co-organized by the Rakis Theatre in Limassol. The first event was organized in March



Happiness - Photo by Ardena Rofit

2001 under the name "Dance Encounters", and included the participation of four groups. The first five Platforms were competitive with a 1st and a 2nd prize, as well as special recommendations. In 2007, an effort to enrich the Platform was initiated with the organization of parallel events such as a photo exhibition and projections of dance performances. The effort to further develop the Platform continued in 2008 and for the first time, the event "Dance Throughout the Year" was presented at Dance House Lemesos, which started to actively participate in the organization of the Platform. Sharing with the 10th Contemporary Dance Platform in 2010, two groups which excelled at the Dance Platform were selected to represent Cyprus at the 13th European Dance Festival which took place in Limassol and Nicosia in June of the same year.

About the Cyprus Contemporary Dance Platform

Dancer/choreographer Milena Ugras Koukas and musician George Koukas have been collaborating for the last 10 years. They both graduated from the Codarts Academy in Rotterdam, Netherlands. They presented their work in different venues in Cyprus and abroad, in Croatia, Czech Republic, Poland, Italy, Greece, Sweden, Germany, France, Serbia. In 2007, the piece *White Walling* was awarded at the New Europe Festival in Prague, Czech Republic. In 2012, their choreography *House of Heerem II* was nominated at the International Choreographic Competitions in Hannover and N-Ballet was selected in Ludwigshafen, Germany. *Muzik* has been selected as one of the Aorowaves priority works for 2015.

For more information: www.ugraskoukas.com | ukoukas@cytanet.com.cy

The Cultural Services of the Ministry of Education and Culture had the initiative to introduce and establish "Dance Platform - Dance Encounters" as an institution in 2001. The Platform has contributed normally to the advancement of dance in Cyprus by exposing works by artists and different dance groups in the field of contemporary dance.



Spontaneous - photo by Yfimia Demetriou
Photo updated by Florina Goytias



A.G. Jewish Gallery - photo by Andrea Labridou



John Street, Bermuda - photo by Athina Mihalaki
(September)



Pavement Square - photo by Elena Mihalaki

it is estimated that over 140,000 people played or listened to music from the pianos. Since then *Play Me, I'm Yours* has reached an estimated six million people worldwide. Each new city that commissions the artwork becomes part of this growing international legacy.

"The idea for *Play Me, I'm Yours* came from visiting my local bookstore," said Luke Jerram, international artist and creator of *Play Me, I'm Yours*. "I saw the same people there each weekend and yet no one talked to one another. I suddenly realized that within a city, there must be hundreds of these invisible communities, regularly speaking

time with one another in silence. Placing a piano into the space was my solution to this problem, acting as a catalyst for conversation and changing the dynamics of a space."

News of the project spread internationally and since then, the artwork has toured the world, acting as a high profile event for many organisations, including the Pan Am Games, 2010 European Capital of Culture in Pilsen, LA Chamber Orchestra, San Jose Biennial, Sydney Festival, City of London Festival, Faculty of Music at University of Cambridge and Barcelona's Maria Canals International Music Competition.

Engage, activate and claim ownership

Disrupting peoples' negotiation of their city, *Street Pianos* are designed to provoke people into engaging, activating and claiming ownership of their urban landscape. Like a musical equivalent of Facebook, *Street Pianos*, together with this website, provide an interconnected resource for the public to express themselves.

The pianos have also enticed many hidden musicians out of the woodwork. It has become apparent that there are thousands of pianists out there who don't have regular access to a piano. *Play Me, I'm Yours* provides access to this wonderful musical instrument and gives

musicians the opportunity to share their creativity by performing in public.

In cities like London, hundreds of perfectly good, working, second-hand pianos get thrown away each year. Jerram transports dozens of these pianos annually, to countries where the instrument is rare and more valued, for the public to enjoy. A performing presented as part of a *Play Me, I'm Yours* installation on many of the pianos are donated to schools and community groups within the local area.

The first city signed up for 2015 is Florence, South Carolina, which will be taking place in April. And a number of potential partners for 2015 and new cities will be announced in due course.



Acropolis Park - photo by Christa Maltz



Ball of Cyprus - photo by Ardena Rofit



Isaac Newton Cultural Centre - photo by Athina Mihalaki, Eleni Perdikaki and Galina Goytias - photo by Ardena Rofit



Alexandra Pano Gallery - photo by Andrea Labridou

Centre of Visual Arts and Research in Nicosia

The Centre of Visual Arts and Research which opened in Nicosia last September can be described as a real treasure trove of art and other artefacts about Cyprus.

Located within the walled city of Nicosia, the Centre is housed over the four floors of a renovated 1950s house.

It offers everyone, local and foreign, the opportunity to relate to the island's history from an objective, though somewhat melancholic point of view.

The Centre of Visual Arts and Research is the home of the Cortas and Ruth Sevens Foundation and is very much the result of the devoted study and personal collection of the duo.

It is the realisation that the story of these

objects is also the story of Cyprus that has made the collection available to the wider public and it is through being able to see the history of Cyprus through multiple aspects - architecture, landscape, religion, monuments and most significantly people - that the vision has, without a doubt, succeeded.

The guided tours are an intricate account of periods in time which tell a story of yesterday, and having these stories manifested through artworks allows one to read between the lines.

The Collections

Through the Travelling Artists' Collection with more than 1,000 artworks, the history of the island becomes apparent through paintings of prominent foreign artists such



The Centre of Visual Arts and Research



Jozef Borsari (1899-1953) Star in the Darkness's Garden, Oil, Museum, Nicosia, Cyprus 1947



Carlo Prevosto (1804-1870) History of Nicosia, Oil, 1796-1820, 40x22 cm

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in battle. The various aspects of the struggle are depicted through small references, documents and photographic material. These include the air dropping of propaganda leaflets by the British, Turkish efforts for Cyprus' Turkification, the cooperation between Turkish Cypriots and the English and the reaction of EOKA.

The 3rd Section showcases the national heroes who were detained at the Central Prison and various detention barracks set up by the British Sovereign Army, through a series of handcrafts they created during their imprisonment, their personal items, photographs and notes. One exhibit is the high school leaving certificate of a pupil, who took her final exams in prison.

The 4th Section details the four-year EOKA



through the photographic archives of Felix Yiannis. The 5th and final Section measures the outcome of the struggle and the return of Georgios Grivas Digenis to Greece, and makes small references to the problems faced by the newly-established Republic of Cyprus, the bombing of Tylliria in 1964 and the 1974 Turkish invasion of Cyprus.

Meanwhile, the Archbishop Makarios III Foundation and Association of Cyprus Travel Agents organised a reception for the island's media on 28 January 2015, to present its Museum's enriched Collections.

The exhibition lasts until 28 June 2015 and is open to the public Monday to Friday from 9am until 12.30 pm, and from 1.30pm until 4pm.

Besides the works belonging to the Byzantine Museum, Art Gallery and Library, exhibits were also provided by Archbishopric, National Struggle Museum, Society of Cypriot Studies, Bank of Cyprus Cultural Foundation and Historical Museum and Archive of the Municipality of Nicosia. Furthermore, the exhibition included artworks, documents and relics from seventeen private art collections: Agis Philippides, Alexi Anagnostis, Anastasia Haniotaki, Andreas Anagnostis, Andreas Eliaides, Andreas Nicolaides, Andreas Pitsillides, Eleni Christofidou-Neophytou, Ephyra Stefan-Georgiadou, Maria Stavrou, Ambassador Chandambou Christoforou, Renos Kyriakides, Savvas Chrysothou, Spyros Lazarou, General Loukas Avgiatoulides and Christodoulos Hadji Christoforou.

1st anniversary of the A. G. Leventis Gallery

On 25 March 2014, the A. G. Leventis Foundation presented the public and visitors to Nicosia with the A. G. Leventis Gallery. Thus, the vision of Anastasio G. Leventis - to make the artworks he had collected throughout his life accessible and affordable to his compatriots - was made a reality, and at the same time, it provided the Cypriot people with a Museum that is unique for Cyprus' standards, a cultural contribution that narrates the story of European art and provides an insight into the world of the periods covered.

This March, the Gallery had a lot to celebrate on its very first anniversary. Throughout a year of ongoing and creative contributions to the community, culture and the arts, the Gallery organised two temporary exhibitions, gave ten lectures focusing on the History of Art, provided dozens of courses and offered a variety of educational programmes for all ages. More than 30,000 people visited the Gallery, while the people themselves made a number of important collaborations with other museums and foundations in the sector, in a bid to establish uninterrupted cultural "dialogues" with the art world of Europe.

Wishing to thank the Cypriot public for its support, the A. G. Leventis Gallery is celebrating its 1st birthday with a series of events for children and adults, which began on 25 March 2015 and will wrap up on 18 May 2015, International Museum Day. These include special tours, theatrical performances, readings for children and adults, workshops, music shows and an exhibit on dedicated to Anastasio G. Leventis and West Africa.

