

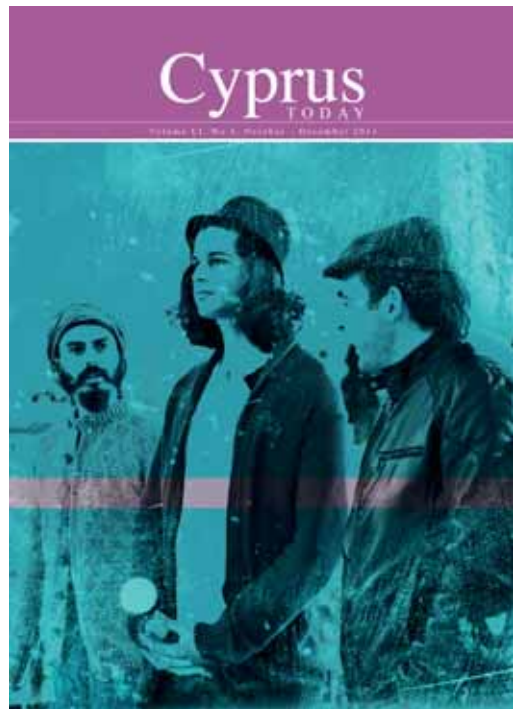
Cyprus TODAY

Volume LI, No 4, October - December 2013



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Ministry of Education and Culture
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Press and Information Office
Apellis Street, 1456 Nicosia, Cyprus
Website: <http://www.moi.gov.cy/pio>

EDITORIAL BOARD

Chairperson:

Pavlos Paraskevas,
Director of Cultural Services,
Ministry of Education and Culture

Chief Editor:

Jacqueline Agathocleous



jacqueline@gnora.com
GNORA COMMUNICATION CONSULTANTS
(website: www.gnora.com)
Tel: +357 22441922 Fax: +357 22519743

Editorial Assistance:

Maria Georgiou (PIO)
mgeorgiou@pio.moi.gov.cy
Michaela Mobley
mmobley@spidernet.com.cy

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Editorial

This issue of *Cyprus Today* starts off with *KYPRIA International Festival*. With the 11 events (32 shows) of this year's series linked under the heading *Mythology, Myths and History* as a *source of inspiration and artistic creation*, it certainly did not disappoint theatre, dance and music lovers island-wide.

Some of the finest pieces of looted religious art, which were recovered following a unique police sting in 1997 in Munich, were returned by the German authorities to the people of Cyprus last July. Read on to find the remarkable story behind this major achievement.

Speaking of art, our issue covers many exhibitions by local artists, including the renowned Cypriot painter Costas Stathis, whose story is sure to touch the hearts of our readers and bring them closer to understanding an underestimated artist, who moved with the times with barely any contact with the outside world. This year marks the 100th anniversary since his birth. Our issue also takes you on a journey to the forest of Mitsero, where another innovative artist, hailed as one of the pioneers who brought contemporary art to Cyprus in the 1960s, has opened a museum to showcase his work. We are referring, of course, to Nikos Kouroussis. The works of Cypriot sculptor Cos Gerolemou, who lives and works in London, also grace our pages, as do those of Marios Varellas, Dora Orphanou Farmaka and Irma Voulgari, among others.

Cyprus Today jumped at the opportunity to present a book by Professor Costas Georghiou, entitled *British Colonial Architecture in Cyprus 1878-1960*. As you may have guessed, it studies buildings built during the British Colonial Administration in Cyprus. The accompanying photos are especially interesting.

Cyprus' success in the world of cinema was further cemented this year with the movie *Block 12* by Kyriacos Tofarides, which was chosen by the European Film Academy (EFA) among hundreds of European films as one of forty movies to contest for a candidacy in the 26th European Film Awards this December. Even though it wasn't eventually nominated, this great achievement still served to make the island proud.

And it didn't end there. Award-winning Cypriot film director Andreas Pantzis presented his movie *Joy and Sorrow of the Body* in November, a co-production of Cyprus, Greece and Bulgaria. The movie tells the heart-rending story of a man who is betrayed by his friend and whose love for a prostitute is doomed to fail.

Venturing into music, we could not miss the new band Monsieur Doumani, a Cypriot group that stands out due to its willingness to embrace local music and tradition, in a bid to relay with humour, life in Cyprus. And of course, we could not miss the *5th Pharos Contemporary Music Festival*, a festival dedicated to the promotion of new music, which has established itself as one of the most cutting-edge and innovative annual events in the eastern Mediterranean.



Kypria - Swan Lake



Kypria - Attila

KYPRIA International Festival

3 September - 20 October 2013

Dubbed locally as the “father” of all cultural events, KYPRIA International Festival kicked off on 3 September and certainly did not disappoint theatre, dance and music lovers island-wide. The 11 events (32 shows) in this year’s series, most of which sold out, have been linked under the heading *Mythology, Myths and History as a source of inspiration and artistic creation*.

As of this year, the Cultural Services of the Ministry of Education and Culture have appointed an artistic director with the mandate not only to improve the already high standards of the Festival, but also to refresh its image and bring forward a new approach and concept. Within this framework, both the Cultural Services and the artistic director decided to introduce a concept that would characterise this year’s Festival. They concluded on Mythology. Furthermore, as of this year, there was an island-wide telephone number for information regarding the Festival, online ticket sales, a revamped website, as well as extensive use of

social media pages for information to the public. The Festival launched with the Cyprus Youth Symphony Orchestra and its choice to interpret this year’s theme with a concert entitled *Mozart – The Life of a Legend who has marked the History of Music*, followed by three dance performances of *Atillo* by living legend Carolina Constantinou, and the play *A Misunderstanding Concerning the Sweet Land of Cyprus*.

Other notable events included Carl Orff’s classic, *Carmina Burana*, performed by the acclaimed Spellbound Contemporary Ballet from Italy, the Cyprus Theatre Organisation’s *Romeo and Juliet For Two* and the Russian Star Ballet Theatre’s *Swan Lake*.

About KYPRIA

KYPRIA International Festival, right from its inception in 1993, has aspired to present Cypriots and visitors alike with a variety of cultural events of the highest possible standard. Having been launched in a period characterised by an



Faust



Carmina Burana

almost complete lack of important cultural events, it became the catalyst for the creation of an unprecedented cultural movement which gives audiences a plethora of choices. The Cultural Services of the Ministry of Education and Culture have always been searching for new approaches aiming at the further improvement and upgrade of the Festival with regards to both its conception and future course and also the character of the events hosted in the Festival's programme.

Throughout its twenty-year history, the Festival has always aimed at presenting Cypriot as well as foreign artists and ensembles of international acclaim, and staging high quality productions in various fields of the performing arts. The selection of each year's contributors also aspires to provide an opportunity for the representation and participation, to the greatest possible extent, of Cypriot artists and groups without, of course, detracting from the international character of the Festival.

During the past two decades, KYPRIA has hosted an array of distinguished artists and ensembles from the fields of dance, theatre,

music, visual arts and cinema. In the field of dance, the Festival has hosted, amongst others, the Rhine Ballet, the National Ballet of Cuba, the Omada Edafous by Demetris Papaioannou and the Batsheva Dance Company.

Theatre performances by prominent directors featuring distinguished actors and theatre groups of worldwide acclaim have always been in the forefront of the Festival, some of the most celebrated being the National Theatre of Greece, the Greek Art Theatre of Karolos Koun and Spyros Evangelatos Amphitheatre. Moreover, one of the Festival's most recent highlights has been John Malkovich's outstanding performance in *The Infernal Comedy: Confessions of a Serial Killer*, presented at KYPRIA 2011.

The KYPRIA International Festival has also hosted a number of celebrated music ensembles of worldwide renown such as the English National Symphony Orchestra, the Madrigalisti di Venezia, the European Union Baroque Orchestra, the Salzburg Philharmonic Chamber Orchestra, as well as the Mikis Theodorakis Popular Orchestra and the State Orchestra of Greek Music conducted by Dionysis Savvopoulos.

Programme

Mozart - The Life of a Legend who has marked the History of Music

Cyprus Youth Symphony Orchestra (at Strovolos Municipality Theatre)

Wolfgang Amadeus Mozart: a mythical presence in the field of music, a unique genius who left his indelible mark as an artist and as a singular personality. The Cyprus Youth Symphony Orchestra presented this myth through its musical creations, the projection of images and the reading of correspondence.

Soloists: Agathi Karaolidou (Flute); Anastasia Motiti (Piano); Anna Charalambous (Piano); Kiriakos Sophocleous (Baritone); Konstantina Maimari (Violin); Lambis Pavlou (Piano); Maria Anastasiadou (Soprano); Tonia Ioannou (Horn); Vukan Zarkovic (Clarinet)

Narrator: Petros Giorkatzis

Nicosia Music School Choir (Choir conductor: Loizos Loizou)

Research, texts, music editing: Vicky Stylianou
Artistic Director and Conductor: Yiorgos Kountouris

Atitlo

Carolina Constantinou (at THOC Central Stage and Rialto Theatre)

Montis, Diamantis, Kanthos and Seferis were the sources of inspiration for this very remarkable and contemporary choreographic proposition by Carolina Constantinou, with images celebrating the history of the then, which is identical to the history of today. Thirty-five prominent dancers from Cyprus and abroad participated in the choreography.

Direction / Organisation: Carolina Constantinou
Original Choreography / Direction: Carolina Constantinou (in collaboration with the dancers)
Original Composition / Music Editing: George Kolias (Voice: Konstantinos Melidis)

Stage Design: Elena Kotasvili

Assistant Choreographer / Dancer: Martin Buczkó

Assistant Choreographer / Dancer: Natalie Savvidou

Script: Andreas Demetriou, Carolina Constantinou

Technical Director: Yiangos Hadjiyiannis

Lighting Designer: Alexander Jotovic

Make-up artist: Martina Judkoviak

Photography: Nick Michael

In the role of "Lachesis": Mariella Archontidou-Haraki

A Misunderstanding Concerning the Sweet Land of Cyprus

Kyros Papavassiliou (at Arch. Makarios III Amphitheatre, Pattichion Municipal Amphitheatre and Municipal Garden Theatre)

An original play, provocative in concept and approach, by Kyros Papavassiliou. Based on the Chronicle of Machairas, as well as on current reality in Cyprus, it deals with the hazards of truth and the power of legend.

Director: Kyros Papavassiliou

Dramaturgy: Kyros Papavassiliou, Yiorgos Valais

Performers: Yiorgos Valais, Thodoris Pentidis, Maria Varnakkidou, Maria Karasoula

Set and Costume Design: Sossee Eskidjian

Lighting Design: Constantinos Othonos

Movement Coordination: Thodoris Pentidis

Assistant Director: Maria Varnakkidou

Make Up: Alexandra Myta

Hair Styling: Marios Neofytou

Production: Filmlblades

Producer: Monica Nicolaidou

Carmina Burana

Spellbound Contemporary Ballet (at Rialto Theatre and THOC Central Stage)

Internationally renowned Contemporary Ballet from Italy, Spellbound, performed a modern and radical production; a creation that combined rare visual movements and human emotions with the restless, deep Gothic shadows with music by Carl Orff and Antonio Vivaldi. This was a choreographic journey through the mystery, stories and magic of the Middle Ages.



A Misunderstanding Concerning the Sweet Land of Cyprus

Music: Carl Orff, A. Vivaldi (from Dixit Dominus)
 Artistic Director and Choreographer: Mauro Astolfi
 Assistant Choreographer: Adriana De Santis
 General Manager: Valentina Marini
 Stage Manager and Light Designer: Marco Policastro
 General Administration: Noemi Massari
 Administrative Consultant: Studio Rigel
 Assistant Choreographer: Adriana De Santis
 Ballet Master: Cristina Amodio, Emiliano Piccoli, Fara Grieco
 Photographers: Marisa Boldo, Marco Bravi, Cristiano Castaldi
 Press office: Antonio Pirillo
 Dancers: Maria Cossu, Giacomo Todeschi, Giuliana Mele, Michelangelo Puglisi, Mario Laterza, Gaia Mattioli, Alessandra Chirulli, Marianna Ombrosi, Sofia Barbiero

Swan Lake

Russian Star Ballet Theatre (at Arch. Makarios III Amphitheatre, Municipal Garden Theatre and Pattichion Municipal Amphitheatre)

Libretto by Vladimir Begichev and Marius Petipa
 The legend of Prince Siegfried and the enchanted beautiful Odette, a woman by night but during the day she turned into a swan, captivated Pyotr Ilyich Tchaikovsky who created this masterpiece that for over 100 years has enthralled audiences across the world. The performance was based on a new chore-

ography by the famous Russian Star Ballet Theatre.

Choreography: Marius Petipa and Lev Ivanov
 New choreographic version: Valery B. Kokorev
 Scenery: Igor Gousskov
 Music Director: Valery Kokorev
 Costume Designer: Anna Svetacheva
 Lighting Designer: Natalia Glukhikh
 The Sovereign Princess: Semenova Anna
 Odette The Swan Princess/ Odile The Black Swan: Adilova Irina
 Prince Siegfried: Kirill Safin
 Prince's Tutor: Ruslan Svetachev
 Von Rothbart / An Evil Spirit: Vasiliy Kozlov
 Benno Prince's friend: Vasiliy Kozlov
 Jester: Alexey Gerasimov
 Pas de trois: Natalia Gubanova, Anna Svetacheva
 Big Swans: Natalia Gubanova, Olga Burmistrova, Anna Svetacheva
 Cygnes: Anastasiia Kochanova, Svetlana Suvorova, Evgeniya Kaykova, Liliia Konobeevskikh
 Brides: Anastasiia Kochanova, Natalia Gubanova, Evgeniya Kaykova, Svetlana Suvorova
 Napoli Dance: Evgeniya Kaykova, Pavel Bochkovsky
 Hungarian Dance: Svetlana Suvorova, Anton Khmarsky
 Spanish Dance: Olga Burmistrova, Ivanova Natalia, Rudakov Evgenii, Ivan Negrobov and 15 more dancers
 Technical direction: Ruslan Svetachev



The Mermaid of Porto Bello

Faust

Stephanos Droussiotis (at THOC Central Stage and Rialto Theatre)

The legend of Dr Faust, based on the life of a notorious and sinister magician of the 16th century, was the inspiration for the eponymous classic masterpiece by Goethe. Through the character of Faust he created a symbol bringing together the boundless inquiring spirit in the era of Enlightenment and belief in personal emotional and existential freedom. The work was presented in a highly interesting and modern theatrical performance by Stephanos Droussiotis.

Direction: Stephanos Droussiotis
 Dramaturgy: Konstantinos Melidis
 Art Direction: Kynthia Livaniou
 Set Design: Konstantina Andreou
 Costume Design: Andreas Zen
 Light Design: Panagiotis Manousis
 Sound Design: Stephanos Droussiotis
 Hair / Make Up: Andreas Zen
 Assistant Director: Marina Vrondi
 Movement Consultant: Ariana Markoulidou
 Performers: Christodoulos Martas, Prokopis Agathokleous, Nektarios Theodorou, Marina Vrondi, Marina Argyridou, Georgina Tatsi, Ariana Markoulides
 Production Manager: Konstantinos Melidis

The Mermaid of Porto Bello

George Papageorgiou (at Larnaca Municipal Theatre, THOC Central Stage and Municipal Garden Theatre)

A provocatively and imaginative reproduction of the myth of the Mermaid and Alexander



Concert for Cyprus Independence Day

the Great mixed with further myths and tales from the Odyssey, the Fountain of Youth, the Kingdom of the Mermaids, Minos and others. A fabulous history in a performance where music blended with the narrative, dance and multimedia. Enjoyed by all ages especially young children.

Narrator: Stella Fyrogeni

Dance Group of London School of Ballet:
 Eleonora Kleanthous, Maria Tsingi, Kalia Sfikouri, Maria Savva, Erasmia Michael, Marianna Mavridou, Styliana Kapitzi, Despo Themistocleous, Maria Pavlou

Director / Music: George Papageorgiou

Writer: Costas Papageorgiou

Choreographer: Victoria Agapiou

Scene / Costume Designer: Stephanos Athienitis

Paintings / Projections: Yianna Nicolaou

Light Designer: Nicolas Katsouris

Sound Engineer: Andreas Trachonitis

Concert for Cyprus Independence Day

Cyprus Symphony Orchestra (at Strovolos Municipal Theatre and Rialto Theatre)

The Cyprus Symphony Orchestra with Beethoven's Concerto No 3 *Eroica* as well as the work of George Kotsonis and Anthos Lykavgis: *Makarios now and forever*, celebrated Independence Day and the centenary of the birth of Archbishop Makarios III.

Ludwig van Beethoven (1770-1827):

Symphony no. 3 in E flat major, Op. 55, *Eroica*
 Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

George Kotsonis and Anthos Lykavgis: *Makarios now and forever*, an oratorio for narrator, solo singing, lute, chorus and strings.

Solo singer: Costas Kamenos

Narrator: Stavros Louras

Solo Lute: Andreas Christodoulou

Nicosia Music School Choir (Choirmaster: Loizos Loizou)

Limassol Music School Choir (Choirmaster: Angelina Nicolaidou Spanou)

Conductor: Alkis Baltas

Romeo and Juliet for Two

Cyprus Theatre Organisation (at THOC New Stage, Sotira Municipality Town Hall and Theatro Ena)

STAGE 018 (Adaptation from William Shakespeare's play)

A modern adaptation by the Cyprus Theatre Organisation of Shakespeare's masterpiece. A crazy brain-game of cross-dressing and transformations. Two young actors and a musician discover from the beginning the deepest, the most

extreme, the most poetically hilarious love of all time. A show for the young and for all those young at heart.

Translation: Dionysis Kapsalis

Adaptation: Kostas Gakis, Athena Moustaka, Konstantinos Mpimpis

Direction / Music: Kostas Gakis

Scenery and Costume Design: Lydia

Mandridou, Marina Hadjilouka

Light Design: George Koukoumas

Directorial Team: Athena Moustaka,

Konstantinos Mpimpis

Video Art: Nikoleta Kalatha

Romeo: George Kissandrakis

Juliet: Marina Argyridou

Musician on stage: Kostas Lolos

1000 + 1 Cities

Nena Venetsanou (at Strovolos Municipal Theatre and Rialto Theatre)

The musical landscape of Nena Venetsanou celebrates the idea of the city, the citizen, the civilisation. This significant global ambassador of Greek song and restless composer sings for the cities that inspire us to create in



Romeo and Juliet for Two



Mythodea

the present, while visualising the future. Songs by Hadjidakis and Theodorakis and verses of Gatsos, Cavafis and others. Poetry and music were complemented by photographs, selected by Angelos Angeli, which revealed the deep relationship between the art and the organised city environment.

Text: Nena Venetsanou, Yiannis Ritsos, Claire Angelidou, Tassos Galatis, Constantinos Cavafis, Heinrich Heine

Musicians: Manos Avarakis (Harmonica-pipes), Stavros Ayianniotis (Classical Guitar), Vivi Gheka (Mandolin), Haris Mermigas (Double bass), Solis Barki (Percussion instruments)

Participation: The 'Leandros Sitaros' Choir of Pnevmatiki Stegi in Nicosia under the direction of Maro Skordi

Artistic Director: Nena Venetsanou

Director: Angelos Angeli

Video: Zisis Kokkinidis and Ion Paspaspyrou

Production co-ordination: Antonis Koizas

Mythodea

"Diastasis" Dance Group (at Strovolos Municipal Theatre and Rialto Theatre)

Mythodea, a musical composition by Vangelis Papathanassiou written specially for NASA's Odyssey mission to Mars, is the basis of this dance performance. *Mythodea* is the vehicle for a trip to space, to the myths contained in ancient Greek mythology, to Heaven and Earth, Mars and the children of Phobos and Deimos, the Titans and the Giants.

With the participation of the dancers Fotis Nicolaou, Antony Antoniou and Hamilton Monteiro of *DIASTASIS Cultural Association-Dance Group*.

Choreography: Fotis Nicolaou, Maria Mesi Aggelidou, Nadina Loizidou

Costumes: Valentinos Joseph

Projections and Visual Effects: Kynthia Livaniou

Lighting Design: Ben Rogers

Sound Design: Andreas Giorgallis

Stolen treasures returned

Some of the finest pieces of looted religious art, which were recovered following a unique police operation in 1997 in Munich, were returned by the German authorities to the people of Cyprus in an official ceremony held in Germany on 16 July 2013.

The objects are part of a cache of thousands of mosaics, icons and other cultural objects which were found in the possession of Aydin Dikmen, a Turkish-born art dealer, during and after a police raid on his Munich apartment on October 10, 1997. Most of these objects had been looted from churches in the Turkish-occupied areas of Cyprus in the wake of the island's invasion in 1974.

Our story dates back to 1997, when Famagusta refugee Tasoula Georgiou Hadjitofi, who was the Honorary Consul of Cyprus in The Netherlands,

The 1997 Munich Case - one of the largest art trafficking sting operations in European history.

was authorised by the Archbishop of Cyprus at the time, Chrysostomos I, to launch a mission to repatriate national treasures stolen by the Turks. She was acting on information obtained by art dealer Michel van Rijn. This led the Bavarian State Police to launch a

sting headed by Peter Kichler, which resulted in them confiscating some 5,000 objects that were found in Dikmen's apartment. The artwork came from all over the world, while around 370 of them were of Cypriot origin. On a ruling of the Court of Appeals, it was decided that 178 of these items would be returned to Cyprus.

Despite the positive aspect of the court ruling for Cyprus, Munich police still holds a significant number of Cypriot works and it is yet unknown whether they will ever be returned to Cyprus.





Archbishop Chrysostomos and Tasoula Hadjitofi at the police station in Monaco



Tasoula Hadjitofi



According to a list submitted to the German authorities by Byzantologist Athanasios Papageorgiou, who was appointed to examine the stolen loot, Dikmen was found in possession of mosaics, murals, icons and documents originating from 51 churches of occupied Cyprus. They included a mosaic hacked from the walls of the sixth-century Kanakaria church, one of the oldest surviving places of Christian worship, and frescoes from the medieval Antifonitis monastery, which depict the ancestry of Jesus Christ.

The objects had remained in the custody of the

Bavarian State Police for the last 16 years, pending the outcome of legal battles over their fate. In March 2013, a German court finally ruled that 178 of the looted objects definitely belonged to the churches of Cyprus, clearing the way for their restitution.

The court had appointed German Byzantologist Johannes G. Deckers to examine Papageorgiou's list. Deckers concluded that half of the 370 items recovered as Cypriot were without doubt of Cypriot origin. The Appeals Court requested a supplementary investigation for the remaining



Van Rijn, Andreou, P. Kitschler, T. Hadjitofi, T. Panagiotou

number of byzantine and prehistoric items.

The Walk of Truth, a non-government and non-profit organisation based in Hague and founded by Hadjitofi, hopes that the process to conserve and send the relics to the people of Cyprus is accelerated. Archbishop Chrysostomos I and Tasoula Georgiou Hadjitofi, who pioneered the fight to recover these relics (peaking with the Munich case in 1997), dreamt of them being returned to the churches they were taken from in the occupied areas.

On behalf of Walk of Truth, Mrs Tasoula Hadjitofi made the following statement:

“This is a promising moment for all the people of Cyprus who care about the unique cultural heritage of their island. It vindicates the vision of the late Archbishop Chrysostomos I of Cyprus who authorised me to co-ordinate an extraordinary police operation which was highly risky for all of us.

The late Archbishop hoped that the stolen objects would eventually be restored to the ancient churches from which they were looted. For as long as that remained impossible, he felt that the best option was to build a church to house the objects in the ‘dead zone’ marking the island’s de facto line of partition. That would provide an opportunity

for worshippers to venerate these objects and pray for an eventual end to the division of Cyprus. The Archbishop’s wishes should be considered carefully.”

The relics were handed over in a ceremony at the Bavarian State Police.

The woman who made it happen

Tasoula Georgiou Hadjitofi was born in Famagusta, Cyprus, in 1959. In 1974, she and her family were forced to flee their home due to the Turkish invasion and the outbreak of war. They sought refuge in Limassol, where her parents still live today.

Tasoula was raised a humanist with a worldview very much based on fundamental pan-European values, which include freedom, democracy, equality, tolerance and respect for her fellow human beings regardless of origin, respect for culture and art, and, above all, respect for diversity.

After her studies in Computer Science in the UK, she became an entrepreneur in The Netherlands. She set up her own company, *Octagon Professionals International BV*, specialising in the provision of

IT services and professional manpower to clients throughout Europe and Asia.

Tasoula is best known for her work in combating art trafficking around the world. In 1987, she was appointed Honorary Consul of Cyprus in The Netherlands. While holding this position she was offered by art dealers, opportunities to buy artefacts stolen from her native Cyprus (during and after the war). This incident inspired her to initiate a research on art trafficking that led to a more than 27-year struggle of tracking down leads from dealers, detectives and lawyers, to recover the stolen cultural and religious heritage of her motherland. This initiative culminated in the instigation and coordination of the 1997 Munich Case, one of the largest art trafficking sting operations in European history.

During the first years of her stay in The Netherlands, Tasoula met her husband, Dr Michael Hadjitofi, an Anglo-Cypriot from London. Together they have three children.

In November 2007, Tasoula Georgiou Hadjitofi was nominated as the Cypriot representative for the “Women of Europe 2008” Award at a ceremony in Nicosia, organised by the International Association for the Promotion of Women of Europe (AIPFE). AIPFE is a non-profit, non-governmental women’s organisation whose goal is to encourage the participation of women in European affairs. The Women of Europe Award, founded in 1987, has been the first and main activity of AIPFE and its goal has been to highlight the work of European women as well as to promote those who have contributed to European integration and the creation of a new European society. Tasoula was nominated as the Cypriot candidate for her efforts

in combating art trafficking.

Since 1988, Tasoula has traced and retrieved more than sixty artefacts of significant historical and cultural value to her native Cyprus. In addition, there are some 350 pieces awaiting repatriation, which are now in the hands of the Bavarian police.

Walk of Truth

Walk of Truth was established in recognition of the need to protect cultural heritage and to provide an independent platform for respectful, constructive dialogue between people living in conflict-ridden environments.

Its code of practice is based on the belief that lasting peace can only be accomplished in war-torn and historically divided regions through mutual understanding of cultural differences, irrespective of race and geographical identity. An open mind and an open heart to otherness are of paramount importance. Conflict cannot be resolved otherwise; harmony and reconciliation remain unattainable.

High-level advocacy, mobilisation of various disciplines and a multi-national group of practitioners are the foundation of Walk of Truth’s unique approach, and that which distinguishes it from other organisations working in the field of cultural heritage protection. It works through a wide network of volunteers, from all walks of life and from a variety of different nationalities.

For more information, please visit: www.lka-bayern.de (Bavarian State Police), www.tasoulahadjitofi.com and www.walkoftruth.com.



A part of the collection of artefacts seized from the apartment



British Colonial Architecture in Cyprus 1878-1960

Professor Costas Georghiou's book *British Colonial Architecture in Cyprus 1878-1960* was presented on 25 September 2013 at the Cyprus Cultural Foundation building in Nicosia. Quite aptly, the building was originally the Colonial Secretary's Lodge.

This important book by Professor Georghiou, Chartered Architect and Town Planner, is the first comprehensive and scholarly study of the architecture and town planning of the British Colonial Administration in Cyprus. It examines the colonial context within which the buildings and infrastructure were created and describes, analyses and evaluates in detail 60 significant buildings and works.

The book is a distillation of the author's lifetime experience in Architecture, Town Planning

and Historic Building Conversation practice and academic work, and is based on extensive research in Cypriot, British and other archives, interviews with former colonial architects and officials or their descendants and on-site surveys. It contains approximately 290 pages and in the region of 300 drawings, photographs and maps, many of these being previously unpublished material.

The book will not only be of interest to practitioners and students of Architecture, Engineering and Town Planning but also to members of the public who wish to know more about what physical structures can tell us about our history, colonialism and decision making.

The book was also presented on 29 October 2013 at the Hellenic Centre in London.



Government House (1937)



'Latomia', Caroe's house, Kyrenia (1933)



Colonial Secretary's Lodge, Nicosia (1923)



Famagusta District Administration Offices and Law Courts (1908)

Biographical note

Costas Georghiou was born in Cyprus in 1943 and attended the English School in Nicosia for his secondary education. He studied Architecture at Sheffield University (1962-67) and Town Planning at Liverpool University (1969-71). He is a Member of the Royal Institute of British Architects and the Royal Town Planning Institute.

Costas worked in the private and public sectors in the UK and overseas and has over 40 years of experience in Architecture, Town Planning, Urban Design, Development and Regeneration and Conservation of historic buildings and

areas. Between 1967 and 1975 he practiced in Britain, Cyprus, the Middle East and the Gulf. He was Deputy and then Head of Urban Design and Conservation at Bristol City Council (1975-88); Head of Planning and Building Control at York City Council (1988-93); Chief Planning and Highways Officer at Wolverhampton City Council (1993-2006). He set up CNG Planning Consultancy in 2006, specialising in Town Planning, Urban Design, Regeneration and Conservation.

Costas Georghiou has served for over 25 years as External Examiner for graduate and post-graduate courses (including PhD) in Architecture,



New English School (1939)



Nicosia Public Information Office (1953)



Limassol District Hospital (1922)

Town Planning, Urban Design, Conservation and Regeneration at Bristol, York and Reading Universities. In 2006, he was appointed Visiting Professor of Architecture and Urban Design at the University of Wolverhampton, UK.

He is a Member of the Urban Design Group in the UK, Vice-president of the Wolverhampton and District Society of Architects and a contributor to professional local, national and international forums. He was a member of the expert team of UK professionals in the Sino-British Collaborative Project for the Development and Conservation of Ancient Chinese Cities (1991-2001) set up between the British and Chinese Governments. He was also a member of the House of Commons Working Group on the Future of Cities, under the Chairmanship of Lord Rogers of Riverside (Sir Richard Rogers). He is the author of and has been responsible for many publications by Local and Central Gov-

ernment and has written numerous articles in the professional and technical press in the UK and overseas.

Projects carried out or managed by Costas Georghiou have won many national and international awards. Notably, three Royal Town Planning Institute (RTPI) Planning Achievement Awards; three Green Organisation Awards for Sustainable Development and two Europa Nostra Awards for Conservation and Urban Regeneration.

Costas lives in Wolverhampton, England and Nicosia, Cyprus.

The book was published by En Tipis Publications Nicosia, Cyprus in April 2013. Copies can be obtained from the publishers at 26 Chilis and Lambrou Porfira Street, Pallouriotissa, 1020 Nicosia (tel. +357 22 452185) and from selected bookshops.

Costas Stathis (1913-1987)

Revealing the pioneer of contemporary Cypriot art

The Cyprus Chamber of Fine Arts (E.K.A.TE) held a retrospective exhibition of the works of Cypriot painter Costas Stathis, to mark the 100th anniversary since his birth (1913-1987). Not only was Stathis considered a pioneer in the development of contemporary art in Cyprus, he was also a founding member of E.K.A.TE, who left behind a wealth of artwork, which only recently came to the surface. The first step in uncovering this rare and bold talent was taken in 2010, with an exhibition of the artist's creations and publication of a book on his life and work. Nikiforos Orphanos, Evridiki Pericleous-Papadopoulou and Stathis Orphanides were in charge of researching and writing the biography, while Dr Eleni Nikita handled the technocratic research, analysis and presentation of Costas Stathis' work. The researchers were supported

by the Telemachos Kanthos Foundation and the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus.

A life of hardship

Costas Stathis was born in Askas village in the Nicosia district. He graduated from the Pancyprian Gymnasium and went on to study at the Athens School of Fine Arts (1936-1941). He returned to Cyprus without completing his studies due to the German occupation, but also financial difficulties. But he then began to carve out a very successful creative career, with a strong presence in Nicosia's art events (1942-1947).

In 1948, a severe mental illness debilitated him, leading him to eventually withdraw to his village





Askas in 1959, abandoned and isolated, where he, however, continued to create in his lonely abode, right up until his passing in 1987.

The retrospective exhibition of the painter's work was presented by Dr Niki Loizidi, Emeritus Professor at the Athens School of Fine Arts and Visiting Professor at the Cyprus University of Technology (TEPAK) on 21 November 2013. The exhibition continued until 23 December 2013.

In the exhibition catalogue, Dr Loizidi referred extensively to Costas Stathis' work and placed his name high up on the list of renowned Cypriot artists; where it belongs.

A rare talent

By Dr Niki Loizidi

"If Costas Stathis had lived in Paris or some other metropolis of art of the early 20th century, his work would have easily competed against the well-promoted creations of the so-called post-impressionism movements. He would have no trouble following the bold composite conquests of the renowned European artists.

The hardest problem he was forced to face, not just the connoisseur but also a relatively adequate recipient of the artist's messages, is the inversely proportional relationship between the surprisingly expanding evolutionary path of his work and the dramatically diminishing path of his personal life.

The more Costas Stathis became isolated in his village of Askas, living the life of a humble

and deprived hermit, the more his art gained in maturity, bravery, expressive lyricism and above all in its incomparable manipulation of light, based on the teachings of the revolutionary visual Paul Cézanne, founder of modern art.