Recognition Certificate

On 2 February 2015, the A. G. Leventis Gallery had yet another reason to celebrate, after being awarded a Recognition Certificate along with the Cyprus Theatre Museum.

Recognition Certificates are provided under the Recognition of Private Museums and Museums of Local Authorities (Private Culture and Conditions) Law 58(I) of 2009.

The Certificates were handed over during a special ceremony at the Ministry of Education and Culture, by Minister Costas Kadios. They were received by former First Lady Photini Papadokopoulou on behalf



The Cyprus Collection

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It was the 1st of April...

To mark the 60th anniversary of the EOKA struggle to end British rule in Cyprus, the Archbishop Makarios III Foundation - Byzantine Museum and Art Gallery is hosting an exhibition of artworks, documentation and relics under the heading *It was the 1st of April* – the date at which the 1955-59 EOKA struggle began.

The exhibition, which opened on 1 March 2015 and will last until 28 June 2015, is hosted on the Gallery's second floor, where the Ethnographic Collection is kept, presenting Cyprus' participation in the struggles of modern Hellinism from 1821 until 1974.

The exhibition aims to outline the most critical and decisive historical period for the Greeks of Cyprus, which ultimately led to the island's liberation from the British, and draw lessons and parallels from the paintings, sculptures, engravings, photographs, books, newspapers,

documents and various relics depicting the EOKA struggle. These include the heroic soldiers' uniforms, equipment, prisoners' handicrafts and handmade flags.

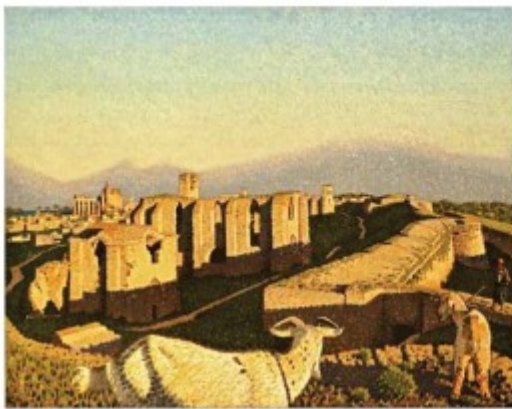
The 1st Section provides a synopsis of the Cypriots' yearning for 'Enosis' – to join Greece – as expressed through the October 1931 riots, the Cypriots' participation in World War II, the 1950 referendum and Greece's 1954 appeal to the United Nations UN for self-determination to be applied for the people of Cyprus, as was the case with other countries.

The 2nd Section presents the two leaders of EOKA – National Organisation of Cypriot Fighters (Ethniki Organosis Kyprion Agonistas) – Archbishop Makarios III and Colonel Georgios Grivas Digenis, Makarios' exile to the Seychelles, the self-sacrifice of Orestis Aferiadiou and other EOKA fighters who died



View of the *It was the 1st of April* exhibition

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John Akritas (1883-1962). Pafo, Cyprus in 1912. Oil on Board of a 22cm

as Cornelius Van Bruyn, Henry White, Keith Henderson and Gladys Pety to name a few, but also a small collection of Cypriot artists, such as Adamantios Diamantis and Imet Vehit Giney, who created the Cyprus Flag.

These works on Cyprus depict sociological and historical aspects of the island and its people. As the Centre asserts, visitors can understand and appreciate the spirit of various communities of the island through the scenes of everyday life, street scenes and peopled interiors.

Representations of monuments, villages and landscapes enable the viewer to follow the architectural development of towns and villages while at the same time, changes in the countryside and the transition from the traditional to the modern also become apparent.

The Costumes Collection comprises 500 pieces of costumes, clothes, shoes, hats, bed linen,

curtains and embroidery, again spanning three centuries, and concentrates on the influence of the East and West on the development of local Cypriot dress.

The many original costumes displayed in representations and in specially adapted drawers range from clothing worn by High Commissioners and Consuls, from pashas to wedding dresses, furs and christening robes.

The Costumes' Collection includes Government House (1878-1901) memorabilia such as authentic guest books, drawer services and furniture, with smaller items such as cigarette boxes, travel labels, souvenirs and maps, which give a common representation of the Cyprus realm at the time.

The Research Collection includes more than 5,000 books on art and travel diaries and travelogues to Cyprus, Greece, Turkey and the



George Grivas Digenis



Archbishop Makarios III



Military street scene

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Levant. Rare and old books and a large number of modern books, particularly reference books, are made available to scholars and researchers.

Archival material on many historical subjects is also made available through an online archive with newspapers (1878-1968), manuscripts and information on artists as well as photographs and films from 1878-1968.

Smaller collections which are displayed on the walls of corridors leading to the various floors include posters of Cyprus, political cartoons, botanical illustrations and an important collection of paintings of the last queen of Cyprus, Caterina Cornaro.

At the old Inn

Just like the collection, the history of the building that houses the Centre follows a significant part of the island's recent history.

Known back in the day as the Ermou Street Inn, it was converted into a Flourmill in the 1950s,

remaining in operation until the 1990s.

Architects Andreas and Zoe Loidas are responsible for turning the building into a research and exhibition centre, with the financial support of the Costas and Rita Sewers Foundation, as well as the USAID and EEA Grants Norway. Long before the Centre was renovated, the Foundation began touting Cyprus to become acquainted with its history, both in the southern and northern parts of the island.

The Centre will continue to offer new artistic events and is expected to host a number of periodical exhibitions by Cypriot as well as foreign artists, in addition to musical, cooking, dance and cinematic events, which the Centre's organisers say would be mostly bi-cultural.

Centre of Visual Arts and Research, 285 Ermou Street, 1017 Nicosia. Tel: 22 300 889. Web: www.cenra.org/cypr

Opening hours: Monday to Saturday 9.30am to 4.30pm. The Centre is closed on Sundays.



Luigi Ajapa (1915-1998). Antique Pafo, Cyprus in 1912. Oil on canvas, 24x 22cm

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Nativity Stories

5 December 2014 – 2 March 2015

The A. G. Leventis Gallery presented its first ever international temporary exhibition *Nativity Stories*, co-curated by Myrto Hatzaki (curator of the Paris Collection) and Loukia Louza Hadjigeorgi (Director of the Gallery), from 5 December 2014 – 2 March 2015.

According to the Gallery's Education Officer, Katerina Stephanides, the exhibition looks not just at the *Nativity*, but also how the story has changed over time.

"How the history of art has shaped the relationship between text and image. Imagine," she says, explaining that this is a technique she often uses with school groups, "our modern day idea of the *Nativity scene* – Mary sitting up, holding a naked baby Jesus and surrounded by the adoring Magi – as the culmination of a chronological game of Chinese Whispers..."



Order of St. John – *Book of Hours* (1490s)



Order of St. John – *Book of Hours* (1490s)

Painters through the ages were influenced, she suggests, not just by the artists who had gone before, but also the prevailing mood and dictates of the time. St. Bridget's Revelation in the 1300s, for example, greatly shaped the succeeding iconography. "From a prone Virgin Mary and swaddled Jesus, we suddenly change to Mary venerating a naked baby. And in a similar manner, the Council of Trent ruled that, in the 1500s, the midwives should no longer be present – this, after all, was an immaculate conception, and anything 'inappropriate' should be removed."

In effect, then, the exhibition is aptly titled, for it is really all about storytelling, the story not just of the *Nativity*, but also of how perceptions of this best-loved scene have changed over time. Describing a roughly chronological expedition down the ages, it is a journey from traditional



Byzantine depictions through western medieval art to the 17th century and the aftermath of the Baroque period into Modernism. Comprising nearly 60 different works – most of which are on loan from internationally renowned galleries and museums – the exhibition aims at bringing a new perspective to the relationship between holy texts and art, focusing on the juxtaposition

of images and words.

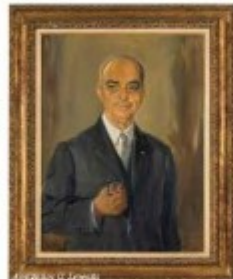
And what emerges is a *Nativity* that's not merely a single narrative, but an exciting and multifaceted story. From the 13th century cameo keepsake to great Cypriot artist Adamos Demeritis' oil on canvas *The Nativity of 1859*, this is an exhibition which utterly transports the viewer. There is a

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The A. G. Leventis Gallery in Nicosia



Anastasios G. Leventis

of the A. G. Leventis Gallery and Mr Yiannis Tsoumas, Board of Directors Chairman of the Cyprus Theatre Museum.

Addressing attendees, the Minister of Education and Culture highlighted the benefits and perils that the state's official recognition offers museums, such as the fact that they gain access to state sponsorships thus increasing their ability to grow, and that they have the ability to develop into educational and cultural organisations.