So one of the basic questions that emerge for a methodical researcher of his work is how was it possible that he worked at such a long distance from the well-known art centres of modernism, but at the same time was so close to what we could name the elementary "grammar" of the neoteric perception of an art composition.

There is a very basic question that I will try to answer: Does Costas Stathis manage to form his own visual idiom connected with his own perspective and more or less distinct evolutionary phases? Or was his impressive course based on the impulses of a charismatic but 'disorderly' personality? I would have never taken on the responsibility of such a text if I did not believe that the specific artist was not just an "innate talent", but a special creator who, despite the lack of direct contact with artists and museums abroad, still understood more than any other of his generation – with the exception of Christoforos Savva – the major conquests of modern art.

The human figure blends in as a part of nature in Costas Stathis' work. It could not have been any other way, as the artist does not paint individual or group portraits of city people but of villagers in their daily life in the fields, scenes from religious customs, women doing housework and groups of children (who he especially loved) running, playing or talking. The only thing certain is that Stathis never attempted to create portraits or genre painting, which could not be said for other Cypriot artists.

Costas Stathis was a first-class artistic genius, who was tried dramatically, not only in his effort to carve out a career, but to survive. I am not one to share out location-centred praise – a very common practice in Greece and Cyprus, especially following a celebration – but I have to say that Cyprus, thanks to its particular culture (with deep influences from the East and West) had and continues to have a cultural dynamic, which is going to waste or be self-exiled because of the indifference of the State. We owe it to the memory of Costas Stathis to ensure that his history is not repeated."

Block 12

A film by Kyriacos Tofarides

The locally produced movie *Block 12* by director Kyriacos Tofarides was chosen by the European Film Academy (EFA) among hundreds of European films as one of forty movies to contest for a candidacy in the 26th European Film Awards this December.

Even though the film was not eventually nominated, this great achievement and recognition by an awards ceremony dubbed as the “European Oscars” still served to make the island proud.

The Cyprus Ministry of Education and Culture described the film’s success as “a great honour for Cypriot cinema in general”.

Of course, the film has not gone unnoticed. *Block 12* won the Special Jury Award at the Cyprus Film Days Festival last April.

Block 12 is about a dysfunctional family that is forced to move to a small house in the wilderness, due to the financial crisis. Life changes when the place becomes the centre of national and international attention, leading to humorous incidents.

Panos Stathoyiannis is the scriptwriter while the leading roles are played by Costas Demetriou, Carmen Ruggeri, Michalis Marinos and Yannis Tsimitselis. The movie was produced by AVRA Productions in association with the Cyprus Ministry of Education and Culture, Tanweer Alliances (Greece) and Cyprus Broadcasting Corporation with the collaboration of AMP Filmworks, Media Studios, Seahorse Film Productions Ltd and Soundpath Studio.

Synopsis

English satellites conducting research from space discover large oil deposits in the area of the old mines in Cyprus. A big part of the area belongs to Costantas Rizites, who bought half of it from his Turkish Cypriot colleague Ahmet Beyoglu, and who has retired there with his wife Ellou.

The outbreak of a devastating economic crisis



leads the two sons of the family to bankruptcy, forcing them to move their families to the house. This whole situation is made worse when the Cyprus government keeps asking to buy the house and Costantas stubbornly refuses. Moreover, two English agents and Hasan Beyoglu (son of Ahmet) camp outside the house. The house is in a state of “internal and external siege”.

Director’s Statement

“A political, allegorical comedy with plenty of surrealism, social satire and magical realism. A film driven by the human need to dream, and also the need to see the dark side of power -of “big” interests, political games, of the high level contraband- revealed for a moment with a smile by the light of comedy. But I also wanted to play on a personal level, with human flaws and passions: arrogance, greed, jealousy, love. The driving force of love will lead to catharsis in combination with the cunningness of the small,



the weak, and the eternally underprivileged. This is what is demanded from comedy. The viewers must leave satisfied and happy that the small, the poor, the weak have finally been justified.”

Kyriacos Tofarides – Producer, Director, Co-writer

Kyriacos Tofarides studied Theatre Direction and Acting and did a Post Graduate in Film and Television Directing at the Sofia Academy of Theatre and Film Art in Bulgaria. He returned to Cyprus where he took part as an actor and director in a considerable number of theatre performances both at the Cyprus National Theatre as well as other independent theatre groups. He also worked as a television director at the Cyprus Broadcasting Corporation, directing entertainment programmes and drama productions.

In 1999, he set up the independent film company AVRA Productions, aiming at the creation, develop-

ment and production of promising film and television projects that can reach the Greek, Cypriot as well as the European audiences of today. The company has produced three award-winning short films, and already has a background in television series direction and scriptwriting. In 2008, the company completed its first feature film with the title *The Last Homecoming*. In 2013, Kyriacos produced and directed his first feature film *Block 12*.

Filmography

Block 12, 2013, 94 min. (Producer - Director - Co-writer)

The Last Homecoming, 2008, 89 min. (Producer)

Artemis, 2002, 28 min. (Producer - Director - Co-writer)

The secret of the first day, 2002, 25 min. (Producer)

No man’s land, 1996, 15 min. (Producer - Director - Co-writer)

Sculpture Exhibition by Cos Gerolemou

3 - 12 October 2013

An exciting exhibition opened on 3 October 2013 at the Coningsby Gallery near London's Goodge Street, with a selection of new sculptures by the Greek Cypriot sculptor, Cos Gerolemou, and paintings by the English painter Michael Aubrey.

These latest and recent works by Cos, who lives and works in London, UK, include some newly completed bronze sculptures as well as a number of previously exhibited works. They are all bold and powerful variations on some of Cos's favourite themes with the use of figurative elements.

All bronze sculptures are in editions of seven and all carved works, wood or marble, are unique. The sculptor says his work is a reflection of what influences and excites him but also what can frustrate and become painful. Inspiration for the sculptures he makes comes from everyday life, from conversations with friends to music, literature and Greek mythology. His works are finished in bronze, marble and wood, the traditional materials of sculpture, which add a touch of the robust and the monumental. He presents us with sculpture of high quality and content, engaging the viewer.

'Dramatic', 'powerful' and 'intriguing' have all been used to describe his work. Undoubtedly, thought-provoking and deserving of admiration and special attention at high level, Cos is a sculptor of great calibre, with an impressive output of masterful works.

Cos has exhibited his work internationally in group and solo shows in the UK, New York, Greece and Cyprus. He has work in private collections in the UK, Switzerland, Hong Kong and Cyprus. Most recently he has exhibited his work at the offices of the Financial Services Authority at Canary Wharf.

Cos Gerolemou - Sculptor and Artisan

Review by Dr Criton Tomazos

This important and exciting exhibition includes a selection of new and some older sculptures by the



The artist in his studio (photo by Renos Lavithis)

well-known Greek Cypriot sculptor Cos Gerolemou and paintings by the English painter Michael Aubrey. There were three separate views, all very well attended, crowding this intimate gallery to capacity.

The presented works by Cos comprise some recently completed bronze sculptures, as well as a number of previously exhibited works. They are all bold and powerful variations on some of Cos's favourite themes: the head, the hands, the ear and birds. Some of the pieces are wood carvings, immaculately executed and finished. Sizes of the sculptures vary, usually from smaller than life-size to larger than life-size.

Cos Gerolemou studied at Chelsea College of Art and Design and The Central School of Art and Design before continuing at the Royal College of Art in London. He was then awarded a Council of Europe scholarship to further his studies in Pietrasanta, Italy and a grant from the Henry Moore Foundation. In Pietrasanta, Cos was an assistant to the sculptor Giulio Ciniglia and he also re-opened an abandoned bronze sculpture foundry.

He then worked at a foundry in London for some of the world's leading sculptors, including Sir Eduardo Paolozzi, Jim Dine, Barry Flanagan and Bill Woodrow, where he was involved in all foundry processes, such as mould making, welding and the patination of finished sculptures.

A selection of Cos Gerolemou's work is available to view on his website www.cosgerolemou.com. A careful browse through this very inspiring, professionally designed website is essential when seriously examining his completed works, development and working ideas.

A Brief Overview

Cos Gerolemou's sculptures are often uncanny - they are both firm, robust and reassuring in their realism at times, but also ambiguous, questioning or even a little disturbing. They invite the spectator to view them both from a comfortable distance and admire their purely visual, formal qualities, yet also attract the eye for a closer, probing look.

It is startling how a recognisable life-size or less than life-size sculpture of a hand, an ear, a part of a head or shoulder, which could be a careful anatomical study or just another replica amongst the countless life-size or larger copies that are scattered in museums, exhibition spaces, anatomical study theatres or university and college sculpture schools, can suddenly surface charged with new power and symbolic meaning, not as a realistic representation, but as a pointer, a dense symbol of something beyond its 'realistic' appearance.



Theseus

The titles of these sculptures give important clues and, in more than one sense complete them, enabling us as viewers to see them, or perceive them more fully.

The more frequent, recurring themes which seem to preoccupy the artist allow us to group his prolific output in a number of categories: Heads, hands, ears, shoulders and neck, birds and surrealist and composite works.

Heads

One of Cos's predominant themes is the head. Although a certain affinity to Paolozzi's head sculptures is apparent in some, these heads have distinct characteristics and qualities as well as origins, which, with the titles chosen, give them a deeper meaning and significance and provoke thinking both for their formal, sculptural treatment and their emotional charge.

Complex Oedipus: This very expressive tragic head, reminiscent partly of an ancient theatre mask, is boldly modelled as if made up of 5-6 parts, sharply cut and fitted together in a cubist assembly, heightening a physical sense of shock and violence suffered, already expressed so powerfully by the eyes in a fixed stare of speechless horror and the mouth open as if in a silent scream from an unbearable nightmare or the sudden events that turn one's normal life upside down. The metallic reflections on the hard, dark bronze give the sharp cuts and robust modelling additional tragic intensity, anguish and immediate physical presence.



Daedal Hand

Indecisive: In a similar style, colour and material, this head is also composed of 5-6 sections, cut and assembled but seemingly not fitting neatly into the recognisable form of a head, with two faces creating a feeling of tension and unease. The upper part appears at first like a hard, impenetrable helmet, emphasising the human passion and vulnerability of the thoughtful downcast faces below. A fine, assured piece of craftsmanship keeps the spectator's eyes transfixed with its enigmatic appeal, inviting many subtle cross references and interpretations.

Dionysian Dream and *Theseus* return to a more realistic treatment, in lighter to medium dark colour patinas, offering a more direct connection to classical Greek mythology, drama and sculpture.

The Key to My Soul is a beautiful bronze cast in warm, brown/red colour, appearing almost like ceramic or even wood. It comprises the lower part of a head, with an ecstatic mouth open in song and the nose finely transformed upwards into the scroll end of the violin. The artist explained that this work was inspired by Paganini's violin concertos. The two parts of the face are integrated in a lyrical, poetic composition of rare, sustained intensity.

I in 10: This surrealist work, with a direct reference to René Magritte, is a naturalistic life-size bust (head and shoulders) in plaster. However, the face is removed leaving a hollow concave where the face would be. The sculpture sits in a tray, with a black key in front of it.

In the same vein, *You're Going to Reap Just What You Sow*, another working idea, is a naturalistic plaster cast of a bust, where an artificial sunflower

covers most of the face. It also sits in a tray.

Traveller: This Sienna stone carving is a close-up of a profile in three segments, appearing almost like an archaeological find, integrated with its geometric background and base, eloquent and dense.

Hands

Daedal Hand 2: A strong but also elegant hand in a firm but not tightly clenched fist, is realistic enough at first sight and on one side but turns into a more rigid, mechanical or 'petrified' robotic set of fingers – this is the hand of a skilful craftsman, a brilliant master builder and inventor with many wonders contained in his confident, gentle but firm grip. The hand of a genius who could construct the legendary Labyrinth, build the Knossos palace, create flying wings for his own and his son's escape from Crete. An apparently simple model of a human hand has become a symbol of so much else, mainly through an appropriate title.

Daedal Hand 1 is similarly treated, with the fore-finger pointing at something or giving an order or instruction. An ordinary, everyday gesture, which acquires subliminal meaning as it is removed from any visible context or reference.

Sleight of Hand has a different ambiguity. Appearing as two gentle hands touching each other tenderly at the fingertips at first sight, they recall indirectly the famous 'touch' of Michelangelo's finger of God touching Adam's finger; the spark of creation and life giving. But the title triggers another image – that these are conjurers' hands, perhaps performing a magic trick, involving a casual spectator or



Talk to Me - Ear sculpture in carrara marble



Birds (at an angle)



Offering bronze

else playing a trick on each other. There is almost a sense of weightlessness, as this longitudinal sculpture piece only touches the base on two points. Are they about to lift upward? The elongated composition suggests a wave, or even the current that is going through them.

Offering, *Hold My Hand* and *Herculean Task* are sculptures of hands in different familiar gestures, which become transformed in the viewer's perception either by the absence of an instantly recognisable context or by the title. Likewise, the two works titled *Hold My Hand*, in gold and silver leaf respectively. The hand sculpture in silver leaf has very small red scratches, giving the work pathos and immediacy.

The Master Artisan Hephaestus is represented by an upright hand, once again combining the naturalistic treatment with the back of the fingers becoming geometric and robotic or mechanical, symbolic of the Greek god of all crafts, but also volcanoes. This also appears like an appropriate indirect reference to the artist himself, who is also an accomplished artisan of his chosen artistic skill.

Ears

The unique Carrara marble, masterfully carved ear, realises all the sculptural potential of the simple yet intricate convolutions of the human

ear into a compact, formal piece which acquires more than one meaning with indirect references to contemporary technology – as the title *Talk to Me* invites a more direct symbolism. The sensuous curves seem to invite a tactile experience.

The other superb carvings, the ear carved in polished oak, in three different sizes all larger than life-size, stand eloquently as brilliant sculptures, which could be any size if seen in a photographic image; intricate, naturalistic yet easy to contemplate as excellent abstract or surreal works, given additional psychological and symbolic depth by their very suitable title: *The Art of Listening*.

Shoulder and Neck

The skilful cross sections of parts of the body showing the neck and shoulders, gentle forms suggesting hills, combined with more strict architectural or geometric motifs, have additional pictorial elements mixed in the rectilinear planes e.g. the suggestion of a numeral 1 and another of 2, which also appears like a question mark. The two sections comprising the sculpture are separate and can be fitted together or arranged at a distance or at an angle to each other.

Birds

Three works on the theme of birds were exhibited.

All three works comprise two birds in different positions: two profiles, facing each other on a horizontal base, a pair at an angle to each other as if in conversation and the third with a bird behind another. The treatment is identical in all pieces – they are simplified to the point of being schematic, all finished in 18-carat gold leaf on a wooden base. They are exquisite pieces of almost decorative sculpture, recalling toy birds or stereotyped representations of birds occurring in some ancient cultures, playful yet formalised compositions, enticing and evocative.

Monumental Like Figures I & II are intriguing surrealist sculptures, combining elements of classical, figurative realism, architectural and decorative elements, suggesting the monumental in scale once more, despite their relatively small size.

Fortune smiles and So Should You. This unexpected title belongs to an extraordinary and unusual work, which seems to be dissimilar to all other works made by Cos. It is a greatly oversized drinking cup and saucer. Although easily recognisable as an ordinary, everyday contemporary cup, the elaborate treatment, gold leaf internal lining and rough, thick, age-old looking patina make the object appear as a rare archaeological find of a gigantic size. This



The Key To My Soul

creates a puzzling sense of time, at first identifying this as an everyday utility object of our times and then perceiving the same as an artefact of the distant past, as if looking back at our world from a distant future point in time.

Working Ideas

Browsing through and looking at the group of works in the website section listed as *Working Ideas*, is like entering another, more personal and private studio, where Cos keeps his more experimental, though equally accomplished and finely finished works to be later more fully developed and cast or carved.

Minotaur (a stone sculpture of the legendary creature); *Oracle* (a monumental concept of architectural scale for people to walk on and around, consists of part of a sleeved arm and the hand resting on a broken column, the entire ambitious composition combining cubist and art deco elements in its precise geometry); three sensuous *Untitled* sculptures, all originating from parts of the female body; *Hold My Hand I & II* (in silver and gold leaf); *I in 10* (a bust with the face cut off); *Reclining Nude* (another sensuous piece in two parts); *Maquette for Table*; *You Are Only Going To Reap Just What You Sow* – all these appear to be more than studies, they are exquisite pieces emerging from a fertile imagination, inspiring in their formal, sculptural qualities, their variety of treatment and titles. *Conversation* (two profile heads cut in half perhaps to support a glass table with small steps leading up); *Reflective* (a solitary bird in gold leaf); *Two Birds* and *Upon Reflection* (two works each consisting of a pair of birds, behind or facing each other (in 18-carat gold leaf).

Sculptural technique of Cos Gerolemou

Bronze is a metal alloy combining approximately 90% of copper and much smaller percentages of brass, tin, lead and silicon, to make bronze malleable and workable.

The sculptor gave me a detailed account of his chosen method of bronze casting. This is the most elaborate and truly exacting and demanding “Lost Wax Process”. This process, which is a very ancient, traditional technique, relies heavily on many



Painting bronze sculpture

hours of skilled labour and is still a ‘low tech, high skill’ craft.

It comprises making accurate models of the work in plasticine or clay then casting these into a waste plaster mould i.e. a mould that is later broken and thrown away after extracting the work. The piece is then reworked and finished as a plaster piece, which is varnished to facilitate the making of a silicon mould. A silicon rubber mould is then made of the same, which is subsequently carefully painted inside with wax. Several layers of wax are required to create a wax reproduction. After this, the two parts of the silicon mould are fitted together and sealed. Following that, the wax is removed and another mould is made as a ceramic shell around the wax piece allowing a hole, also in ceramic. The wax is then burnt out of the mould with a furnace, so that no residue is left behind in the cavity. The final bronze alloy is then melted and poured into the cavity left by the wax. Finally, the ceramic shell is broken, leaving the completed bronze cast, which is later patinated. Bronze differs greatly in the final appearance of any sculpture, because of patination, which gives the final finish, colour and texture to

the work. The natural colour of bronze is light yellow with a tinge of pink. Patination is the process of applying various chemicals to create a different colour on the surface.

Scale and volume

The size of these works is often life-size or smaller, but there is an engaging ambiguity in his work, which seems to defy actual size, generating instead an alternating sense of scale, which approaches the monumental or questions our perception of the small, the larger or the gigantic. Yet all the sculptures are eloquently human and expressive of unusual emotions, thoughts and inner, deeper questions, which the creator transfers to the viewer.

The works are attractive, showing a mastery of form, exceptional skill and expert knowledge of traditional sculpting, casting and finishing techniques combined with an imaginative, contemporary outlook and frequently demanding awareness and flexibility of interpretation by the viewer. Cos Gerolemou said that he often treats objects that have their origin in Greek myths with attributes, which give them a contemporary meaning or interpretation. Thus, they are not simply formalistic or academic exercises in static form and posed appearance or anatomical accuracy at the expense of a more inquisitive approach or quest for meaning. On the contrary, Cos Gerolemou’s incisive chisel and other carving or modelling tools, seem at times to perform more like a professional surgeon’s scalpel, trying to reach our minds, hearts and feelings by penetrating the stone, the wood or the bronze with searching questions, enigmas and dilemmas, seeking to find partners for his quests in us, the viewers.

I reflect, in concluding this short review of Cos Gerolemou’s work, that like any important artist’s work, the sculptures, paintings, drawings or graphics create their own language. They can stand up without props and do not rely too much on wordy interpretations.

Perhaps the brief reference given by one of the world’s leading sculptors of the 20th century, Sir Eduardo Paolozzi, for Cos Gerolemou’s work provides the best ending to my tentative introduction: “*Full of Power and Imagination*”.

Monsieur Doumani

Monsieur Doumani is a Cypriot band that likes to remain faithful to its roots. Formed in 2011 by Antonis Antoniou (tzouras), Angelos Ionas (guitar) and Demetris Yiasemides (wind instruments), what makes this band stand out is its willingness to embrace local music and tradition, in a bid to relay, with a good dose of humour, life in Cyprus.

Although each member of the group comes from a different musical background, all three are influenced by Cypriot folklore on various levels. They focus on rearranging Cypriot traditional songs by adding their own particular colour to the sound and feeling of the music. They also compose their own songs in the Cypriot dialect, which are inspired by contemporary Cypriot society; for example, the recent financial crisis that hit the island and political corruption. In May 2013, Monsieur Doumani released their debut album entitled *Grippy Grappa*.

“Even though our musical education was mainly

oriented towards Western musical paths, none of us has ever ignored the simplicity, the beauty and the unique melodies of our land’s traditional music.” It is this uniqueness that Monsieur Doumani has focused upon, enriching traditional songs with new arrangements, melodies, rhythms and sounds and crafting a style distinctively their own. They perform in a way that pleasantly surprises those who are familiar with the original music, in a way that triggers the Cypriot audience’s curiosity for more information, and thrills non-Cypriot audiences. The traditional element is highlighted brilliantly in the album *Grippy Grappa* through the diversity of musical styles echoed in the group’s fresh and daring approach to Cypriot folklore.

While fully respecting traditional Cypriot music, Monsieur Doumani creates its music under the prism of experimentation. They deconstruct the elements that constitute a traditional song and then proceed in reviewing and rebuilding them,



making new associations, forming new balances and possibilities. All these elements are combined with a generous dose of refined musical humour creating a sense of alertness and devotion, while any established forms are shaken away in a rather unpredictable and often abrupt manner.

All the above could be the reasons why the group was announced as the third most favoured music group at the 2012 *Ferrara Buskers Festival*, the most prominent festival of its kind worldwide, where the group represented Cyprus.

Grippy Grappa was produced in Nicosia, Cyprus and comprises eleven covers of traditional Cypriot songs plus three original compositions: *O Ahaparos*, a satirical song with music and lyrics by Antonis Antoniou, was inspired by an unfortunate incident the group experienced at a festival in Cyprus last year. The second song titled *Peakin Miroaton*, also composed by Antonis Antoniou, gives the listener a first taste of what their next album will sound like. The song's lyrics in the Cypriot dialect are caustic and satirical commenting on the recent financial crisis in Cyprus, and moving on traditional-style melodic lines 'dressed' with electronic elements. *Peakin Miroaton* is sung by Maroulla Constantinou in her distinctive, earthy voice with Symis Soukiouroglou on the clarinet and vocals and Dimitris Aristidou and Efthymia Alphas also on vocals.

The album's cover is the work of the well-known Cypriot artist, Hambis Tsaggaris, from his book *O Spanos tzai oi 40 Dratzioi* (Spanos and the 40 Dragons). His son, Giorgos Tsaggaris, has adapted the work with colour. The design of the album's layout is the work of Lara Alphas.



In 2012, Monsieur Doumani produced their first limited-edition demo *Cyfolk*, consisting of eight rearrangements of Cypriot folk songs. The album was distributed only in Italy and it is now out of stock.

The band has held a number of concerts over the past year. Their live appearances in festivals and small venues in Cyprus and abroad have been very well received by diverse audiences and their music has been broadcasted and presented on radio stations around the globe, such as BBC Radio, RootsWorld, Stads FM Amsterdam, PBS FM Melbourne, etc.

Grippy Grappa can be found on the group's official website: www.monsieurdoumani.com and at selected shops in Nicosia: Kala Kathoumena coffee shop, New Division Bar, Yiousouroum Bar and Enteka coffee shop.

Festive concert

Monsieur Doumani performed live at the Antonakis Music Hall in Nicosia on 27 December 2013, as part of a fun-packed Christmas fiesta.

Following up on the success of their debut album *Grippy Grappa* and their participation in music festivals across Europe this past summer, musical trio Antonis Antoniou, Angelos Ionas and Demetris Yiase-mides returned for a festive evening, where they presented material from their first album, as well as new material from their upcoming recording.

The event was opened by English musician William Scott, accompanied by Veronica Aloneftou and Dimitra Soukiouroglou, while Paris Giannikos arrived from London to thrill the audience with his brand new stand-up comedy material. The festive evening wrapped with Dj Koulla P. Katsikorou and dancing into the early hours!

5th International Pharos Contemporary Music Festival

29 September - 6 October 2013

Having established itself as one of the most cutting-edge and innovative annual events in the Eastern Mediterranean, the International Pharos Contemporary Music Festival was organised between 29 September and 6 October 2013 for the fifth consecutive year.

The Festival is dedicated to the promotion of new music: The well-established masterpieces of the contemporary music literature of the 20th century, as well as a great number of premieres by young leading composers from all over the world who have been commissioned by the Pharos Arts Foundation to write new works especially for this occasion. The Festival aims to provide a forum for composers and performers to advance and develop new projects and explore new sound worlds in chamber music settings. Its objective is also to endorse contemporary music to the general audience of Cyprus, and elsewhere, as this is the music of our times, which is directly linked with many forms of visual and creative arts, and sciences, and reflects the intimacy of the modern-day human spirit.

Under the artistic direction of the notable Cypriot composer Evis Sammoutis, the 5th International Pharos Contemporary Music Festival encompassed a range of activities including lectures by distinguished scholars, screenings, dance performances, educational workshops and concerts with the renowned Ensemble Transmission from Canada, the exciting Neue Vocalsolisten from Germany, and Hayk Melikyan.

Alongside classical contemporary masterpieces by composers such as Karlheinz Stockhausen, Iannis Xenakis, György Kurtág, Samuel Osmond Barber and Luciano Berio, the Festival also featured a number of world and Cyprus premieres, including the works of two young composers, Matteo Giuliani and Anthony Green, that were selected from 39 entries submitted from all over the world in the Festival's first ever *International Call for Scores*. The Festival was also proud to feature guest composer Thomas Simaku, who oversaw the



preparation of the new works and gave a lecture on the genesis and on the processes involved in his award-winning Soliloquy Cycle.

The events took place at The Shoe Factory in Nicosia.

Event Schedule

Piano Recital with Hayk Melikyan

In works by Stockhausen, Cowell, Akshelyan, Fénelon, Górecki, Jarell, Feldman, Kurtág, Simaku and Barber (30 September 2013)

"I am very grateful to Hayk Melikyan that he took the risk of creating that piece..." György Kurtág

Hayk Melikyan is recognised internationally by classical music audiences and critics as one of the most versatile and imaginative performers of 20th century and contemporary music, and among today's most engaging virtuoso pianists. His international concert début took place at the Concerto di Concerti International Festival of the 20th Century Music in Rome in 2000. He leads an active concert life, playing throughout Europe, Asia and the USA.

After having won the second prize in the International Piano Competition of the 20th Century and Contemporary Music *Premio Valentino Bucchi* in Rome in 2000, he included contemporary music as the leading part of his concert programmes. He is a laureate of many other competitions, such as Yvar Mikhashoff Trust for New Music (Buffalo, USA, 2012), the Samson Francois and André Boucourechliev prizes at the Orléans International Piano Competition (France, 2008, 2012), first prize at Lazar Saryan Composers Competition (Yerevan, Armenia, 2008), and Special Prize at Ibla Grand Prize Piano Competition (Ragusa, Italy, 1999). Hayk Melikyan was awarded a gold medal by the Moscow Composers Union for his contribution and promotion of the World Contemporary Music in 2012. In 2013, Hayk Melikyan was awarded the title of the Honorary Artist of the Republic of Armenia.

He is the first performer of numerous works by many composers of our time and dozens of pieces were especially composed for him. This activity led Melikyan to the idea of initiating, in 2009, the Concert Series *1900+* consisting of 20th century and contemporary world piano music. Several solo albums by Hayk Melikyan have been released since 2007, targeting the 20th century and contemporary music. His piano transcriptions, concert paraphrases and arrangements are among the fa-

vourites in repertoires of many pianists worldwide. Hayk Melikyan has earned a reputation as one of the most creative improvisators by the world audience, which adds an unusual value to his recitals.

Programme:

Karlheinz Stockhausen (1928-2007): *Klavierstück IX*, No.4 (1960)

Henry Cowell (1897-1965):
The Tides of Manaunaun (1917)
The Snows of Fuji-Yama (1924)

Artur Akshelyan (b. 1984): *Asana* (2012)

Philippe Fénelon (b. 1952): *Melody of Spring* 1947 (1984)

Henryk Górecki (1933-2010): *Sonata for Piano No.1, Op.6* (1956/90)

Michael Jarell (b. 1958): *Stille* (2006)

Morton Feldman (1926-1987): *Piano Piece to Philip Guston* (1963)

György Kurtág (b. 1926):
Les Adieux (1992)
“...feuilles mortes...” (2004)

Thomas Simaku (b. 1958): *Hommage à Kurtág* (2011)

Samuel Barber (1910-1981): *Sonata for Piano in E-flat minor, Op.26* (1946)



Hayk Melikyan

Lecture by Sharon Kanach

Topoi: places and spaces of making and perceiving music

(1 October 2013)

Every musician or ensemble, before performing in a given space, has a sound check to test the hall, the balance, the ambiance of the venue. The information collected, thus, informs the manner in which a given programme will be played; not what will be played (in the case of written music) but rather how it will be played. During this presentation Sharon Kanach attempted to shift this process to the listener by demonstrating that what someone hears is affected by how it is heard. Listener immersion, since the 1960s, is increasingly a part of new music's paradigm. Through an overview of historic experiences and literature exploring spatialisation and immersion, relying heavily on Iannis Xenakis' pioneering *Polytopes*, The Shoe Factory became a temporary laboratory to actively explore such considerations. The lecture was in English and lasted approximately 90 minutes.

Sharon Kanach is an American musician who has been based in France for the past thirty-some years. After graduating from Bennington College as a double major in Music (composition) and Literature (linguistics), she went to Paris to study with Nadia Boulanger. Quickly however, her path crossed that of Iannis Xenakis, under whom she worked during her graduate studies at the Université de Paris. Subsequently, the two collaborated closely for the last twenty years of Xenakis's life, especially, but not exclusively, on his writings.

Their first collaboration was published in 1985 by Pendragon Press (NY); her translation of the defence of Xenakis' Doctorat d'Etat: *Arts/Sciences: Alloys*. Then they collaborated on the revised and augmented edition of his seminal *Formalized Music* (Pendragon, 1992, originally published in English by Indiana University Press in 1971). Soon after that they began what ended up being more than a decade-long collaborative project, and Xenakis' last one, as co-authors of the publication in French of *Musique de l'architecture* (Éditions Parenthèses, Marseille, 2006), also published in Spanish (Akal Editores, 2009), forthcoming in Chinese (HUST Editions) and in a distinct version in English, *Music*

and Architecture, by Pendragon Press (2008).

Kanach was also the musical assistant of the Italian composer Giacinto Scelsi (1905-1988) during the last ten years of his life. To mark Scelsi's 100th birthday, Kanach set out to create a critical edition of Scelsi's complete writings, published in French by Actes Sud: *Les anges sont ailleurs...* (2006), compiling his writings on music and art, *L'Homme du son* (2007), compiling his collected poems, and *Il Sogno 101* (2009), compiling his autobiography.

Kanach's own scholarly articles are regularly published by international peer publications, such as *Perspectives of New Music* in the USA and in various international proceedings of symposia where she is a regular keynote speaker on Xenakis, Scelsi and trans-disciplinary studies in general.

As an independent artistic director/producer/new music consultant, Kanach regularly collaborates with Mode Records (USA), Radio-France (Paris, France), WDR (Cologne, Germany), and various new music festivals in Europe and North America. Since 2007, Kanach is the acting artistic director and co-vice-president of the newly re-established Centre Iannis Xenakis (CIX, formerly CCMIX and Ateliers UPIC, originally created by Xenakis in 1985 in Paris), now based at the Université de Rouen.



Sharon Kannach

**Electronic Music Performance:
Rolf Gehlhaar's Eyesound (2010)**

(1 October 2013)

EyeSound is an electronic musical instrument. It uses the Kinect controller for the Xbox as developed by Microsoft with software adapted and developed by Rolf Gehlhaar and Vahakn Matossian. The Kinect employs computer vision in both the visual and infrared spectrum to locate persons within a three-dimensional visual field. When appropriately decoded, this information can be used to trigger and control the voices of a synthesiser/sampler such as Ableton Live.

In the instance of EyeSound, the three-dimensional visual field is mapped onto many different voices of a sampler that players can trigger and control with their hands simply by placing and moving them in the visual field of the Kinect. This simple way of interacting with the instrument makes it possible for people with little physical skill to play an expressive, powerful musical instrument. A duet with EyeSound has been performed several times by Rolf Gehlhaar and Vahakn Matossian, most notably as a part of their performance and presentation for TEDx at the University of Sussex (<http://www.youtube.com/watch?v=9J-49lZorzA>) and at Music in a Field, Glastonbury, 2012. The duet with EyeSound at The Shoe Factory was performed by Nouritza and Vahakn Matossian.

Film Screening: Karlheinz Stockhausen – Helicopter String Quartet (2011)

(1 October 2013)

Karlheinz Stockhausen's Helicopter-Streichquartett is one of the most controversial and talked about works of art of recent years. Composed for the Arditti Quartet and premiering at the 1995 Holland Festival, it involves the four members of a string quartet playing in four different helicopters flying through the air. The music played by the quartet is then sent to a central space and mixed on a sound board.