Mr Kakis said the A. G. Leventis Gallery, even after just one year of opening, had made its presence felt in the island's cultural scene. He added that the Gallery operated like a living organism, playing a catalytic role in forming the capital's cultural identity.

The Cyprus Theatre Museum, which is housed at the Pafos Solomon Culture Centre since 2012, has been embraced by the public of Limassol, and not only, said the Minister.

"Both these museums are major culture elements for our country," said Mr Kakis. "Warm congratulations are warranted for everyone who contributed and worked towards creating and organising them, as well as for their successful opening and their recognition, which we are happy to welcome today," he concluded.

Anastasios G. Leventis was born in Cyprus in December 1910, in the Cypriot mountain village of Lengyfiou, the home of his mother Salome.

Anastasios' secondary education was at the Mitsis School in Lengyfiou, founded by an emigrant from the village who had made his fortune in Egypt and set up a school that specialised in more commercial subjects and foreign languages. At the end of the First World War the young Anastasios, determined to improve his education and prospects, travelled to visit his elder brother, George, who was already based in Egypt. From there he boarded a ship to Marseille, where he first found work and then completed his commercial education at the 'Ecole Supérieure de Commerce' in Bordeaux.

He went on to found one of the biggest enterprises in West Africa in 1936, A.G. Leventis & Company Limited, and became a highly successful businessman.

Business was by no means Anastasios G. Leventis' only interest. He also helped with many projects to improve life in the Cypriot villages connected to his family, supporting many students at courses overseas, and helping many in need.

These efforts were intensified in the face of the political turmoil that unfolded in Cyprus in the late 50's and 60's, and Anastasios G. Leventis acted

his newly independent homeland in a number of ways. President Mikosias, with whom he had collaborated to found the main Cypriote's home in Nicosia, made use of Anastasios' political expertise at several meetings of the United Nations General Assembly and, in 1964, appointed him Cyprus' first Ambassador and Permanent Delegate to UNESCO, in recognition of his support for education and the cultural heritage of Cyprus. The 1974 invasion of Cyprus imposed a particular burden on Anastasios G. Leventis. Not only would his own home village, Petra, occupied by the Turkish army, with the loss of the cultural centre and family church, be himself' host to, but he had to deal, at UNESCO, with the overwhelming problem of the invaders' destruction of Cypriot cultural heritage. He gave what help he could to repatriate treasures

stolen and smuggled abroad, but above all, it was the needs of the injured and the refugees that he did his best to help alleviate. The great pressures of the time may have been to blame for his last serious illness at the end of 1976. Anastasios G. Leventis died in October 1978 having provided for the establishment of a Foundation to support educational, cultural, artistic and philanthropic causes in Cyprus, Greece and elsewhere.

The A. G. Leventis Foundation formally came into being in May 1979 and had begun to operate on a small scale by the end of that year. Over the following three years the scope and volume of its activities gradually increased, so that within forty years of its founder's death, the A. G. Leventis Foundation can claim a fully-fledged opening record of more than twenty five years.



The Greek Collection



The Porto Collection

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The Cyprus Symphony Orchestra

The Cyprus Symphony Orchestra (CySO) provided classical music lovers with a wealth of repertoire to warm us up over the past chilly winter months.

Offering everything from a romantic set-up on Valentine's Day, to the popular children's musical *Peter and the Wolf* (and *The Magic, Revolve Control*), our national artists certainly did not disappoint.

Peter and the Wolf

The CySO brought Sergei Prokofiev's (1891-1953) much-loved musical tale *Peter and the Wolf* to life on 6 and 7 February, assisted by Cypriot actor Petros Georgiades and conducted by Alkis Baltas, Artistic Director and Chief Conductor of the CySO.

Three family concerts took place at the Municipal Theatre in Larnaca and Strovolos Municipal Theatre in Nicosia, while the orchestra also presented the programme in five morning educational concerts in Nicosia and Paphos, which were attended by selected primary schools and kindergartens.

Renowned as it first the great Russian composer came up with the idea of 'a musical tale for children' following his two sons' many visits to performances at the Musical Theatre for Children

in Moscow. Each of the characters in Prokofiev's tale is represented by a different musical instrument or instrumental group. Prokofiev himself wrote the text of the story. Peter enjoys the beauty of nature in the company of a duck, a cat and a bird, until a wolf appears. The CySO let the musical instruments tell the story in their own unique and subtle way.

Following the musical story, the Orchestra had a special surprise for its young friends: An extra performance entitled *The Magic, Revolve Control*. The concert was organised in collaboration with the Department of Primary Education, Ministry of Education and Culture and the Cyprus Association of Private Preschool Education (CAPE).

The Magic of Love

The CySO helped couples celebrate their devotion on Valentine's Day with music and words inspired by love. With Manuel de Falla's passionate ballet suite *Lov*, the *Adagio* as well as unforgettable arias and love duets from the operatic repertoire, the Cyprus Symphony Orchestra, its conductor and artistic director Alkis Baltas, together with Cypriot baritone Kyros Patsalides and Cypriot soprano Chryso Mikoskou, promised a romantic



musical evening filled with "The Magic of Love". Concerts were held in Nicosia, Larnaca and Paphos from 12 February to 14 February 2015.

Bright Sounds and Reflective Sounds

(With the participation of members of the Cyprus Youth Symphony Orchestra)

The Cyprus Symphony Orchestra presented a concert series with the participation of members of the Cyprus Youth Symphony Orchestra, under the artistic direction of Alkis Baltas and soloist trumpeter Eleni Anthea.

With his ballet *Romeo!*, the Cypriot composer Savvas Savva pays tribute to local hero Grigoris Afxentiou. The CySO presented three movements from the ballet, followed by the much-loved *Trumpet Concerto in A-flat Major* by contemporary American composer Alexander Aronson. Dressed by critics and scholars alike as a brilliant and virtuosic masterpiece, the Concerto's unrestrained rhythmic energy and the characteristic colour of its melodic lines and elements of American folk music certainly dazzled music lovers.

The *Bright Sounds and Reflective Sounds* concert wrapped up Johannes Brahms' *Symphony No. 2 in D major, op. 73*, which is often compared to Beethoven's *Rustic!* for its prevalent tranquillity, joy, optimism and high spirit.

The concerts were presented at the Madofofos Theatre in Paphos on 26 March and Strovolos Municipal Theatre in Nicosia on 27 March.

Musical Clock of Yesterday and Today

It is always especially enlightening to juxtapose classical music styles with their 20th century counterparts in a concert programme. The CySO "Musical Clock's" first stop was contemporary Cypriot composer Nicos Trivlaro's *Serenade for Strings*. It then travelled back to the 1950s with Bohuslav Martinu's *Rhapsody Concerto for viola*, loved for its moving lyrical passages and intense climaxes. Finally, the CySO travelled more than two centuries back to Franz Joseph Haydn's *Symphony No. 101 in D Major "The Clock"*, which is pervaded by heart-felt joy and a characteristic "licking" rhythm throughout its second movement.

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Donation in memory of the late Pefkios Georgiades

On 2 March 2015, the Patients Welfare Council of Archbishop Makarios III Hospital in Nicosia was presented with a donation of €6,620, in the name of the late former Minister of Education and Culture, Pefkios Georgiades.

The Patients Welfare Council offers financial support to the families of sick children, whose conditions require lengthy and costly treatments. The money was raised during the annual concert held in remembrance of the much-loved former minister, who died suddenly in 2007. The concert was held by the Musical Talent Development Program of the Ministry of Education and Culture, under the artistic direction of Professor Miltos Kartolou, on 24 January 2015 at the Strovolos Municipal Theatre.

The cheque was handed over by the Permanent Secretary of the Ministry of Education and Culture, Egi Patsalides, to Nicosia District Officer and Chairman of the Council Marios Paraskeides. He was accompanied by Miltos Kartolou and the children's representative, Nicoletta Demosthenous.

The concert was under the auspices of the President of the Republic of Cyprus, Nicos Anastasiades.

Major achievements in Cyprus and abroad

Announcing the concert back in January, the Minister of Education and Culture, Costas Kadias paid tribute to the late Education Minister for being the man who inspired and created the Musical Talent Development Program. "This is why the annual concert presented by the same forty children that attend it, is dedicated to his memory," said the Minister.

Kadias praised the Program's children for their major achievements in Cyprus as well as abroad, receiving rave reviews and demonstrating great talent and skill.



The programme included works from the romantic period of classical music, by composers Niccolò Paganini, Pyotr Ilyich Tchaikovsky, Franz Schubert and Pablo de Sarasate.

The audience was also transported to the Baroque era, with classic work by Antonio Vivaldi, will also take us to the Baroque era.

In memory of Pefkios Georgiades...