In his film *Helicopter String Quartet*, Frank Scheffer documents the complex preparations in the month leading up to the premiere of this



work, as well as eliciting insights from the composer regarding how he conceived and executed it. Stockhausen tells Scheffer, for example, that the idea for the work came to him in a dream he had for musicians being able to fly. He then produced a fascinatingly original score in which each instrument is written in a different colour, and in which the four string lines frequently jump from one staff to the other in order to imitate birds flying in different formations.

Stockhausen also analyses the content of the work for Scheffer, in particular showing how the writing for the Quartet is meant to merge with the sonic characteristics of the helicopters. Scheffer goes behind the scenes, and stage by stage, shows the enormous production needed to realise Helicopter-Streichquartett.

Open Rehearsals & Concerts with Ensemble Transmission

(2 and 3 October 2013)

The Ensemble Transmission rehearsed the world premieres with Thomas Simaku, Matteo Giuliani and Anthony Green (winners of the first *Call for Scores* of the Pharos Arts Foundation) and George Christofi. The rehearsals were open to the public and an open dialogue followed.

Programme of the Ensemble Transmission's first concert:

Matteo Giuliani (b. 1984): *Primes* for flute, clarinet, violin, cello & piano (2013) - *World Premiere* Anthony Green (b. 1984): *Ohkyanoos* for flute, clarinet, violin, cello, piano & percussion (2013) - *World Premiere*

George Christofi (b. 1983): New work for flute, clarinet, violin, cello, percussion & piano (2013) - *World Premiere*

Iannis Xenakis (1922-2001): *Plekto* for flute, clarinet, violin, cello, percussion & piano (1993)

Programme of the Ensemble Transmission's second concert:

Jimmie Leblanc (b. 1977): New work for flute, clarinet, violin, cello & percussion (2013) - *World Premiere*

Lori Freedman (b. 1958): *Reimsix* for flute, clarinet, violin, cello, percussion & piano (2011) - *Cyprus Premiere*

Luca Francesconi (b. 1956): *Encore Da Capo** for flute, clarinet, violin, cello, percussion & piano (1985) - *Cyprus Premiere*

Franco Donatoni (b. 1927): *Arpège* for flute, clarinet, violin, cello, percussion & piano (1986) - *Cyprus Premiere*

Thomas Simaku (b. 1958): *Solar* for clarinet, violin & piano (2013) - *World Premiere*

**Arrangement for Ensemble Transmission by R. Grimaldi (2012)*

Ensemble Transmission

Guy Pelletier / flute

Lori Freedman / clarinet

Alain Giguère / violin

Julie Trudeau / cello

Julien Grégoire / percussion

Brigitte Poulin / piano

Ensemble Transmission is a collective of six musicians who are independent artists, thinkers and producers. The Ensemble plays mostly modern and contemporary music from solo to sextet and their concert repertoire is based entirely on what

the members want to play. Each musician is driven by an innate sense of musical curiosity. They are all fully dedicated to and immersed in the creation, diffusion and advancement of contemporary music and its related practices. Ensemble Transmission is also active in initiating projects that straddle the realms of composition and improvisation, locating themselves in a zone of exploration, where performance practice creates its own music. Transmission radiates a fresh and essential energy, offering an artistic refuge to its members that allows for the constant research and practice of new performance works. The dedication of these musicians generates a contagious force, enabling them to present projects that would otherwise be impossible to realise.

The Ensemble received performance invitations from the La Chapelle Theater, the Société de musique contemporaine du Québec (SMCQ), the Montréal Nouvelles Musique (MNM) Festival, the Canadian Centre for Architecture (Montreal), the soundaXis Festival (Toronto), the International Chamber Music Festival (Ottawa), and the Xenakis Projects of the Americas (New York). In July 2011, with financial support from the Conseil des arts et des lettres du Québec, Ensemble Transmission gave its European debut. The Ensemble was invited to be the ensemble-in-residence at the international festival Les Nouvelles Flâneries de Reims. The Transmission Ensemble will soon release two CD recording projects: TRANSMISSION (works by Xenakis, Donatoni, Murail, Harvey, Leroux, Essl) and PORTRAIT INTIME (works by Ana Sokolovic).

Ensemble Transmission's concerts and community activities, as part of the 5th International Pharos Contemporary Music Festival, are supported by the Conseil des arts et des lettres du Québec.



Transmission Ensemble

Lecture by Thomas Simaku

Soliloquy Cycle – Sweet and/or Sour?

(4 October 2013)

In this lecture, Dr Thomas Simaku, Reader in Composition, University of York, discussed the genesis and processes involved in his Soliloquy Cycle, including the award-winning work *Soliloquy V - Flauto Acerbo*. The lecture was in English.

Thomas Simaku, born in 1958, gained a PhD in Composition from University of York where he studied with David Blake. Winner of the coveted *Lionel Robbins Memorial Scholarship* (1993), he also was the *Leonard Bernstein Fellow in Composition* at Tanglewood, USA (1996) studying with Bernard Rands, and a Fellow at the Composers' Workshop, California State University (1998), with Brian Ferneyhough.

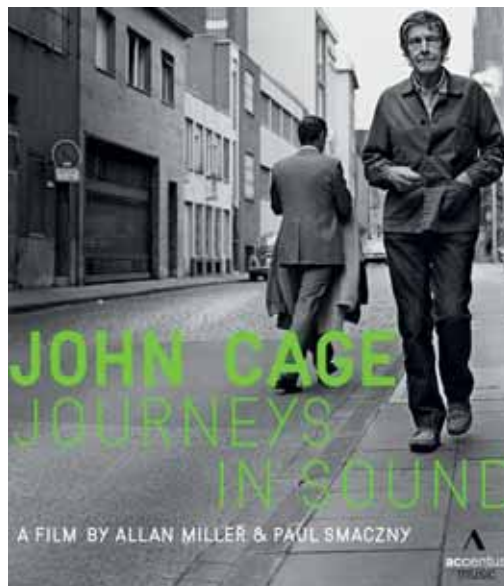
Published in England by University of York Music Press and Emersion Edition, Simaku's music has been reaching audiences all over Europe and the USA for more than two decades, and it has been awarded a host of accolades for its expressive qualities and its unique blend of intensity and modernism. His works have been selected by international juries in nine editions of ISCM World Music Days, including the 2012 Festival in Belgium. His works have been broadcast worldwide and performed by renowned ensembles and orchestras. Prestigious awards include the first prize of the Serocki International Competition (2004), Leverhulme Fellowship and a three-year fellowship from Arts & Humanities Research Council in London. In 2009, Simaku received a British Composer Award from BASCA for his work *Soliloquy V - Flauto Acerbo*, which the judging panel described as 'visionary and entirely original'. Simaku holds the position of the Reader in Composition at the University of York. Most recently, he was awarded the first prize of the International Competition for Lutosławski's 100 Birthday.

Film Screening: John Cage – Journeys in Sound (2012)

(4 October 2013)

"I think our aim should be to have more and more access to the enjoyment of life" John Cage

A sonic innovator or an expert on chance? A writer



or an anarchist? A specialist in mushrooms or a performance artist? A Zen master or a cook? John Cage was all of these things.

This documentary, by Oscar-winning director Allan Miller and Emmy-winner Paul Smaczny, pays tribute to the most fascinating American avant-garde composer. Shot in America, Germany and Japan, the programme premieres rare archival footage; presenting concert excerpts and a set of shot episodes, featuring associates of Cage and contemporary artists, playfully delineating different aspects of John Cage.

Lecture by Nouritza Matossian

Recollections on the Cyprus Music Workshop 1973

(5 October 2013)

The Cyprus Music Workshop, organised in 1973 in Lapithos, was the first ever event in Cyprus to present contemporary music by Cypriot and visiting foreign musicians. The workshop was documented on film by Leandros Avraamides. Matossian's lecture was in English and included the screening of the documentary.

As Nouritza Matossian remembers: "The Cyprus Music Workshop started as a dream; to bring together musicians from different countries, to live and work in a genuine Cypriot community with Cypriot musicians. The idea that each person paid for his own

travelling and living expenses, spent a proportion of the day swimming and getting acquainted with Cyprus, playing music mornings and evenings without being paid, sounded too idealistic to those who first heard of it. 'Impossible,' they said. However, it caught the imagination of 35 wonderful musicians and it became a reality. The workshop became a community within the first few days of starting. We were forced, owing to a limited budget, to share accommodation in close quarters, to cook meals in turn for the whole group and to take care of one another. Two beautifully situated schools were our home and workshop in Lapithos; the village people immediately embraced us, gave every assistance, came nightly to our rehearsals and showed us in every way that we were welcome. Every day a large volume of music was played in every one of the six rooms. Groups played orchestral works, string quartets, wind quintets, and improvised. The electronic studio was constantly visited and the first tape composition ever made in Cyprus was realised there. We opened our rehearsals to the public, played in Kyrenia harbour, recorded for the CyBC. We listened to Cyprus folk music and danced to it with our friends from the village. Many musicians from Cyprus joined us not only as guests but stayed to live with us as members, asking whether there would be a workshop next year. The purpose of the workshop was not simply to prepare a concert programme but to create music in a collective situation where all living conditions were shared, where music was as natural as eating and sleeping."

Nouritza Matossian is one of the world's leading experts on Iannis Xenakis. She published the first biography and critical study of his work, after ten years of close collaboration with him. The book has become an essential reading for students and performers of Xenakis. Matossian collaborated with Dennis Marks on the documentary film on Xenakis for BBC2, *Something Rich and Strange*.

She studied and interviewed major avant-garde composers such as Luciano Berio, Pierre Boulez, Karlheinz Stockhausen and Giacinto Scelsi. Nouritza Matossian introduced live electroacoustic and synthesised music for the first time in Cyprus in 1973 with the Cyprus Music Workshop, *Lapithos*, which toured the island before the Turkish invasion

of 1974. Matossian's book *Black Angel, A Life of Arshile Gorky* (1998, Random House) was written after twenty years of research. *Ararat*, the award-winning film by Atom Egoyan and Miramax, was partly inspired by *Black Angel*. She acted as a consultant to Egoyan who modelled the female lead role of Ani on her. Matossian also wrote and performed a solo show on Gorky's life from the viewpoint of his four beloved women with images and music. It has been produced worldwide over 80 times at venues including the Barbican, Tate Modern, London, New York, Los Angeles, the Edinburgh Festival, Cyprus, Paris, Lebanon, Iran, Romania and Georgia. In Armenia, she performed it simultaneously in two languages. Her film on the Armenian editor who was murdered in Turkey in 2007, *Heart of Two Nations, Hrant Dink* won the Public's Prize in the Pomegranate Armenian Film Festival in Toronto. Matossian broadcasts on the BBC and contributes to several newspapers and magazines, including *The Independent*, *The Guardian*, *The Economist*, and *The Observer*. She was Honorary Cultural Attaché for the Armenian Embassy in London from 1991 until 2000. Born in Cyprus of Armenian parents and educated in England, Nouritza Matossian read Philosophy at the University of London, studied Music, Theatre and Mimes in Germany, Dartington and Paris; she has a command of nine languages. She is also an activist in human rights.

Dance Performance by Arianna Economou

John Cage's Sixteen Dances

(5 October 2013)

Like many of his other pieces, *Sixteen Dances* was created alongside Cage's closest artistic collaborator, Merce Cunningham. The choreography was concerned with the nine emotions of the Hindu classical aesthetic, using titles such as *Anger*, *Sorrow*, *Fear* and *Tranquillity*. This commission was closely attuned to Cage's own study of Indian philosophy, and acted as a stimulus to the changes in his compositional approach in this period. *Sixteen Dances* has nine movements and seven related interludes, all of which are developed by chance methodology. The individual sequences, and durations for each were discovered by a combination of using the I Ching and tossing coins.

Arianna Economou is a dance artist and dance activist in the community; a pioneer giving Cyprus dance a place within the European contemporary art scene since 1981.

She studied Dance and Theatre in the UK at the Ballet Rambert School of Dance, the London School of Contemporary Dance, Dartington College of Arts, and Dance and Drama in Education at Exeter University UK. She furthered her studies in Body Mind Centring with Vera Orlock and completed a course on Developmental Movement in Berkeley California in the USA.

Since her return to Cyprus in 1981, Arianna Economou has been instrumental in bringing world acclaimed performance artists in improvisation and performance to Cyprus, organising workshops and performing with them. She is the Director of Echo

Arts Living Arts Centre. She is also the Director of Dance Gate Lefkosia Cyprus, an affiliated organisation member of the European Dancehouse Network (EDN) and now partner of Modul-dance, an EU funded project directed by EDN. Since 2009, Dance Gate has been running the *Dance and Performance Arts Festival No-body*, a yearly dance festival in Nicosia. In June 2011, Economou organised the *Dance/Body at the Crossroads of Cultures* dance conference.

Since 2003, Arianna Economou has been collaborating with Dorinda Hulton, Horst Weierstall and Peter Hulton on Performance Training in Conflict Zones and Cross Border Research Projects initiated in Nicosia, the last divided capital in Europe, to explore a framework for a new aesthetic for creating performances in a conflict zone. In 2005,



Neue Vocalsolisten

Arianna Economou was awarded the *Tefkros Anthias and Theodosios Pierides Cultural Award* and *The Melina Mercouri Prize* by the Cyprus Theatre Organisation.

Lecture & Concert by Neue Vocalsolisten

Contemporary Vocal Techniques as used in Seminal Works of the 20th Century

(6 October 2013)

The ensemble Neue Vocalsolisten held a lecture on Contemporary Vocal Techniques as used in seminal works of the 20th Century before performing in a concert that included the works of Luciano Berio, Lucia Ronchetti and Andreas Dohmen.

Concert programme:

Lucia Ronchetti (b. 1963): *Blumenstudien* for 5 voices (2012/13) - *Cyprus Premiere*

José-María Sánchez-Verdú (b. 1968): *Scriptura Antiqua* for 5 voices (2010/12) - *Cyprus Premiere*

Andreas Dohmen (b. 1962): *Infra* for 5 voices (2008) - *Cyprus Premiere*

Carola Bauckholt (b. 1959): *Stroh* for 4 voices (2012) - *Cyprus Premiere*

Luciano Berio (1925-2003): *A-Ronne* for 5 voices (1974) - *Cyprus Premiere*

Neue Vocalsolisten

Sarah Maria Sun / soprano

Truike van der Poel / mezzo-soprano

Martin Nagy / tenor

Guillermo Anzorena / baritone

Andreas Fischer / bass

The Neue Vocalsolisten was established as an ensemble specializing in the interpretation of contemporary vocal music in 1984. Founded under the artistic management of Musik der Jahrhunderte, the vocal chamber ensemble has been artistically independent since the year 2000.

The Neue Vocalsolisten comprises seven concert and opera soloists, with a collective range

reaching from coloratura soprano over counter-tenor to 'basso profondo'. Through its unique artistic creativity, the ensemble shapes its work on chamber music and forms its collaborations with composers and other interpreters. Their partners are specialist ensembles and radio orchestras, opera houses and the free theatre scene, electronic studios and countless organisers of contemporary music festivals and concert series in the world.

The ensemble's chief interest lies in research; exploring new sounds, new vocal techniques and new forms of articulation, whereby great emphasis is placed on establishing a dialogue with composers. Each year, the ensemble premieres around 20 new works. Central to the ensemble's artistic concept are the areas of music theatre and the interdisciplinary work with electronics, video, visual arts and literature, as well as the juxtaposition of contrasting elements found in ancient and contemporary music.

Neue Vocalsolisten's Concert and Lecture, as part of the 5th International Pharos Contemporary Music Festival, were supported by the Region of Baden-Württemberg, Musik der Jahrhunderte and the Goethe Institut Cyprus.

The Pharos Arts Foundation

The Pharos Arts Foundation is a non-profit cultural and educational foundation based in Cyprus dedicated to the promotion of the arts and humanities. The Pharos Arts Foundation aims to promote artistic excellence by bringing audiences in Cyprus into contact with some of the most exciting and talented musicians and artists on the Cypriot and international scene.

In the long term the Pharos Arts Foundation aims to create a permanent home for the arts, culture and global dialogue in Cyprus, bringing artists, writers, musicians, composers and philosophers together for creative expression and exchange, taking advantage of the island's unique cultural and geographic situation on the crossroads of Europe, Asia and Africa and the European Union's south-eastern boundary.