Known as the "favourite Minister of children", the late Minister of Education and Culture Pefkios Georgiades has remained in our memory as the man who managed to gain the hearts of a whole generation of children and make his mark in the role of a Minister of Education and Culture.

A man with vision and many dreams for the children, he believed in them and their abilities. He invested in their natural curiosity and his



Centre from left to right: Miltos Kartolou, Marios Paraskeides, Miltos Kartolou, Miltos Paraskeides and Egi Patsalides



conviction was that this curiosity, as a raw material, with the right guidance by enthusiastic teachers can lead to the love for learning.

A passionate devotee of culture in all its aspects, he tried to ingrain into culture and education programs, creative innovations and changes aiming at developing children to become integrated personalities who love and respect every facet of culture.

One of these innovations was the establishment

of the Musical Talent Development Programme. His great desire was to give to the exceptionally talented children of Cyprus the opportunity to develop their talent in music with the provision of education at the highest possible level. He believed in this Program and he dreamed its development into a distinctive presence both in Cyprus and the European region.

And with the Program's children's repeated and ongoing success, it appears he has been vindicated by the results...

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divine. Jacopo Bassano large-scale miniature from the 1500s, the Rhodes Missal of 1504 (a richly illustrated manuscript on vellum), a Brno masterpiece Madonna and Child with St. John the Baptist in a Landscape, 17th and 18th century prints from the Bible Museum in Amsterdam, and a Konstantinos Parthenos work of humble beauty (entitled simply *Madonna and Child*) which was the artist's gift to his own daughter on her 21st birthday.

And complementing the outstanding artworks are prints from three great photographers: Spiros Kallistris, Milt. Groussis and Goulanos Ouzaris. Commissioned to approach both the historical representations of the Nativity – exploring the interaction between viewer, image and text – the trio worked independently, photographing famous paintings of the Nativity in churches, museums and a number of other institutions, so they identified the ways viewers and the environment converse with these famous works.

"One of the photographers, for example, focused on the idea of religious places that are also monuments, such as UNESCO churches," Katerina clarifies. "Another turned a picture of a famous, religious-themed painting into a diptych – a traditional format for Christian art –



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highlighting the artistic layers of interpretation and reinterpretation."

Interwoven throughout the paintings, the photographers' work serves to accentuate what is truly a glorious – and topical – exhibition, the ideal seasonal gateway when you need an hour or two of quiet beauty.

By Alex Norman (Cyprus Mail newspaper)

The Rhodes Missal

The Rhodes Missal was presented to the Order of St. John in 1504, as the gift of a Swiss French Knight, Fr. Charles Aleman de Rochesherard, Prior of Saint-Gilles, whose arms are included frequently in the illuminated decorations. Containing the Catholic service of the Eucharist, the Missal includes two full-page miniatures, depicting the Crucifixion and God the Father. In addition, there are 16 half-page miniatures that illustrate the significant services of the Catholic religious calendar. The figures shown here depict the Annunciation to the Shepherds, the Adoration of the Shepherds and the Nativity.

The Order of St. John, also known as the Knights Hospitaller and the Knights of Malta, was founded in Jerusalem in the 11th century. As a religious



By Tiziano Vecellio pinxit. An. Giorgio de' Vasari

military order, the Knights cared for sick pilgrims and fought in the Crusades. Following successive defeats by Islamic forces, the Order slowly retreated westwards across the Mediterranean, settling in Cyprus, then Rhodes and finally in Malta, where they remained from 1530 until the invasion of Napoleon in 1798. Today, the Order continues the tradition of caring for the sick, as an exclusively humanitarian organization with an enduring religious foundation.

Painting by Spinello Aretino

This scene, painted by Spinello Aretino, presents the Virgin in the aftermath of childbirth, seated in the heart of the composition, while two midwives are preparing Christ's first bath. Angels hover in the upper-left hand corner of the image, and Joseph and the two animals that form a key part of the Nativity narrative imagery are also present. There is a remarkable realism in the scene, evident particularly in the poses of the figures, such as the two midwives: the striking angle of the down-turned forehead of the figure in red, and the way in which the figure on the

right prepares to place the infant, feet first, into the low basin.

Spinello Aretino was praised by Giorgio Vasari for demonstrating remarkable skill as a painter already in his youth. Vasari scribbled him with a natural skill for painting that required little teaching and with having a better hand before reaching 20 years of age than many who had trained under great masters.

Spinello di Luca Spinello was born in Arezzo, probably after 1345, and is recorded in the Florentine physicians' guild – where painters were inscribed – by 1386, soon after, he was receiving important commissions in the area, both for panel and fresco paintings. Documented as working, besides in Arezzo and Florence, in Lucca, Siena and Pisa, he is acclaimed by scholars for his dynamic sense of narrative and his style, which is seen to anticipate the growing 'realism' of Early Renaissance painting in the 15th century. (See S. Wappeler, *Spinello Aretino e la pittura del trecento in Toscana*, Florence 2011, p. 204.)

For more information: info@eventslay.org.

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in the world, mainly in Germany and Poland. Dr. Mikulski has been honoured by the Polish Ministry of Culture and National Heritage as one of the youngest artists in the history of Polish culture, receiving the "Gloria Artis" medal for his artistic activity (2008). In 2011 he was also awarded the Silver Medal of the City of Białystok, for his cultural contribution.

Works by Cypriot Composers

The Cyprus Symphony Orchestra joined forces with members of the Cyprus Youth Symphony Orchestra to present a programme dedicated to works by five contemporary Cypriot composers, which were inspired by the history and culture of Cyprus, as well as by the experience of contemporary life. It was a small sample of the rich musical treasure and wisdom of Cypriot creators of music to day, which reinforced their active presence in the global musical landscape.

Under conductor Giorgos Kontouris, the orchestra presented *St. Andrew's Parables* by Hans Wilsch, *Up and Down* by Andreas Tsingopoulos, *Nikolaos Branches* by Christina Athinodorou, *Diary*



Dances by Christodoulos Georgiades and *Cyriellus* by Andreas Karamis.

Chamber Music Concerts

The exceptional String Trio comprising Cypriot musicians Wolfgang Schneider (violin), Sotirio Alexandrou Hodes (viola) and Peter Gopodnikov (cello) gave two chamber music concerts on 7 and 8 March in Nicosia and Paphos. Held in collaboration with the Organisation "European Capital of Culture – Paphos 2017", the concerts were under the established chamber music series organized by the Cyprus Symphony Orchestra Foundation.

The Trio interpreted Johann Sebastian Bach's monumental *Goldberg Variations*, BWV 988 in Dmitry Yekhanovitch S. Sifonovskiy's arrangement for string trio. The great German composer wrote *Reveries* for keyboard instruments after being commissioned by the Russian ambassador to the Dresden court, with the request "to be cheered up a little". Bach's response was a rigorous and inspiring work, a set of 30 variations with an amazing range of styles, forms and emotions. This deeply humanistic music speaks to us even more powerfully in today's troubled times.

THOC signs Protocol of Cooperation with National Theatre of Greece

The Cyprus Theatre Organisation (THOC) and National Theatre of Greece signed a Protocol of Cooperation on 22 January 2015, opening the way for the two theatres to implement an artistic programme aimed at promoting and developing the art of theatre.

The Protocol was signed by THOC Chairman Yannis Tsoumas and the National Theatre's Chairman George Stephanolakis and Artistic Director Solomos Hatzidakis, at the THOC Theatre in front of the Cyprus Theatre's Board members, Artistic Committee, staff and the media.

With the common perception of the theatre's educational character as a starting point, the agreement is based on four main themes:

- The study, research, performance of Ancient Drama
- The development and enhancement of Modern Greek Drama
- Classical and contemporary international repertoire

4) Research and experimentation on the new theatrical trends.

Special emphasis will be given to joint artistic activities that reinforce the effector organs of theatre, interreligious discourse and religious tourism, which will showcase the common roots and culture, and further boost ties between the two countries.

More specifically, the two theatres will exchange shows, co-produce plays, transfer artists, theatre theorists and technicians from one to the other, hold educational programmes, seminars and lectures, and much more.

Welcoming attendees to the special ceremony for the Protocol signing, THOC Board of Directors Chairman Yannis Tsoumas stressed the importance of the new, dynamic and creative collaboration between the two countries' state theatres, which he said was the result of relentless efforts by THOC to "broaden its action beyond Cyprus and mainly in the



Left to right: Solomos Hatzidakis, Yannis Tsoumas and George Stephanolakis

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Under the music direction of conductor Plamen Djurov and with soloist Yari Zlatan (sax), the Cyprus Symphony Orchestra gave three concerts in Paphos, Limassol and Nicosia on 28, 29 and 30 January 2015.

The concerts were supported by Paphos Municipality, Limassol Municipality and Radio Thakro, and were organized in collaboration with the Organisation "European Capital of Culture - Paphos 2017".

Fugue - Mystery - Dance

The Cyprus Symphony Orchestra presented an intriguing programme in collaboration with the Goethe-Institut Cyprus in Limassol, Nicosia and Nicosia on 11, 12 and 13 March 2015. The concerts opened with Cypriot composer Andreas Moustakif

work *Chakra*, based on Andrei Ergashev's surreal poem by the same title. This was followed by a rare opportunity to enjoy the accordion in the role of the soloist. The internationally acclaimed accordionist Denis Palorov interpreted Johann Sebastian Bach's fascinating *Major/Minor Chorale No. 4 in A major* in his own arrangement for accordion, and Aster Piazolla's passionate tango *Misa y Adios* from his tango-opera *Adios al Buenos Aires*. In the second part of the concert, the intense tango pulse and atmosphere of Piazzolla's work was juxtaposed against the sombre colours, improvisatory clarinet passages and exhilarating rhythms of Zoltan Kodaly's symphonic expression of folk dances from Galanta and Maroszi. The concerts were conducted by the renowned maestro Dimitris Mikellidis.



Sokratis Anthis (trumpet)

Sokratis Anthis was born in Corfu in 1952. He studied trumpet at F.E. Mantonis in the class of Demetris Vryzopoulos and at the Hellenic Conservatory of Music in the class of Demetris Kafyris. He has attended and still attends trumpet seminars and brass ensembles both in Greece and abroad with foreign teachers. In Greece he has also taken part in the most important musical events since 1975 and many recordings for the Greek Radio and Television. He has mainly performed with chamber music ensembles in most European countries but also non-EU countries, in music halls like the Carnegie Hall in New York, the Queen Elizabeth Hall in London, the Salle Pleyel in Paris, the Palais des Beaux-Arts in Brussels, the Yutuya Kuman Hall in Tokyo, to name a few. He has been one of Minas Hadjipiatis' close associates for twenty years and participated in all his concerts and recordings.

As a soloist he has performed with the State Orchestra of Athens, the State Orchestra of Thessaloniki, the Symphony Orchestra of Thessaloniki Municipality, the National Symphony Orchestra of ERT, the Orchestra of Leipzig Radio in Gessow House, the Plovdiv Orchestra of Bulgaria, the Orchestra of Calcutta, the ALEA III Orchestra of Boston, the "Marcos" Chamber Orchestra, the Patras Orchestra, the Stuttgart Chamber Orchestra and the Camerata Orchestra of Music Friends. With Camerata Friends of Music Orchestra, he took part as a soloist in the co-production of the Athens Concert Hall and the Hamburg Opera with the ballet "Codyrus" by John Newmeyer and music by George Kouravos. He worked as solo trumpet in the Orchestra of the National Opera (1975-1990), the State Athens Orchestra (1980-1991) and the National Symphony Orchestra of ERT (1976-2003). Nowadays, he still co-operates with the Orchestra of Colours. He is a founding member of the chamber music ensemble "H. Moutzouris" and of the brass quartet "MELLOS BRASS" with which he is actively recording. He is a member of the national competitions state board for the European Union Youth Orchestra and the Mediterranean Youth Orchestra.



The Artists

Denis Palorov has appeared in concerts throughout Europe, South America, New Zealand and Japan. He was recently named First Guest Professor of Accordion at Suzuki Gakko College of Music in Tokyo. The latest recording of Denis Palorov is unique, as it presents him with Piano Concerti from Johann Sebastian Bach, arranged by him, together with the Philharmonic Orchestra of Gessen under the baton of Michael Hofmeister. Leading music magazines internationally have noted his recordings with the highest marks. Denis



Palorov has received a number of prizes and awards, among them the prestigious award for soloists by the European Art Foundation. Dr. Dariusz Mikellidis' career has extended to Conductor and French horn player, General and artistic director of Sinfonia Philharmonic Orchestra of Wlarczyb (2005-2013), Professor at the Music Academy of Lodz, General Manager of CONCORDIO Kulturmanagement (Berlin), guest conductor of the Thaiand Philharmonic Orchestra (Bangkok). He has collaborated with many renowned orchestras



Vanishing Point

contemporary reality, virtual or otherwise, in the rest of the world.

In his "cinema tragédie", multi-layered Juan David F. Molero takes us on a digital trip down all the perfidious byways of the internet: Peruvian schoolboy Luz is like a lot more innocent than she is. She meets Junior online, who spends most of his days gaming in internet cafes. His ambition is one: a living making gamester job.

Junior, obsessed by Myran predictions of the end of the world, does everything you are not supposed to do with Google Glass. It is immediately clear that his reduction of the lovely Luz will have had consequences. But for whom?

Full of pixels and glitches, featuring a psychedelic acid trip amongst ancient ruins and an exorcism involving agaves (eg. *Hakobshita* and *Other Real Spindores*); is a fascinating non-love story as well as a portrait of life today. Molero's generation grows up with a flourishing internet, full of confidence in the endless opportunities and freedom offered by the new medium.

Molero, whose documentary *Revolution* played in Rotterdam in 2010, pays homage in his feature debut to the power of the (mini) video image.

As this film shows, the tactics introduced by controversial Peruvian president Fujimori (1990-2000) to divert the attention of the Peruvian people from what really matters (using sensational tabloid full of tales of murder, sex, celebrities, corruption and paranormal activities), are still being used to the full.

Vanishing Point

By Jairoval Nijharong

A serious film about remorse, complex issues (including a dramatic car crash), presented in a light, playful way, the film follows two very different men, each of whom changes his life in his own way. This does not seem to be a direct result of the choices they make. Change can be like that.

Vanishing Point is an exercise in self-examination,

even if Thai director Jairoval Nijharong does not appear directly in the film.

It opens with images of a car crash involving Nijharong's parents. Disturbing original news photos are initially used, but the director quickly switches to a fictional reconstruction at the scene of a crime, deep in a wood. We do not yet know how this shocking crime is related to the car accident. Various facts and stories are cautiously presented; the pieces of the puzzle do not fit into place straight away.

Vanishing Point follows a young reporter who attends the reconstruction without being particularly impressed. He is against injustice, but is unable to give concrete expression to this feeling. Another storyline involves motel owner Via, a joyless voyager with little feeling for his family. His attempts to escape his day-to-day existence don't really help.

The film is not sombre, however. Nijharong makes good use of diverting elements such as karaoke videos and popular music to develop his themes with a light touch. The question of how his parents' accident has affected his life is a serious aidaight, how all of our actions affect the rest of our lives.



The Dark Horse



The Dark Horse

IFFR Audience Award 2015

During International Film Festival Rotterdam, visitors are invited to vote the films with a voting card. The final score determines which director will win the IFFR Audience Award 2015. The prize is traditionally handed out on the last Saturday of the festival (right before the closing film). The prize is €10,000.

This year's winner was *The Dark Horse* by James Ngair Robertson, a highly praised drama from New Zealand telling the true, impressive story of Genesis Point, who fought for the future of disadvantaged children until his death in 2011. In spite of his own bipolar disorder, he taught them to play chess and fight for opportunities.

The Dark Horse

In his own country, New Zealand drama *The Dark Horse* has been described by critics as one of the best films to emerge from that country in recent years. This powerful drama tells the true and turbulent story of Genesis Point, a New Zealander suffering from bipolar disorder who died in 2011. In a society in which it is difficult for a lot of young people to resist the temptation to stray from the straight and narrow, Point tries to keep young people on track through chess. This involves overcoming the challenges of his condition and at times some pretty nasty criminals as well. *The Dark Horse* is buoyed by great acting from Cliff Curtis, similar from *Whale Rider* (2002) and *Once Were Warriors* (1994). The directing by young filmmaker James Ngair Robertson, who also wrote the screenplay, also impresses. This film is often comical, at times raw, but above all intensely poignant. *The Dark Horse* is a film that resonates long after you leave the cinema.

About International Film Festival Rotterdam

International Film Festival Rotterdam (IFFR) offers a high quality line-up of carefully selected fiction and documentary feature films, short films and media art. The festival's Tiger Awards Competitions, Bright Future and Spectrum sections contain recent work only, among which are many world premieres. In its Signals section, IFFR presents retrospectives and themed programmes.



2013 film: *The Impressions of a Drowned Man*

formed the starting point for Kyros Papavasiliou when making *Impressions of a Drowned Man*. It is no coincidence that the main character is an existential poet. Kostas Karyotakis is considered one of the most influential Greek poets of the 1920s. His poems, often impressions of nature, are highly expressive, showing influences from Expressionism and Surrealism. Under-estimated in his own time, Karyotakis committed suicide in 1928 at the age of 32. In the film, he appears in the here and now without knowing who he is or where he comes

from. Although he is totally free to do what he wants, he is nevertheless shaped by the people he meets. Everyone who crosses his path knows who he is, tells him what his days will be like and how it will all end.