Christakis Georgiou – Sixty Years of Critical Theatrical Discourse

When Christakis Georgiou, a prominent figure in the world of Cypriot theatre, decided to stand down from his position as a member of the Cyprus Centre of International Theatre Institute's (CCITI) Board of Directors, the Centre resolved that he deserved a gift befitting his years of service to thespian art.

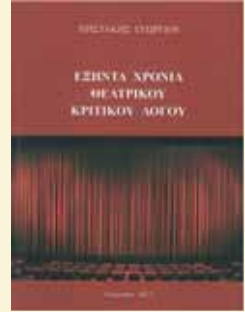
So the decision was made to gather all his theatrical critiques and notes, and put them into a book entitled *Christakis Georgiou – Sixty Years of Critical Theatrical Discourse*.

But as the Chairman of the CCITI Board, George Neophytou, pointed out, "When we got our hands on the material, which was gathered with a lot of hard work by theatre researchers Elena Demosthenous and Kyriaki Argyrou under the supervision of the Centre's Director, Neophytos Neophytou, we came to realise that in reality, it was us that was receiving a gift." He also added that, "Sixty years of records and assessments of both Cypriot and many other shows, is a unique case for our country."

The book was presented by CCITI and the Cyprus Theatre Organisation (THOC) on 15 October 2013 at the new THOC building. The main speaker was Philologist and Theatre critic Costas Hadjigeorgiou.

Christakis Georgiou was a member of the Cyprus Theatre Development Organisation Board, and its successor THOC, for many years. He was a founding member of CCITI, which he also chaired from 1983 until 2011. He was a founding member of the Writers Union Cyprus and board member of the Cyprus Broadcasting Corporation. He was a member of the Theatro ENA Board and led Cypriot delegations in the International Theatre Institute's World Congresses in Montreal, Havana, Helsinki, Constantinople, Munich, Seoul, Caracas, Marseille, Tampico, Manila and Madrid. Over the period 1989-1991, Christakis Georgiou was Vice President of the ITI Committee of Playwrights, going on to act as President in 1991-1995, before becoming the Committee's Honorary President to this day.

Christakis Georgiou was born in Limassol in



1929. His flair for literary and ideological pursuit started to show at the age of 20, when he began having articles published in the newspaper *Neos Demokratias* (New Democrat). He would write tales and poems of a social orientation, articles on art and foreign authors, translations of foreign writers' work and theatre critiques, among others.

He decided to study History and English literature at Queen Mary College in London in 1950. He returned to Cyprus in 1959 and after a brief stint at the Neocleous Lyceum, he went on to become a teacher at the English School in Nicosia for the next 25 years.

Christakis Georgiou was among the pioneers who issued the remarkable magazine *Kypriaka Chronika* (Cyprus Chronicles), which he actively contributed to while it was in publication (1960-1972) with a multitude of literary, critical and other articles.

He has also produced his own literary work, so far issuing three collections of short stories: *Rogmes* (Cracks) in 1970, *Paralliloi* (Parallels) in 1984 and *Ephirisi Diasosis* (Operation Rescue) in 2006 and the plays *Oi kalogeroi* (The monks) in 1978, which was brought to the stage by THOC and the CyBC, *Pachmalis* and *Diavrosi* (*I Eleni tis Prosfygias*) [Corrosion (Eleni the Refugee)]. He has also published the novels *Ores 1950* (Hours 1950) in 1981; *Archipelagos – Eikosi chronia gennitouria* (Archipelago – Twenty years of birth) in 1990, which was honoured with the State Prize for Literature in 1992 and was translated by the author himself and published in English in 1997.

Marios Varellas

The Mythology of Everyday Life

Marios Varellas represented several brand new works in his exhibition *The Mythology of Everyday Life*, which took place from 25 October until 9 November 2013 at Apocalypse Gallery in Nicosia.

The series consists of 40 works created with acrylic paints and other materials, as well as small designs using pens and markers.

The works combine scenes of everyday life with scenes from Greek mythology. Mythology is a subject that the artist has always been interested in, precisely because the stories move between the real and surreal. He chooses his themes on a philosophical disposition and poses questions that define the battle between the gods and the terrestrials, and the search for the real truth.

His main point of reference is humans and

mainly couples. The woman holds a special place in Varellas' work. In the good times, the woman is always beautiful, wearing nice clothes and with groomed hair. The people that Varellas presents in his works have their own identity and physiognomy. They have long faces, thin curved noses and sparkling eyes. They are creatures with long slender limbs, with hands and feet that seem to belong to another planetary system. But despite all this, they follow a daily life like any other earthly creature. They move, function and live in rooms, spend time in clubs and restaurants; enjoy the nature, the sea, the mountains, their villages.

The spaces in which they move are bright and covered in clear vivid colours. The presence of gold and silver, and even the use of colourful fabrics in the right places, give off a feeling of



Woman



Europe



In nature

wellness and pleasure for the viewer. These slender creatures appear to move in very slow and light movements. Their half-closed eyes, bent head and delicate gestures give an ethereal, dreamy and exotic feeling to his works.

The background in Varellas' work has double meaning: on the one hand, it is an analysis and description of the nature that spreads out and often joins the bodies and hair of the protagonists. On the other, this is where the artist chooses to separate the levels and gradients of the surroundings.

Marios Varellas narrates his stories by always seeking his sources through humans and their daily issues. Even though his work cannot be



In the green chair



placed in a specific art movement, pervasive surrealism can be observed in his compositions. The artist belongs to a new generation of artists who like to follow a variety of paths when it comes to art. He is always open to new experimentations, observing the changes that take place around him.

Artist Marios Varellas was born in 1970 in Larnaca. He studied Graphic Design in Moscow, at the Stroganov Moscow State University of Arts and Industry. He returned to Cyprus in 1998, after having gained a master's degree in Graphic Design at the Suricoff University in Moscow. The artist now lives and works in Limassol. Marios Varellas worked for many years as a portrait artist; he had three solo exhibitions and has participated in several group exhibitions.

Nikos Kouroussis museum

Hidden among the trees of Nicosia village Mitsero, you will find the new museum set up by visual artist Nikos Kouroussis, with works from the very start of his artistic career to the most recent.

The artist is a prominent figure in the cultural world of Cyprus, having played a defining role in bringing contemporary art to the forefront, but also broadening horizons in the world of theatre.

Returning to his birthplace, Mitsero village, the artist is now in the surroundings that initially inspired him to venture into the world of art. In Mitsero, materials are of vital importance. The village is built with wood, stone, metal and soil; the materials that Kouroussis uses to bring his art to life.

Kouroussis is one of the most important figures in Cypriot contemporary art. He belongs to that small group of artists, who with their innovative and pioneering work renewed the content and especially the form of Cypriot contemporary art in the 1960s.

This generation of Cypriot artists brought local visual art in line with international happenings.

The aim of the museum

In an interview with Politis newspaper's cultural supplement *Parathyro*, Nikos Kouroussis said: "My effort is to gather my complete works and exhibit them in an area where people can come and see my course through the years. It is important that an artist's work is not lost.

I made this decision because the state has not yet made the political decision that culture is important, because we have no Contemporary Art Museum to showcase the artists' work and because I have experienced situations with artists' work disappearing – I have Christoforos Savva in mind.

So five years ago, I decided to gather my work in one space, protect it, conserve it and give people



The museum

the opportunity to see the path I have taken. And it was important for me to create the museum in my lifetime and present my works the way I want to, according to my own spirit."

The museum is virtually hidden among the pine trees of Mitsero Forest, in the southern part of the village.

Speaking at the opening of the museum, the Minister of Education and Culture, Kyriakos Kenevezos, said Nikos Kouroussis was one of the most significant Cypriot artists, who contributed to bringing Cypriot art up to date in the 1960s and continued tirelessly to push for the island's cultural advancement.

"Today, Nikos Kouroussis' contribution to Cypriot art takes on new dimensions," said the Minister. "The Museum of the Nikos Kouroussis Foundation homes works from all of the artist's creative eras, gathering in one place designs, paintings, engravings, sculptures, video installations, photography and scenography."

About the artist

Nikos Kouroussis was born in Mitsero in 1937. He studied Painting and Sculpture in London at Central Saint Martins School of Art and Design (1960-1961) and at Hornsey College of Art (1961-1964). He later attended a course on Stage Design in England in 1977 (on a scholarship from

the British Council). He has exhibited his work in many solo and group exhibitions, including the Young Artists' Biennale (Paris 1969), the Sao Paulo Biennale (1971), the Venice Biennale (1972, 1990) and the Alexandria Biennale (1984).

An artist whose interests embrace painting, sculpture, engraving, theatre, cinema and video, Kouroussis' initial geometrical vocabulary gradually expanded as he began to work in multiple media. His fascination with space is evident both in his paintings and in his installations, actions and environments. His chosen set of references, to specific heroes or

elements of mythology, is defining, but without thematic or stylistic constraints. He has created several series of works, including those entitled *Labyrinth*, *Icarus*, *Odyssey*, *Hallowed Whoredom*, *Matter-Space-Time*.

His quest to examine and adopt new means of expression soon pushed him into the world of video and new technologies, which he employs in several of his installations.

His interest in using new technologies to create art began in 1987, when he was invited by Pratt Institute in New York to speak as a visiting professor.

“I decided to gather my work in one space, protect it, conserve it and give people the opportunity to see the path I have taken”



Nikos Kouroussis

Deepti Barth and Transgression

24 October - 16 November 2013

By Tassos A. Gkekas

Artist Deepti Barth presented her exhibition *Transgression* on 24 October to 16 November 2013 at the home of the Cyprus Visual Artists Association, the *Phytorio*, located within the Nicosia Municipal Gardens and at the Office Gallery, just a few metres from the UN buffer zone.

The exhibition explored issues of restriction, using visual aids (photographs and videos). The material was shot and filmed in November 2012 at the Nicosia International Airport (NIC).

The lens follows the movements of a paraplegic Greek-Cypriot through this location: An area within the buffer zone controlled by the United Nations Peacekeeping Force in Cyprus (UNFICYP).

Photographs and video narrate the progression of the protagonist in a fragmented, often non-linear way, beginning on the runway and continuing on to the uphill ramp of the terminal building. The paraplegic breaks through barbed wire and a locked entrance door, advancing through the corridors of the main building to reach what used to be a departure lounge – transgressing a decision that was taken by the UNFICYP six months before filming to strictly prohibit access to the terminal building “for safety reasons”.

Movement is possible

Deepti Barth’s approach employs elements that interact closely with one another and which in some ways fundamentally merge. A series of natural facts followed by her instrumental choices reinforce the appearance of confinement, the current political-military *status quo* of strictly controlled access, with the raw realism of the camera recording the movement, without postproduction or colour correction, shedding a light of complex rawness onto the performance. The limits of restriction are reached as the protagonist wears garments that are designed to prevent the free movement of



the limbs, and shoes which are dipped into a rubber block-form. Oddly enough, the shoes should prevent a person’s movement but not when in a wheelchair. Like the blocked door of the airport, limitations on the protagonist’s feet do not function as such, and thus movement is possible.

This is an existentially ironic situation; in *Transgression* the protagonist appears in an absolute centre point of Cyprus, the Nicosia International Airport, which would, under normal circumstances, be a quintessential symbol of free movement and he finds himself face to face with the consequences of the current political situation of a long-divided country. At one time the waiting room of an airport was a place of absolute truth, now it is full of accumulated pigeon faeces and ruined chairs. It is apparent that here, there is nothing left to wait for.

The Buffer Zone

The United Nations buffer zone in Cyprus is a demilitarised area that divides the island in two parts and is patrolled by the United Nations Peacekeeping Force in Cyprus (UNFICYP). The island’s di-

vision is contested and the UNFICYP effectively maintains a ceasefire. The buffer zone is the result of the 1974 Turkish military invasion of Cyprus. Now, the south-western part of the island is internationally recognised as the Republic of Cyprus, an EU member state, whilst the north-eastern part is self-proclaimed as the “Turkish Republic of Northern Cyprus” (1983), recognised only by Turkey. The buffer zone stretches for 180.5 kilometres shore-to-shore, cutting through the centre of Nicosia, separating the capital city in two. The width of the zone ranges from 3 metres to 7.4 kilometres.

The artist

Deepti Barth was born in 1978 in Germany to an Argentinian mother and a German father. She completed her Foundation Studies at Camberwell College of Arts in London in 1999, before going on to acquire a BA in Fashion Design in 2000-2003 with emphasis on men’s tailoring, at Middlesex University London.

She gained valuable work experience alongside design ateliers such as Vivienne Westwood, Carol Christian Poell and others. Her collections are sold

at stores in London’s Savile Row.

In 2003 to 2005, she acquired an MA in Fashion Menswear at Central Saint Martins College of Art and Design, London, where she won a DAAD Scholarship Award.

From 2005 to 2012, she worked as a menswear and womenswear designer for Carol Christian Poell in Milan. She has had photographic and video work published in a variety of magazines including Visionaire, Domus and Art Magazin.

In 2012, she moved to Berlin to work on her own project and menswear collection, which is currently in progress.

Credits

Protagonist: Charis Theocharous

Garments and rubber block shoes: Carol Christian Poell

Sound: Antonis Antoniou

Technical support: Antonis Minas

Special thank you to Carol Christian Poell

For more information, please contact: press@theofficegallery.com.



Dora Orphanou Farmaka

The Board of the Cyprus Chamber of Fine Arts (E.KA.TE) is hosting a number of exhibitions in honour of its founding members, as part of its 50th anniversary celebrations (1964-2014).

One such exhibition was that of Dora Orphanou Farmaka, which was opened on 5 November 2013 by acclaimed Cypriot poet Kyriakos Charalambides at the E.KA.TE House.

Dora Orphanou Farmaka graduated from the Pedagogical Academy and worked at the Rizokarpaso primary school for two years. She studied Art at Central Saint Martins College of Art and Design in London, before going on to teach in the Gymnasiums, Lyceums and Pedagogical Academy of Cyprus. She also prepared students for their entrance exams to schools of fine arts in Greece and England. A significant number of her pupils are today well-known artists, sculptors and engravers.

She has participated in a number of group exhibitions by E.KA.TE, while her work has been projected by galleries in Cyprus and Greece.

Her artwork adorns the walls of the Cultural Centre of Kykkos Monastery, the National Gallery, the Engomi Cooperative Bank, Gallery of Engomi Municipality and various other private collections in Cyprus, Greece, England and New York. Much of her work was left behind at her workshop in Karavas.

Her works are characterised by frugality and knowledge. She is a painter who expresses her spirituality through undertones, love and exceptional skill. Her work takes one back to the age of genuine and substantial painting.

“My art still needs a lot of work,” the artist often says. She is constantly looking for ways to improve, never believing that her work had reached its final form, thus prompting her to experiment constantly.

The Cyprus Chamber of Fine Arts

The Cyprus Chamber of Fine Arts (E.KA.TE) was established in 1964. It operates as a non-profit mak-



ing association whose long and historic social activity and contribution has given it a reputation as a very significant and useful non-governmental organisation that represents professional visual artists.

E.KA.TE is a member of the International Association of Art (IAA) and represents the IAA in Cyprus. The primary aims of the Chamber are to promote artistic creation in Cyprus, to preserve the right of free artistic expression and work in all the areas of fine arts, as well as to protect the rights of Cypriot artists. These aims are pursued and accomplished through the members' coordinated efforts, group or individual exhibitions in Cyprus and abroad, contacts and participation in international conferences, exhibitions and artistic events, either independently or in association with other intellectual and cultural organisations from Cyprus or abroad.

A nine-member Executive Committee is in charge of the day-to-day administration of the Chamber of



Fine Arts and its headquarters, which are based in Nicosia. Five of the members of this Committee are elected by the General Assembly, whereas the other four are appointed during Regional Assemblies taking place two weeks before the General Assembly, every three years.

The membership of E.K.A.TE totals some 400 artists from all over Cyprus with new members of around 40 each year. Any Cypriot artist can become a member of E.K.A.TE either as a graduate of a Fine Arts Institution by presenting samples of his/her work, or if not a related-subject graduate, after their activity and creative work has been reviewed by a specially appointed committee. Non-Cypriot

artists with permanent residence in Cyprus can also become members following the same procedure.

In 1964, a group of visual artists from all over Cyprus founded the Chamber of Fine Arts, setting the basis for the promotion of Cypriot art as well as safeguarding the professional interests of artists. The founders of E.K.A.TE established the Pancyprian Exhibition as an annual event which served as a point of reference to the development of art in Cyprus and part of the criteria relevant to the acceptance of new members. This process lasted until 2006, when there was a Constitutional General Meeting where the new process of evaluation for new members was established.

Andreas Farmakas on Dora Orphanou Farmaka

“She sees landscape, still life, human form through her own perspective. She reshapes the most common themes and areas in a way that silently showcases rare, for our times, elements, such as courtesy, sensitivity, solitude, simplicity and love for the human being.