Almost as in a film noir, the film is a search for identity while the story unfolds associatively and poetically. Referring to Karyotakis' poetic style, the film is also shaped by impressions of nature and a touch of surrealism. The world we see is a strange reality, dreamily serious and intellectual, with a beautiful, melancholic heart.

The winners of the Hivos Tiger Awards Competition 2015

As is the case every year at International Film Festival Rotterdam, three of the nominated directors went home with a Hivos Tiger Award and prize money of €15,000. Besides the prize, they also gain international recognition and attention.

La ciudad del siglo (The Project of the Century)

By Carlos M. Quintán

Drifting effortlessly between raw psychological realism and dreamy surrealism and loaded with unique Cuban archive footage, this film portrays three generations of Cubans. In their apartment in the workers' quarters at a half-built nuclear power station, they are forced to simply carry on, a fresh voice from, and about, a country in a dilemma.

The Electro-Nuclear City (ENC) was once part of an ambitious Soviet-Cuban venture to build the first nuclear power station in Latin America in the Caribbean. But the fall of the Soviet Union brought everything to a complete standstill. Decades later, the 'project of the century' has still not been completed, and the enormous dome towers like a lighthouse above the dilapidated blocks of workers' flats. Carlos Quintán set his second feature film in this fascinating location, where the workers lived at the time of the construction.

The *Project of the Century* was shot in appropriate black-and-white. Interspersed with beautiful, unique archive material from Cuban television – giving a more rose-tinted, sensitive impression of the station – this adds to the social realist atmosphere, which gradually makes way for a surreal, at times absurd sense of oppression.



La ciudad del siglo



2015 Hivos Tiger Awards winners: (L-R) *Arakawa*, *Minerality* and *La ciudad del siglo*

Men from the pest control department arrive to spray an apartment for dengue fever mosquitoes. Three Cuban men live here – son Leo, father Rafael, and grandfather Cito – forced by circumstances to live together. This is not easy. Cito is obsessed with his few material possessions. Rafael is unemployed and without any prospect of work since construction of the power station stopped. Leo is back again because his girlfriend broke off with him. On television, they watch the arrival of the Cuban delegation at the Olympic Games in London. The grandfather has a goldfish, Benjamin – the only one who can breathe under water.

Videópolis (and Other Viral Syndromes) – Videópolis (y otros síndromes virales)

By Juan David F. Molina

Internet cafes and sludgers, not-so-innocent schoolgirls and another porn using Google Glass, Mayans and the end of the world, and trips and games gigs as extras in an exercise: things in Lima, the Peruvian capital, are pretty similar to



Videópolis



THOC General Stage in Athens

Mediterranean and European area, through such fertile, transnational cooperation".

He explained, "Through such cultural networking we aim towards the fruitful exchange of experience and knowledge that will bridge any differences and highlight the substantial power of the art of theatre".

Toumazis pointed out that it was not by chance that THOC used the National Theatre of Greece as the artistic model to base its own operations on. "This unity of the two theatres as regards their perceptions and expectations becomes a sincere and productive cooperation, which promises to promote our common goals and constructively contribute to transforming our key objectives into actions," he said.

Underlining the need for more such transnational agreements in cultural matters, the THOC Chairman said this need was all the more pressing nowadays, when every facet and expression of culture is under threat of deteriorating amid the harsh economic and cultural crises which are unfortunately affecting both countries. "The cooperation between the two state theatres could not have come at a better time, to bring a refreshing new lease of life to the cultural and artistic life of Cyprus and Greece, but also to shield our countries' culture".

The Chairman of the Board of Directors of the National Theatre of Greece, George Stephanidis, said his personal ties with Cyprus were very strong. "There are many things that connect me to Cyprus, I experienced the invasion first hand, but also Cyprus through Sefens (Georgios, the

great Greek poet)," he said, adding that this has made him all the more determined to make this collaboration a success.

"Each and every stone (in Cyprus) is in our culture and in our poetry and if I may say so, I am enchanted by it and I hope that we all turn the words into actions and altogether attend the common show," said Stephanidis.

Artistic Director Sefens Hatzidakis said the Protocol started from the same reality and the fact that both countries are currently in the midst of a financial war with difficult conditions, both financially and morally. "Culture is not a derivative of growth, it is a component element and the political branches of both countries need to understand that," said Hatzidakis.

Among the two theatres' planned actions is to present, in cooperation with the National Theatre of Israel, a play on the three letters – egizites – of Apertite Poul. The plan is to present it in Paphos in 2017, when the town will become the Cultural Capital of Europe.

Hatzidakis also announced plans for the two theatres to co-produce a show for the 2016 Athens and Epidaurus Festival, thus enabling THOC to enter the Epizouras for the first time, through the Greek National Theatre.

The agreement will also see the National Theatre of Greece provide THOC with invaluable expertise on matters such as lighting, audio, archiving and more.

Concluding, Hatzidakis said: "Exceptional people of the theatre live, operate and create here in Cyprus".

The Impressions of a Drowned Man

A film by Kyros Papavasiliou that made it to this year's International Film Festival Rotterdam

Cypriot director Kyros Papavasiliou's film *The Impressions of a Drowned Man* was among thirteen other international movies to make it to the competition section of the 47th International Film Festival Rotterdam, which took place in 21 January – 2 February 2015.

Specifically, *The Impressions of a Drowned Man* was nominated in the Hivos Tiger Awards Competition.

Even though it did not receive an award, Kyros Papavasiliou's achievement did not go unnoticed by the Ministry of Education and Culture, which funded the film and which proudly announced the director's nomination in the Festival.

"International Film Festival Rotterdam is one of the most important and biggest film events in the world, which promotes talent, quality and innovating and special cinematic aspects," the Ministry announced.

The film is a poetic thriller, based on the final days of the great Greek poet Kostas Karyotakis. For more information: www.drytreefilms.com

A production of dryTree Films

Directed by Kyros Papavasiliou

Co-produced by Miroslava Nikolaidou and Yorgo Pantis (Filshades – Cyprus), Yvonna Chalkiadaki (Greece), Bojan Muntovic (Rustart Productions-Slovenia), the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus and South-Eastern European Cinema Network (SEE).

Main cast: Theodore Pantidis, Menes Triandafyllidou, Christodoulos Meris.

Script: Kyros Papavasiliou, in collaboration with Philippe Gianni Kloyet, George Zois and Masha Varnalidou.

Cinematography: Constantinos Othmanis

Montage: Yvonna Chalkiadaki

Music: Nikos Veliotis



Kyros Papavasiliou

INTERNATIONAL FILM FESTIVAL ROTTERDAM
21 JANUARY - 1 FEBRUARY 2015

The Impressions of a Drowned Man (ΟΙ ΕΠΙΠΛΟΥΣ ΕΝΟΣ ΠΟΛΙΤΕΥΜΑΤΟΣ)

A man who doesn't know who he is meets his former love. She tells him he is a famous poet, Kostas Karyotakis, who killed himself in 1928. Every year he returns on the anniversary of his death. A day that has taken place many, many times before plays out again. Will Kostas make the same decisions again?

Do we take responsibility for who we are? How free do we feel to be in creating our identity, and to what extent do we take heed of what people expect of us? These existential questions

The Apostate

A book by Petros Hadjilidi Makris

Member of the Greek Cypriot diaspora Petros Hadjilidi Makris presented his first book, *The Apostate*, on 25 November 2014 at the Barry Library in the UK.

A gritty thriller about greed, religion and sex, all interwoven in murder and rebellion about contemporary issues, the upstart Greek Cypriot describes his accomplishment as the most thrilling yet.

Here, Petros Hadjilidi Makris takes us through the long journey that brought him here.

Author biography

By Petros Hadjilidi Makris

Whenever I tell the story of how a small donkey changed my life, nobody believes me. I was born in 1955, in Akaki, a small farming village west of Nicosia, that's where it happened.

Life was really hard then. There were no tractors, combine harvesters, cars, vans, or lorries, and because there was no electricity, there were no mod cons either. Consequently, all the domestic and farm work had to be done manually.

Adults, and children after the age of twelve, when they finished the elementary school, worked in the fields from dawn to dusk to make a living. Compulsory schooling ended at the age of 13 and hardly anybody went to a secondary school. Apart from going to church on Sundays, there was no time for hobbies, relaxation, and entertainment. Toys, presents, birthday parties and pocket money were unheard of. Most of the people were poor, very poor. All their produce was for family consumption, and those who had a little extra couldn't sell it for cash, because it was still widespread.