Courtesy, love, emotion and vision are just some of the elements that reach out from the inner world of the artist and teacher, Mrs Dora. But at the same time, some of her works emit bright sparks, along with anxiety over what the future holds.

A peacemaker and genuine teacher who inspires children. Her vision is a perpetual course through space and time, through a contemporary colour conception. The upsurge of pure colours along with her strong psyche, lead the artist to an original form of expressionism.”

Haris Epaminonda – Chapters

9 October - 20 December 2013

Haris Epaminonda's first solo exhibition in Cyprus focused primarily on the film *Chapters*, her most elaborate film project to date. *Chapters* was filmed in various locations in Cyprus last autumn and created in close collaboration with Point Centre for Contemporary Art, which also exhibited her work.

Haris Epaminonda often uses pre-existing materials, assembling them in ways to create works, multi-layered installations and videos that remain enigmatic while defying classification. Her works rather suggest a flattening of the hierarchy between things offering a place where illusion coexists with the tangible, and where each thing can be read and examined on a single plane.

Chapters is a poetic series of meticulously staged scenes, with underlying narrative elements of love,

longing, afterlife and ritual. Visitors can expect to encounter a universe of melancholic beauty in which the artist crafts timeless atmospheres, placing Cypriot landscapes as the protagonists. Many of the objects, sets and costumes have been designed and produced in Cyprus while others have been granted by the Cyprus Theatre Organisation. The scenes duel between light and dark, day and night, interior and exterior, the near and the far. The actors, objects, animals and spaces shift back and forth between sculptural representations and their own symbolic and metaphorical meanings. There are various references to ancient myths and poetry, Renaissance painting and Byzantine iconography. The use of fixed camera is reminiscent of the tableaux-vivant from avant-garde cinema. A contemporary epic, *Chapters* is challenging the nature of classical film-making. Originally filmed





in 16mm film, and later converted into digital, it consists of four asynchronous projections (each about an hour long), totalling a four-hour long film. The projections are playing simultaneously and on loop, with no beginning or end. There is no particular narrative structure and any linearity is deliberately undone, taking us on an associative journey that is constantly altered and recombined by the action of chance, time and the viewer's gaze.

The mesmerising soundtrack is composed by British sound-artists Kelly Jayne Jones and Pascal Nichols, also known as Part Wild Horses Mane On Both Sides. The artists parallel the methods used in the construction of the film, by piecing together sounds recorded on set with samples they produced using instruments from various eras as well as using field recordings from the set.

The symbolic and formal aspects of the film are abstracted and extended off-screen, in an installation of sparse arrangement of sculptural works in the rest of the exhibition space, belonging as such to Epaminonda's ongoing series *Volumes*, which began in 2009.

Chapters is co-produced by Point Centre for Contemporary Art, Modern Art Oxford, Kunsthaus Zürich and the Fondazione Querini Stampalia in Venice. In each gallery Epaminonda presents the film in an entirely different way, crafting a succession of intimately connected but distinct exhibitions.

During the exhibition, presentations were held by architect Andrea Bruno (The Museum of Nothing) and Pavel Pyš, writer and curator at the Henri Moore Institute, Leeds, while Haris Epaminonda offered a guided tour.

Haris Epaminonda was born in Cyprus in 1980 and now lives and works in Berlin. She works with a variety of media from collage to film, installation and sculpture. She emerged on the international scene in 2007, representing Cyprus at the 52nd Venice Biennale together with Turkish Cypriot artist Mustafa Hulusi. She was educated at the Royal College of Art, Kingston University and Chelsea College of Art & Design, and she has since gone on to exhibit at major art centres such as the Tate Modern in London, MoMA in New York, the Malmö Konsthall in Sweden, and DOCUMENTA(13) in Kassel. She has held residencies such as at the Künstlerhaus Bethanien in Berlin with the support of the UNDO Foundation, Nicosia, and has recently been nominated for the 'Preis der Nationalgalerie für junge Kunst' in Germany.

For more information on Point Centre for Contemporary Art, please visit: www.pointcentre.org.

Overexposure

By Irma Voulgari

The multifunctional space Apothikes in Larnaca presented the new artwork of Irma Voulgari in her exhibition *Overexposure*, which opened on 13 December 2013 and was addressed by visual artist Evros A. Evriviades.

The exhibition, which lasted until 24 December, focused on Nature, a primary source of inspiration for artists throughout the centuries. The new work of Irma Voulgari takes up where her previous left off. She abandons everyday life and the chaotic urban landscape of her last exhibition and through her own vision she

transports us to a natural environment of an unknown world. She uses ink to create shapes and landscapes, abstract and strange but in some way familiar, as if they dig up distant memories from the subconscious. Is it a thunderous sky that looms ominously, clouds about to burst open, a forest fire raging in the distance, or nothing of the kind? The use of light is crucial in this journey of transformation. But what it reveals is perhaps less important than what it hides. Irma does not dictate what we are seeing, but instead she creates a vision of harmony that the viewer can tap into.





About the artist

Irma Voulgari was born in 1972 in Larnaca, Cyprus. She studied Fine Arts at the School of Visual and Applied Arts of the Aristotle University of Thessaloniki (AUTH) in Greece, at the studio of Professor Makis Theofilaktopoulos where she graduated with distinction. She also studied Photography at the studio of Professor George Katsaggelos and engraving with Professor George Milios. She was awarded the *Melina Merkouri Foundation* scholarship and she continued her studies at the Academy of Fine Arts in Düsseldorf, Germany, with Professor Jannis Kounellis.

Since 2000, she has lived and worked in Larnaca where she runs her own studio of Fine Arts, preparing students to enter Greek Universities.

She presented one solo exhibition in December 2008 at Pantheon Gallery in Nicosia.

She was a member of the visual arts group *Noise of Coincidence* and in 2003, she participated in public exhibitions and activities the group organised at the Old City of Nicosia. As a member of the group *Ars Longa*, she also participated in the series of exhibitions under the title *En plein air*, in Larnaca and Nicosia in 2002-2005.

She also participated in several group exhibitions in Cyprus, Greece and Germany and her work can be viewed in public and private collections in Cyprus and abroad.

For more information, please visit: www.cypusmodernart.com.cy.

Phil Bird and Anna Georghiou

17 September - 5 October 2013

Phil Bird and Anna Georghiou presented their latest work at Gallery Kypriaki Gonia in Larnaca this autumn, in their exciting joint exhibition of paintings entitled *Imaginary Constellations and In-between Places*.

The exhibition, which was opened by sculptor Kikis Patsalos, was accompanied by a special performance of the two artists' music as *Troubadours Garden* and a creative arts/music workshop, which was open to the public at the Cornaro Institute.

Anna Georghiou - Painter and Musician:

Anna called her part of the exhibition *In-Between Places* because many of these paintings finished in Okehampton, a small market town in Devon, England.

Anna Georghiou holds a BA in Psychology/Philosophy and an MA in Fine Art; she exhibits internationally and has work in many collections. Her paintings depict groups of figures in a timeless setting; offering viewers alternative possible worlds, questioning perceived reality and embracing the creative imagination.

In the words of the artist: "Honesty in Art is important to me, Art need not shock or follow superficial hollow trends. In an age of cynicism I wish to affirm the enduring qualities of the human spirit and reignite the search for the Logos (the soul), and the insightful power of the mind."

For more information on Anna Georghiou's work, please visit the artist's website: www.artanna-georghiou.info





Phil Bird - Painter and Musician:

Phil Bird called his part of the exhibition *Imaginary Constellations*. He started this series whilst living in Cyprus and painting in his studio at Cyprus College of Art where he led the Foundation Course in Art for four years. He has continued to work on this series in England and was pleased to present the results at Kypriaki Gonia upon his return to the island.

Phil continues to explore the spirituality and symbolism of folklore, fairytale and myth in his paintings and music. He says of this work: “After many years working on a larger scale, I felt the creative pulse changing. Now, I find delight in an almost miniature way of painting. I love the intensity and focused imagery that this way of painting brings to me. When I am immersed in this visionary craft, starting from improvised and fluid beginnings, I find unexpected themes rise to meet me. This kind of art tells visionary tales... For me painting is always at the start of an adventure, at the threshold between personal and transpersonal realms it can be blissful scary and ecstatic. Painting is a trance, a dance, a chance to make

the old songs birth songs again!”

Phil has paintings in national collections in Britain and has exhibited his work internationally over several decades. He has also been involved in many visual arts and music initiatives in education and community in Cyprus and the UK. As a songwriter he has released five CD albums and performed music as *Troubadours Garden* with Anna Georghiou.

For more information on Phil’s work, please visit the artist’s website: www.artmusephilbird.com

Furthermore, you can hear Phil and Anna’s music and find out about their workshops at www.troubadours-garden.wix.com/music.

Joy and Sorrow of the Body

A film by Andreas Pantzis

Cypriot film director Andreas Pantzis followed up his award-winning contribution to the world of cinema with his movie *Joy and Sorrow of the Body*, which premiered on 8 November 2013 in all towns of Cyprus.

The movie, which also stars acclaimed Greek actor Georges Corraface, is a co-production of Cyprus, Greece and Bulgaria, with the participation of Eurimages.

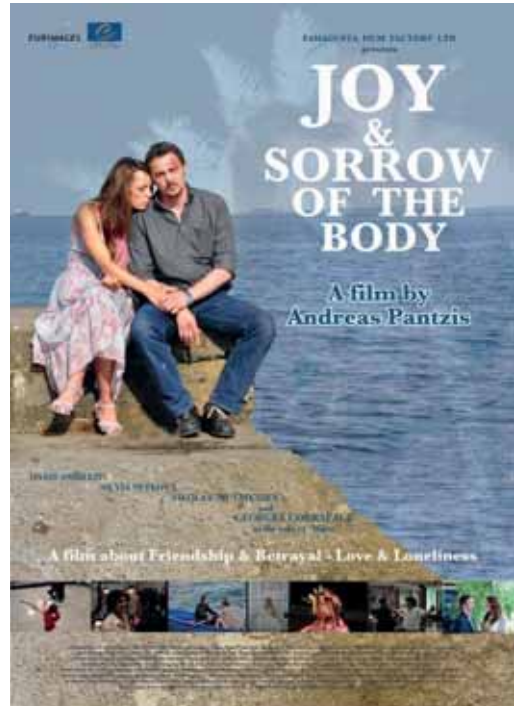
Andreas Pantzis, who won 21 international awards with his films *The Rape of Aphrodite*, *Slaughter of the Cock* and *Evagora's Vow (To Tama)*, returns with a contemporary social drama, a film noir, which focuses on the timeless issue of betrayal and friendship. The movie revolves around Evagoras, who is released from jail after serving five years for counterfeiting dollars, and his love interest Dita. The two try to get together and start a new life, but they are not among the privileged of this world and they are doomed to fail...

Synopsis

Evagoras was sentenced to five years in prison for counterfeiting dollars in collaboration with his Bulgarian friend Milen. After being released from prison he travels to Varna, Bulgaria, to find Milen. Socrates who lives there offers to help Evagoras. He introduces Evagoras to Dita, a beautiful and kind-hearted hooker.

Evagoras falls in love with her but their love is platonic. In the meantime John, an Interpol officer from Cyprus in charge of the Evagoras-Milen case, arrives in Varna. He has been following Evagoras hoping he would lead him to Milen to arrest him. John meets Dita. She sleeps with him following intense pressure from Socrates.

John wants to use Dita to find out Milen's whereabouts. At last, Milen appears and gives Evagoras a suitcase filled with dollars - it is his reward for not turning Milen in. But Evagoras was looking for something more; a friend. Milen informs Evagoras



that Dita is a hooker, which only serves to intensify Evagoras' devastation.

Meanwhile, John wants to sleep with Dita again but she refuses as she is in love with Evagoras. Socrates pressures her to meet John again, but with no success. So he tells Dita that Evagoras, who has disappeared after his meeting with Milen, is waiting for her in his apartment. When she arrives there she finds John instead, who tries to rape her.

Evagoras arrives, sees the two together, and the results are tragic...

Director's Point of View

Joy and Sorrow of the Body is a film about loneliness and communication; about friendship and treason.

People are not able to communicate due to the amount of obstacles raised between them prevent-

ing this communication. These obstacles have different origins and natures; they are social, psychological, religious, historical, ideological or national. Different languages are also an obstacle, but not the most important...

A man is lost because he is alone.

He tries to save himself, looking for a person to lean on. But the second person is lost as well, and because of that, she cannot help him. She is lost in social definitions and economical limitations.

Is there any possibility for these two human beings to be saved?

Is there any possibility to run away, to avoid their fate? Their destiny?

In the film, Fate (Moirai in ancient Greek) is not an ancient goddess, but a social determinism, cruel like the economy.

In ancient Greece, Fate (Moirai) would start acting because of an Abuse (Hybris) of the moral order, of the divine order. Moirai acted as a restorer of the moral situation, of the moral order which had been destroyed by someone's acts. And you could do nothing to avoid the vengeance, which occurred in the life of the Abuser. Indeed, it was a punishment for something you may not even had done personally, but done by one of your ancestors. You were paying for somebody else's sins! And this could not be changed or avoided.



Still from the movie



Silvia Petkova (Dita)



Andreas Pantzis directs his cast



Today, there is a social Fate (Moira). It exists and acts because you were born as non-privileged, socially-wise, nationally-wise, economically-wise.

The famous American-dream is the hope to overcome, to win your Fate.

How many do they manage?

All people struggle for a better life.

Our heroes are anxious, they struggle for a better tomorrow.

For a better life...For that Other life...

Struggling for this Other life ends in catastrophe for our hero. Maybe this happens because loneliness can be faced not only through word-communication, by talking, but also with communication through senses, through the body, with the help of silence...But our hero is afraid of silence and experiences it as a trauma, as a pain.

On a narrative level, the film tells the story of two friends; one is still a friend to the other, but the second is not. There is distance between them. How can you continue being a friend when the proof of your friend's betrayal is in front of you? At the same time, we have the parallel -Treason - story

of the girl and her friend: Socrates asks Dita, in the name of their friendship, to do things she does not want; being in love, to sleep with a stranger for money, and more...In the end he betrays her openly by arranging a sex- meeting between her and the policeman, without her knowledge.

Cast: Haris Ambrazis (Evagoras), Silvia Petkova (Dita), Nikolay Mutafchiev (Ivan), Georges Corraface (Milen), Costas Demetriou (Koupepias), Christopher Greco (Socratis), Andreas Karras (John), Lina Zeniou Papa (Evagoras' mother), Dimitris Dimitriou (Demosthenis), Panagiota Monia (Aphrodite), Meglena Karalambova (Milen's mother), Alena Nikolaeva (Natalya), Diliana Popova (Julia) and Krassimira Kuzmanova (Dessy).

A co-production of Famagusta Film Factory Ltd (Cyprus) and Curium Films (Greece), with the participation of the Cyprus Ministry of Education and Culture (Advisory Film Committee), the Cyprus Broadcasting Corporation, Soundpath Ltd (Cyprus), Filmblades Ltd (Cyprus), ERT TV – HELLAS, Premiere Studio Plus Ltd (Bulgaria), with the support of The Fund of the Council of Europe.

Through the Mind's Eye

By artist Helena Hadjioannou



Helena Hadjioannou presented her solo exhibition of paintings entitled *Through the Mind's Eye* at Kypriaki Gonia Gallery in Larnaca on 9-26 October 2013. The exhibition was opened by Mr Iason Iasonidis, Larnaca City Councillor.

Artist comments

“I have been creating art for as long as I can remember and have a passion for creating something new and exciting in visual form. I love the idea of changing something from one state of being into another, through the medium of Paint, Glass, Photography and Digital artwork.

My inspiration for the work in this exhibition is primarily my memories of Cyprus as a six year old from before my family left for London; intertwined also with memories of many years of coming back to my place of birth. My very early memories are still very strong, and from these early years I draw inspiration for my art. Whenever I am faced with a blank canvas they invariably come to the forefront of my mind in an unconscious way. I remember sleeping under the carob tree in the afternoon

after a day at the vineyard with my family. The feel of the earth on my feet, playing hide and seek in the carob tree which unfortunately is no longer there, the wild spring flowers, the smell of the rain on the hot earth is still very strong in my psyche. My love for nature was born at this time and it inspires me to paint. Whenever I return to Cyprus and get off the plane, it is the smell of Cyprus that is so intoxicating and I am excited once again to be back.

I try to catch light to create an atmosphere in the work, and endeavour to make a visual image that says something of what it is that I feel and remember. I work in layers one after another until the work comes to a conclusion. This applies to any medium that I choose to work with at the time.”