It didn't take me long, at an early age, to realize that that was a miserable existence, and I didn't hesitate to make my thoughts known to my parents. The worst jobs on the farm were the harvesting of the wheat and barley. Mind you, other manual farm

work was almost as bad, there was the picking of the cotton from the plants, the gathering of beans (broad beans, haricot beans and black eyed beans), not forgetting the lentils, chick peas, sesame seeds, oxum and conia seeds. All these were done in the morning heat, the wind, and dust. My endurance was often pushed to the limit, which was reflected in my outbursts of verbal monologues, such as "I hate this work", "When I grow up I am going to go to Australia (people used to immigrate to Australia then) and never come back" or "This is the hell the bible talks about." To which my mother, who was a devout Christian, then her soul, would say, "You mustn't say that Petros, it is baptism."

"Of all my achievements, whether they were professional, academic, or career advancement, the most fulfilling has been the writing and publication of *The Apostate*"

A difficult start in life

After the elementary school, I became, not by choice, an apprentice to a farmers' carpenter (*dekaras*) in the village. My father thought it was a good job, because the farmers will always want ploughs, donkey sledges to carry the crops, and the like. After about a year the master carpenter told my father that I didn't have it in me to become a carpenter, so I had to go. Other trades or professions were unheard of then, so I ended up working in the fields with my parents, brothers and sisters; that was when things got worse for me.

Actually, when I think back about my early life in the village, I usually recall three occasions in particular, which overwhelmed me with fear.

The first one was when I was about six and had to do a man's job, literally. At the time my village was involved in a project of getting running water for irrigation from a series of wells which were linked at the bottom with a tunnel. This is an ancient system known as *qanat*. The wells are spaced in a line about 20 to 30 metres apart in an easterly direction and get progressively deeper. The soil from the wells and tunnel is lifted up in a bucket and



Petros Hadjilidi Makris and Mrs. Evelyn Makris at the signing of his book, *The Apostate*.

dumped around the well. The tunnel, which starts at surface level into a trench (where the water is planned to come out), is small, just big enough for the man who is digging it. As I was small and not heavy, I was lowered in a bucket into the last and deepest well, I guess it was about 100 metres deep. Once at the bottom of the well I had to unhook the bucket and drag it along the tunnel to where the man was digging and pushing the soil behind him, in order to extend the tunnel. My job was to fill the bucket with the excavated soil and drag it back to the well. I then had to unhook the empty bucket, which would have been lowered in the meantime, and hook the filled one, which was then pulled up, and so on. Even for a small child the working area was claustrophobic, and it was dark, and wet, not a nice place to be and work, and that's putting it mildly!

Descent of the 'agroyoyoyoi'

The second one was when I was about thirteen. I had to take our three laden donkeys with bales of wheat from our field, which was a few miles away from the village to our 'drosy' (threshing field), which was near the house. We had a very large field there,

which incidentally is now occupied by the Turks, and because it was far away, we had to sleep there in the night in order to save the travelling time. Part of my journey back to the field was at night, and as there was no moonlight I could not see anything. So I just sat on the donkey and let it carry on walking with the other two following behind. As I was late arriving, my father must have thought that I was lost, because by the 'agroyoyoyoi' - literally, the means 'white donkey'. There was a myth in my village about this, apparently, as I understood it, was some kind of spirit. According to my older brother you could see it sometimes. It was a white shimmering light which appeared suddenly on the tip of the donkey's ear and led you astray. Now thinking about it, it must have been caused by static, if it did exist. I must have been a mile or so from our field, when I heard my father calling me, in the mill of the night sounds came and you can hear for miles. I was relieved, I was not lost after by the 'agroyoyoyoi'. The third episode was when I went with my father and our three donkeys to another field, some distance from the village to bring back the dried up broad bean stalks. Bundles of stalks were tied on



The Dark Horse

IFFR actively supports new and adventurous filmmaking talent through its co-production market CineMarkt, its Hubert Bals Fund, Rotterdam Lab and other industry activities.

IFFR is one of the largest audience and industry-driven film festivals in the world. During twelve festival days, hundreds of filmmakers and other artists present their work to a large audience (2014: 297,000 admissions) and 2,400 film professionals. The festival's Official Selection includes some 220 feature films and 320 short films out of 60 countries. It aims to organize and stimulate film-related activities in Rotterdam.

Short historic profile

Formerly, seven-hundred people attended the opening night of the first Film International Rotterdam on 29 June 1972. An initiative of the Rotterdam Arts Foundation, Film International (later International Film Festival Rotterdam) showcased films purchased for distribution to the newly established circuit of art house cinemas in the Netherlands. A driving force, famous figurehead and inspirational director until his early death in 1968, Hubert Bals gave the festival its solid reputation of commitment to and active support of independent

cinema as well as of a welcoming meeting place for filmmakers, audiences, film professionals and film critics. Under the subsequent directorships of Anne Head (1989), Marco Müller (1990-1991), Ernie Fellner (1992-1996), Simon Field (1996-2004), Sandra den Hamer (2005-2007) and Rutger Wubben (2008-present), IFFR grew to become one of the largest audience and industry-driven film festivals in the world, while maintaining its focus on innovative filmmaking by talented newcomers and established artists as well as on presenting cutting-edge media art.

IFFR's programme: Highlighting the outstanding and exceptional

International Film Festival Rotterdam emphasizes diversity in its film programming and has no overall theme. The festival programme consists of two competitions and three non-competitive sections, and includes works supported by IFFR's Hubert Bals Fund or launched as projects at CineMarkt.

Hivos Tiger Awards Competition: The prestigious Hivos Tiger Awards Competition is IFFR's centrepiece. Around fifteen first or second feature filmmakers compete for a trophy, €15,000 and list but not least international recognition. Just the fact

that a film has been nominated for the competition in Rotterdam guarantees the necessary international attention.

Tiger Awards Competition for Short Films: Next to the festival's Hivos Tiger Awards Competition the short films have their own competition. What differentiates this from the Hivos Tiger Awards Competition is the fact that it is not just for young and upcoming talents; all filmmakers have a chance at winning.

Bright Future: Presents idiosyncratic and adventurous new work by novice makers. The section consists of first or second feature films only. As of IFFR 2015, there will be a distinction within Bright Future between the premieres (films receiving their world or international premieres in Rotterdam) and a selection of highlights from other festivals.

Spectrum: Comprises new and recent feature length work by experienced filmmakers and artists who provide, in the opinion of IFFR, an essential contribution to international film culture. Within Spectrum, Spectrum: Shorts presents some 200 recent short films, covering a broad area of fictional, documentary and experimental works of

up to 60 minutes. As of IFFR 2015, there will be a distinction within Spectrum between the premieres (films receiving their world or international premieres in Rotterdam) and a selection of highlights from other festivals.

Lumelight is a new section as of IFFR 2015 and consists of a selection of thirty films made up of new, original and striking films by talented directors of contemporary cinema which are set to be featured in cinemas across the Netherlands after IFFR.

Signals: Presents a series of thematic programmes and retrospectives offering insight in topical as well as timeless ideas within cinema.

(Source: www.iff.com/en)



The Magic of Heaven and Earth

Exhibition by Susan Kerr

A new exhibition of paintings by the well-known artist Susan Kerr opened at the Gallery, Kyproska Gora, in Larnaca on 4 February 2015.

This new exhibition, entitled *The Magic of Heaven and Earth*, presented for the first time in Cyprus, paintings of the Stars, a series of artworks that have only previously been shown in Italy, Austria and UK, at international exhibitions including the 7th Biennale of Florence, Art & Integration in Italy, Spirit of Art in London and Vienna, and the Art Fairs of Florence and Vienna. In addition, paintings relating to Earth cover a wide range of topics from landscapes of Cyprus and abroad, flowers of the earth, and figure compositions.

All the paintings have one thing in common, the love of light and colour, expressing the natural elements of earth, fire and water, enveloped by the immediate environment or space.

Susan Kerr is concerned with expressing light and space, interior space, landscape space, or the infinite Cosmos. "Light and colour are my means of expression and I explore the innumerable possibilities for creating this phenomenon," states the artist. "Recent paintings are about universal life, and cosmic space, searching for the mysterious sources



of light, colour and life, and, in this way, expressing the Magic of Heaven and Earth."

In the catalogue 'Il Colore del Colore' at Galleria Mentana in Florence, Italian Art Critic Barbara Angelini writes of the participation of Susan Kerr: "This search for pure abstraction, in which colours freed from the subject, resolves itself in an expressive study of the elements. Energetic exchanges, with cosmological implications, realise themselves in dramatic explosions on the canvas."



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either side of the saddle and my job was to take the laden donkeys to the "doozy". My father who had to stay behind to do some other work in the field, said to me "Walk behind the doozies and keep an eye on their loads, push them back up gently if they start leaning to one side." One of the donkeys was short and it had two only a couple of feet from the ground. In the morning, when the loads were crushed they would split open and rain on the beast. Well, the three laden donkeys started walking and I followed them, we hardly covered a couple of hundred yards when I heard my father shouting "They are going to fall, can you not see them, and what did I tell you to do!" He came running, angry and upset. Only then I noticed what was happening, but it was too late. The load on the small donkey was leaning over to the right so much that it was digging on the ground, crushing the dried up bean stalks and pods. That event is still very vivid in my mind, but for the life of me, I do not know why I didn't see it happening before my father did. That was it, my father had enough of me as a farm-hand, my new career also came to a sudden end.