Helena Hadjioannou has a BA in Fine Arts Painting from Central Saint Martins College of Art and Design, London (1991-1996). She has a National Diploma for Foundation Education in Art and Design from the Anglia Higher Education College (1989-1990). She has had many solo exhibitions and participated in a number of group exhibitions.

74 - A play by Paul Lambis

17 September - 5 October 2013

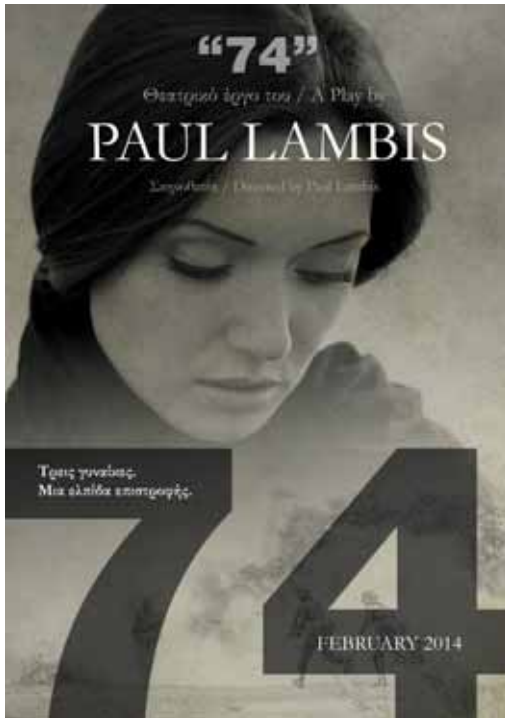
Written and directed by Paul Lambis, *74* focuses on the lives of three symbolic figures – all women – and their hope for their island’s reunification. The directors of *74*, the first-ever theatrical play in English about the Turkish invasion of Cyprus, have revealed the names of the talented cast who will be performing in the upcoming war drama in February 2014. The lead female roles have been taken by Galatia Zenonos in the character of Kyrenia, Nedie Antoniadis as Morphou and Christina Marouchou in the part of Varosha. Moreover, Christopher Greco will play Archbishop Makarios III, Andreas Papamichalopoulos the role of a Cypriot soldier and Paul Lambis will appear as a Turkish soldier. Eleni Odysseos will play Varosha’s mother and Christos Gregoriades will act as the Narrator.

The plot revolves around the 1974 incidents of the coup d’état and subsequent invasion of Cy-

prus. On 15 July 1974, the ruling military junta of Greece carried out a coup to overthrow the democratically elected government of Cyprus. On 20 July 1974, using the coup as a pretext and in violation of international law, Turkey invaded Cyprus, purportedly to restore constitutional order. Instead it seized 36.2% of the sovereign territory of the Republic, an act universally condemned as a gross infringement of international law and the UN Charter.

Paul Lambis’ war drama is a story of love, loss, life and death seen through the eyes of three women, with one constant that anchors their stories and ties them all together: their hope for the island’s reunification.

For more information on *74*, please visit: www.paul-lambis.com, the Facebook page or email at icon-a@cytanet.com.cy.



Paul Lambis

Paul Lambis was born in Johannesburg, South Africa, to Greek Cypriot parents. After completing his education at one of South Africa’s top public schools, Paul decided to pursue a career in Graphic Design. Having completed the three-year course, he attended the Johannesburg Art Foundation where he focused on his true passions: writing and drama.

At the age of 20, Paul began work at a local radio station presenting a weekly radio show. After three months, Paul’s popularity and ratings soared and he was granted his own daily drive show. His background in advertising saw him heading up the Advertising Department where his focus turned to producing successful award-winning radio ads for corporate companies in South Africa. Paul’s extensive portfolio in advertising secured him a top position in the advertising world. Working as a Creative Director for a reputable design firm enabled Paul to achieve international recognition through his



Paul Lambis



Galatia Zenonos



Nedie Antoniadis



Christopher Greco

work. But his passion for writing resurfaced when Paul published his first novel, *The Turkish Princess*, in South Africa.

After forming his own Public Relations company, Paul went on to produce and host large beauty pageants and big concert events in his hometown of Johannesburg. A few years later, Paul was invited by one of the private networks to host his own weekly magazine show on television. In 2002, due to the escalating crime rate

in South Africa, Paul relocated with his wife and son to Cyprus.

After surviving a near-fatal car accident in 2008, Paul decided to put pen-to-paper and published his second novel, *Where is Home? A Journey of Hilarious Contrasts*. His humorous autobiography received outstanding reviews inspiring Paul to write, produce and perform in his own one-man stand-up show *The Paul Lambis Comedy Shows*, based on his book.

Austrian Documentary Days

27 - 30 October 2013

The Pharos Arts Foundation and the Embassy of Austria in Cyprus presented four eclectic documentaries created by some of Austria's leading directors, between 27 and 30 October 2013. The films, screened at The Shoe Factory in Nicosia, showcased different aspects of Austrian life and culture and dealt with issues that are currently pan-European. Screenings were shown in their original language with English subtitles.

Mama Illegal

Director: Ed Moschitz

Runtime: 95'

Year: 2011

From Moldova, one of Europe's poorest nations, three women are smuggled out of the country to work illegally in Austria and Italy. The years apart put monumental strain on everyone involved. The three women spend their time in foreign countries, separated from their husbands and children, working endlessly for strangers so they can send money home. The husbands and fathers must continually balance caring for their children and looking after their property, while the only time the kids can spend with their mothers is through online chats. Documenting several years, the film explores with unfiltered honesty issues of distance and the complications of coming home. *Mama Illegal* brings forth a question with no clear answers: How do we raise a family?

Abendland

Director: Nikolaus Geyrhalter

Runtime: 90'

Year: 2011

As the true/false film *Abendland's* tagline says, "Some things can be seen more clearly at night". The word *Abendland*, which literally means "evening land", is the perfect title for this film about Europe's true nocturnal identity.

This is a film poem about a continent at night, a cul-



ture on which the sun is going down, though it is hyper alert at the same time, an "Abendland" that, often somewhat self-obsessively, sees itself as the crown of human civilisation, while its service economy is undergoing rapid growth in a thoroughly pragmatic way. Nikolaus Geyrhalter takes a look at a paradise with a diverse understanding of protection. Night work juxtaposed with oblivious evening digression, birth and death, questions that await answers in the semi-darkness, a Babel of languages, the routine of the daily news and political negotiation: All this has been captured in images with a wealth of details that make the audience view things in a new way.

Abendland has no narration (English subtitles are used when subjects do speak) and does not follow single characters. Each scene presents a new occupation, either done by one person or many, in silence or in the midst of a rave. As doctors monitor premature babies, members of the European Parliament convene to discuss the situations in Iraq and Afghanistan. As Pope Benedict XVI addresses thousands of priests outside the Vatican, pornography is being filmed. As hundreds gather together and sing Robbie Williams' *Angels*, tens of thousands peacefully protest the transportation of recy-

727 Days Without Karamo



Abendland



cluded nuclear waste, and police remove the protestors who are sitting on the track to prevent the train carrying waste from continuing on its journey. The word *Abendland* can also mean “superior culture”. It is a word thrown around when border security is discussed. Surveillance is one of the many themes throughout the movie, which opens on a surveillance van in the middle of an empty field.

Danube Hospital

Director: Nikolaus Geyrhalter

Runtime: 80’

Year: 2012

Nikolaus Geyrhalter has proved to be one of the most talented documentary filmmakers in Austrian production. In *Danube Hospital*, his camera travels through the many departments, corridors, rooms and cellars of one of the largest hospitals in Europe, where the movements and work routines that compose a harmonious whole of accuracy and precision are orchestrated. In this amazing visit, we feel like privileged spectators, opening doors to which patients normally have no access; this is a film that shows us how health, sickness, life and

death are cared for by a complex institution in a country with a high level of development.

727 Days Without Karamo

Director: Anja Salomonowitz

Runtime: 80’

Year: 2013

An Austrian woman has been forced to live alone with her children ever since her husband Karamo was deported to Africa. A man tries to instil hope to his Chinese wife that she will soon be allowed to return to Vienna. Others talk of the long wait for residence permits, of struggles with forms and offices, of German courses, income statements and domestic spot checks by the police which infer that their marriage is a sham. The complicated, state regulated reality experienced by various binational couples forms the basis for this formally unusual political documentary. Each protagonist appears just once, presenting his or her experiences in a clearly staged manner within highly stylised settings. Both their costumes and the locations they appear in are presented in shades of yellow throughout, with sound collages and fictionalising music representing a further creative intervention on the acoustic level. With the colour yellow serving as a linking mechanism, the various personal contributions form themselves into a fluid documentary account of the confrontation between love and restrictive immigration law. *727 Days Without Karamo* is a story of madness with method.

For more information, please refer to:

www.pharosartsfoundation.org

Email: info@pharosartsfoundation.org

Tel.: +357 22663871

Gloria Campaner

Piano recital

The Pharos Arts Foundation, with the kind support of the Italian Embassy in Nicosia, presented a recital with the exciting Italian pianist Gloria Campaner on 6 December 2013. First-prize winner in over 20 competitions, Campaner is highly acclaimed by the international press. For her recital in Nicosia, Campaner performed works by Schubert, Rachmaninoff as well as Liszt's transcriptions of Verdi, Wagner and Schubert.

Born in Venice, Italy, in 1986, Gloria Campaner is regarded by the critics and public alike as one of the most interesting pianists of the new generation. She began her piano studies at the age of four, gave her first public recital at five, and debuted as a soloist at the age of twelve with the Venetian Symphony Orchestra. Since the first year of her studies, Campaner has been the first-prize recipient in more than twenty national and international piano competitions for young musicians.

Her rapidly advancing career as a soloist, with orchestra, and as a chamber musician, has led her to be a guest at some of the most renowned music festivals over the world. Campaner is highly acclaimed by the international press for her "extremely deep musicality, remarkable fluidity, nuancing and sense of style, which puts her in the ranks of pianists with exceptional qualities" (Walter Arlen, Los Angeles Times).

Gloria Campaner is the Silver Medallist of the Paderewski International Piano Competition (Los Angeles, 2010), in which she also received the Special Awards for Best Performance in Paderewski and Chopin works. She is also the First Prize winner and the Prokofiev Special Award recipient of the 2009 Ibla Grand Prize, after which she made her first US tour and her Carnegie Hall debut in 2010. She is a laureate of many other international competitions, including Cantù International Piano and Orchestra Competition (Como, 2009), European Piano Competition – Vlado Perlemuter (Le Havre – France, 2009), International T.I.M. Competition (Verona, 2008), Rospigliosi International Piano Competition



– R. Schumann Prize (Pistoia, Italy, 2008).

In the year of Liszt's anniversary she was awarded the Prix de Jury - Franz Liszt at the XI Concours International de Musique du Maroc in Casablanca, and was recipient of the European Prize for Culture by the Cultural Foundation Pro Europa (Freiburg, 2011). In addition, she has received scholarships from the Brahms Foundation in Baden-Baden (2009) and the Società Umanitaria of Milan (2007).

After graduating at the age of 18 from the conservatory with top marks, she earned her Master's Degree *summa cum laude* under the tutelage of Bruno Mezzena at the Music Academy of Pescara. Meanwhile, Gloria Campaner was selected to actively participate in many master classes throughout Europe, amongst others, Ticino Musica (Lugano, Switzerland), Accademia Pianistica Incontri col Maestro (Imola, Italy), Mozarteum University (Salzburg), Mannes College The New School for Music (New York), working with such distinguished musicians as Joshua Swann, Jerome Rose, Sergio Perticaroli, Andrzej Jasiński, Pavel Gililov, Lilya Zilberstein, Dmitri Bashkurov, and Boris Petrushansky. She spent most of her recent studies developing affin-



ity with the Russian school under the guidance of Konstantin Bogino, meanwhile graduating as a *soloist* from the Hochschule für Musik Karlsruhe, where she studied under Professor Fany Solter. Selections of her concerts have often been broadcast by international television and radio stations, such as Rai, Radio Ljubljana, SKY Classica, RTSI and CNN. Her debut CD with music of R. Schumann and S. Rachmaninoff was published by EMI in early 2013. Gloria Campaner is also very active in chamber music projects, having collaborated with artists such as J. Moser, I Gitlis, A. Chumachenko, C. Abbado, M. Kugel, S. Krilov, soloists of the Stuttgart Radio Symphony Orchestra and the Philharmonic of La Scala in Milan.

Her constant interest for the contemporary arts is presently leading her attention into future projects of contemporary music and dance, working with some of the most renowned composers and choreographers of the 21st century.

As an educator, Gloria Campaner is regularly invited to give master classes in Italy and Europe, as well as at the Istanbul University, the Kazakh National Academy of Music Astana (Kazakhstan) and the Hangzhou University (China). In October 2009, Campaner was declared a *2010-2011 European Ambassador for Culture* as part of the cultural programme *Piano, Reflet de la Culture Européenne*. As an official Steinway & Sons Artist, she has already performed in the majority of

Steinway Halls around the world, including New York, London and Hamburg.

Recent and future highlights include her second tour in China, her appearance at the NCPA of the Beijing Oriental Arts Centre of Shanghai, recitals in São Paulo and Rio de Janeiro, chamber music collaboration with the Royal Concertgebouw Orchestra, her debut with the RSI Orchestra in Lugano and the National Symphony RAI Orchestra (live broadcast by radio and television), and collaborations with Quartetto di Cremona and the rising violin star Anna Tifu. In the spring 2013, Gloria Campaner received a residency in Paris as a “Promising Artist” from the Italian Embassy and Institute of Culture, and she was invited to play at the opening recital of the season at Salle Cortot.

Programme:

Franz Schubert *Impromptu No.3 in B-flat major, Op.142 “Andante con variazioni”*

Franz Schubert – Franz Liszt *Serenade “Leise flehen meine Lieder”*

Richard Wagner – Franz Liszt *Isolde’s “Liebestod” from Tristan und Isolde*

Giuseppe Verdi – Franz Liszt *Concert Paraphrase of Rigoletto*

Sergei Rachmaninoff *6 Moments Musicaux, Op.16*

For more information, please visit:

www.pharosartsfoundation.org

Cyprus Symphony Orchestra Concerts

From Haydn to Beethoven – Two great classical composers

The Cyprus Symphony Orchestra, under the direction of the distinguished conductor Michalis Economou, welcomed audiences to two important symphonic creations by two great classical composers, Joseph Haydn (1732-1809) and Ludwig van Beethoven (1770-1827).

Classical music lovers enjoyed Haydn's last Symphony No. 104 in D major and Beethoven's first Symphony No. 1 in C major op. 21. Written in the same period, they present a very interesting juxtaposition in the development of the symphonic tradition, as well as excellent examples of the special musical idiosyncrasies of their composers.

When Beethoven was in Vienna in 1792, he studied with Haydn. At the time, the young composer who was to leave a seminal legacy in the symphonic genre, had not yet written any of his symphonies, whilst Haydn, the creator of the classical symphony, had already composed as many as 98. Three years later, when Haydn was composing his last Symphony No. 104, Beethoven was making the first sketches for the finale of his first Symphony which was completed in 1800.

Two evening concerts were given on 20 September 2013 at the Pallas Theatre, Paphos Gate in Nicosia and on 21 September 2013 at the Larnaca Municipal Theatre.

The Conductor

Michalis Economou is one of the most promising conductors and composers of our time. He is former Music Director of the Qatar Philharmonic Orchestra, Chief Conductor of the Athens Symphony Orchestra and Principal Guest Conductor of the National Radio Orchestra in Greece. Born in Greece in 1973, he studied Musicology at Athens University as well as Violin, Theory, and Composition at the National Conservatory of Athens. He received five scholarships when he moved to Boston in 1997, where he studied Orchestral Conducting and Composition with Lukas



Conductor Michalis Economou

Foss, Theodore Antoniou and David Hoose at Boston University. In 1999, he earned his Master of Music degree in Conducting and in 2001, he received his Doctor of Musical Arts in Composition. His conducting teachers include among others the highly acclaimed international figures Jorma Panula and Gianluigi Gelmetti. Michalis Economou is the winner of eleven national and international competitions including the ALEA III International Composition Competition and the Dimitris Mitropoulos International Composition Competition. He has conducted all major Greek symphony orchestras, as well as numerous symphony orchestras and ensembles in Europe, USA and Asia. His works have been performed all over the world and he has been commissioned to compose music for Carnegie Hall and, among other venues, for the Athens Megaron Concert Hall. Currently, Michalis Economou teaches orchestral conducting in Greece and has trained at least 50 young conductors since 2003. In May 2004, he became Chairman and Artistic Director of the Music Department of the Athens National Technical University, a position that he holds until today.