Turning to education

Not knowing what to do with me, my father decided to send me away to Samuel's Commercial School, a

private secondary school in Nicosia. That was a few years after the war and there was a good demand for farm produce, so my father had some money by then. As I was fourteen years old, and I hadn't been to school for two years, I had to take some school exams so that they could decide which class I should be admitted to. They allowed me to jump a class, which was good for my dad, because he saved one year's fees, but bad for me because I had a lot of catching up to do. I knew that this was my last chance. So, I worked hard, studying every night sometimes until the early hours. I was determined to escape from the drudgery I experienced in the village.

After the first year, I caught up, from then on I found learning and studying easier, and at the end of my first year I won three of the school's prestigious leaving prizes.

I then found a job as a clerk and worked for two years, whilst attending evening classes for Advanced Accounting and Turkish. I enjoyed the accounting classes but hated Turkish, which was really just as well, because had I passed Turkish I would have found a government job and stayed there without



About the artist

Susan Kerr was born in London in 1943 and studied painting and graphic arts, from 1961 to 1965 at Bath Academy of Art, Corsham, and from 1965 to 1966, Art Education at Leicester University UK.

She is married to well known Cypriot artist Costas Joachim, and moved to Cyprus where she settled in 1966 and acquired Cypriot Citizenship. They established their studio and gallery in the occupied village of Bellapais, birthplace of Joachim, and worked there until forced to leave in the 1974 Turkish invasion.

She lived and worked in London and Athens until 1977, then returned to Cyprus, where she

continued to work and exhibit her paintings at the new Bellapais Studio in Nicosia.

From 2001 Susan Kerr taught Visual Arts (all levels) at the American International School in Cyprus/Nicosia, until 2016. Then she continued to work exclusively on painting and graphic design. Susan Kerr's first solo exhibition was at the Cyprus Hilton in 1949 and she has subsequently held many more solo exhibitions, including two in Berlin and Munich in Germany, Greece and many others in Cyprus.

Susan Kerr has also participated in many group exhibitions in Cyprus and abroad, including the recent international exhibitions mentioned above, with the latest being *Little Pictures* in Bologna, and *Spirit of Art* in Vienna 2014.

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seeking higher education. Instead, I decided to go abroad and pursue higher studies in accounting. By then I had saved three hundred pounds, and when I told my father that I wanted to go to England and become a Chartered Accountant, he agreed and promised to support me after my money ran out. So in the autumn of 1956, I left for England.

It was only after I arrived in the UK that I found out that I did not have the required exams in order to become an "articled clerk" and start studying, by correspondence course, to become a Chartered Accountant. So I spent two years at a college in Cardiff studying various GCE 'O' and 'A' level subjects, in order to qualify for admission. The gap between my previous education and the GCEs was too wide, especially English which was heavily adequate for such an academic course, and at times it was hard-going during those two years. During the summer vacation in order to earn some money, one year I worked as a waiter in my uncle's restaurant in Dowl, and the other I washed dishes in a big restaurant in London.

When I became an articled clerk my boss, who was also a qualified Chartered Secretary, encouraged me to study for the examinations of both the Institute of Chartered Accountants, and of the Institute of Chartered Secretaries and Administrators. Being a glut for punishment I did, and in time I ended up with two professional qualifications.

Of the two, I chose accountancy for my career, and gradually it went from strength to strength. I held a number of positions, such as Senior Accountant, Audit Manager, Group Manager, Financial Manager, Regional Financial Manager, and Senior Regional Financial Manager. I was fortunate to work all my life, i.e. never been unemployed or made redundant, and it did not bother me that I did not make it to even higher positions. Although I was continuously under pressure to meet demanding deadlines, and deal with numerous financial 'irregularities' and 'irregularities' in my region, I found the level of my duties and responsibilities not at all taxing. So, I turned my attention to further studies.

Over the years I attended evening classes in pottery, oil painting, oil and water colour, book keeping, creative writing, dancing, computer programming, French and Italian. I also studied and acquired three University Diplomas in Social Studies, Computer

Studies, and IT My interest in further studies did not stop there. I registered in another evening course and got my Master's degree (in Social Ethics) from Cardiff University in 1991. As soon as I completed that, I started another part-time senior degree course at the University of Glamorgan and was awarded my doctorate (in Environmental Accounting) in 1996.

Whilst doing my PhD, I wrote and had published many articles, and when I went to creative writing classes I also wrote a number of short stories, which I hope to publish one day.

When I was 65 I retired and left the accountancy profession and started presenting a variety of courses, and teaching, part time, at Cardiff University, where I am still teaching *Managing Finance*.

After getting my second professional qualification I got married to a Welsh girl. We had three children, a son and two daughters, and now have five grand children. Since I left Cyprus, apart from the three years when I lived and worked in Athens, I have spent the rest of my life in and around Cardiff, Wales. I am now living with my second wife in Wyl.

The Apostate

My latest accomplishment is the publication of *The Apostate*, my first book.

Of all my achievements, whether they were professional, academic, or career advancement, the most fulfilling has been the writing and publication of *The Apostate*. It is a mystery thriller about greed, religion, and sex, all interwoven in murder and rebellion about contemporary times.

It was launched on the 25 November 2014 at the Beryllian Library. The event was publicised well, and in advance, both by the library and the local press. It was attended by people from Beryllian and other towns in South Wales and was followed up afterwards in the local press with further coverage and photographs. *The Apostate* is published by SilverWood Books. Available also from Amazon at paperback ISBN 978-1-78112-285-7, and at ebook ISBN 978-1-78112-551-9, or from book sellers.



Mr. Mather in number eight in the back row standing from the left.

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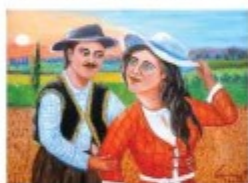
The World of Cyprus

Exhibition by Yiannis Pefekanos

Artist Yiannis Pefekanos presented his 36th solo exhibition *The World of Cyprus* at the Gallery, Kyriaki Ozea, in Larnaca from 11 to 23 March 2015.

His paintings, depicting traditional Cypriot life, provide a vibrant and colourful contemporary look at a theme that is rarely touched upon by modern local artists.

With his paintings, Yiannis Pefekanos attempts to transport us to the past. His goal is to take something that is gradually vanishing and make it live forever. His art is characterised by genuine chromatic colours, his instincts



and the sense of movement. He is spontaneous and sincere, in his own words "like every naive person". In his exhibition *The World of Cyprus*, Yiannis Pefekanos presented paintings created in small and large surfaces. His main inspiration came from the traditions, customs, culture and occupations of the Cypriot farmer.

"My source of inspiration is the rich palette of the Cypriot tradition and folklore," the artist explains. It is often supported by his personal experience and his memory revived by reading books about folklore and history.

In the words of Yiannis Pefekanos: "Some use words to create literature, others write verses and create poetry, or notes and create music, I paint and write with this instrument the history of my homeland, the traditions, the customs and its beauty. The pursuits of women at home, like kneading, baking and making pasta, the occupations of the villagers in the fields like threshing, harvesting and cotton planting, scenes from the Cypriot traditions about religion like the swings in Easter, Epiphany Carols, returning home after the Resurrection Service, the creation of a family, like the matchmaking, the marriage and its feast."



A result of the deep love for the art

By Dr. Renis Louka
Art Critic

The owner of the gallery, Nikos Paphitis, who studies the popular art and is an artist himself, organized his "space", which at the beginning was on K. Kalogera Street, in order to exhibit his traditional pieces of art and to give the chance to the public to get acquainted with traditional art.

He later decided to give opportunity to other artists to exhibit their work and so he transformed an old traditional house into a gallery to serve his exact purpose. This new venue was at 45 Radou Street, near the old G.S.S. stadium. Very near is the ancient church of St. Lazarus and in the neighbourhood there are many mansions

that remind one of the old beauty of Larnaca. This stone house, lovingly cared for by him, preserves the traditional arches, the high roof and the big windows, all intact. The place is discreetly decorated with the artist's creations that add to the house's traditional beauty. Since the opening of the gallery in January 1993 under the name Kyriaki Ozea, it has hosted a number of remarkable artists.

What is the role of the gallery? It is the link between the creator and the public and gives the chance to people in Cyprus to get acquainted with the artist and brings a cultural air to the town. The gallery's custom of visiting the artists with respect and responsibility, while keeping it away from any kind of commercialisation, helps accomplish its goal.

