

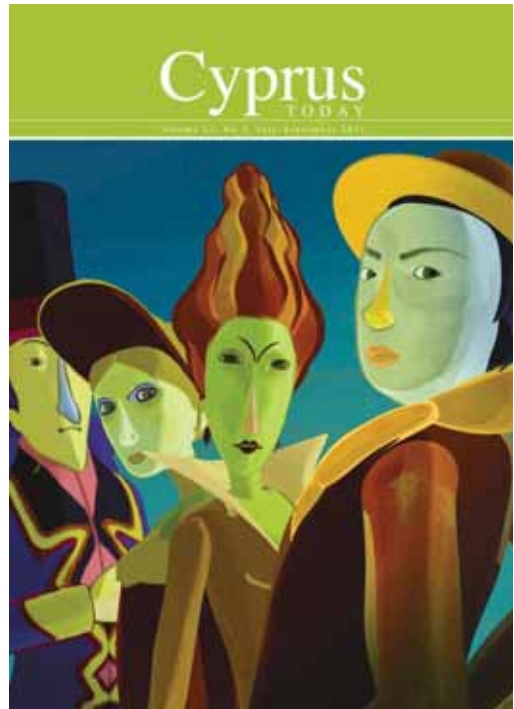
Cyprus TODAY

Volume LI, No 3, July-September 2013



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Back cover: Francesco Kiàis (Photo by Alfredo Tordo) at the Cyprus International Performance Art Festival



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Editorial

As our sunny island brushed off the aftereffects of a difficult winter, this could only mean one thing: festival season was upon us! This issue of *Cyprus Today* is bursting with all the summer festivals, with something to satisfy all tastes.

But more of that later, as we start our issue off with a very important achievement for five Cypriot artists who, along with artists from collaborator country Lithuania, won Special Mentions for National Participation at the 55th *International Art Exhibition of la Biennale di Venezia* (Venice Biennale), for their joint project entitled *oO*. This is the first time Cypriot artists have been awarded at the Venice Biennale. We congratulate you!

Architect Andreas Philippou had also started off on a positive note when embarking on his lifelong dream to publish a book investigating, discussing and depicting the island's unique – and sometimes rare – Byzantine churches and styles. However, his experience, which he relays to *Cyprus Today*, ended in tears as he embarked on the second phase of his work - investigating our churches in the occupied areas...Read his first-hand account on the desecration of the Christian Orthodox churches in the occupied part of Cyprus.

We can always count on children to lighten the mood and add a burst of colour to any issue. Some 800 primary school children joined forces to create the biggest puzzle ever made of child paintings in the world, which they painted themselves in the Municipality of Nicosia's event *Nicosia unites, Cyprus – Europe through the eyes of the children*. Our issue presents the children's impressive effort, which took place on the capital's central avenue.

Returning to the festivals; from ancient Greek drama, to documentaries, to animation, the summer season did not disappoint. We take a look at the 15th *Pafos Aphrodite Festival*, which presented remarkable performances by internationally acclaimed operatic stars and for the first time, featured the Cyprus Symphony Orchestra.

Animated film lovers reveled in a selection of the best animated films of the last two years from all over the world, which were screened at the 12th *International Countryside Animafest Cyprus - Views of the World*.

Cyprus also held its first ever *International Performance Art Festival*, created for and dedicated exclusively to performance art.

And of course, we could not miss the 17th *International Festival of Ancient Greek Drama*, the 8th *Lemesos International Documentary Festival* and the 8th *Cyprus Rialto Ethnic World Music Festival*.

Gallery Kypriaki Gonia in Larnaca is celebrating its 20th anniversary this year in the field of art (1993-2013). To mark the occasion, the gallery organised a group exhibition, which included paintings, sculptures, ceramics, etchings and photography, with works of art by 79 Cypriot and foreign artists. *Cyprus Today* presents some of this collection.

This issue also reviews the State Prizes for Literature of 2010, as well as acclaimed Cypriot poets Kyriakos Charalambides and Evridiki Pericleous-Papadoulou.



Algirdas Sekus Venecia 2, 1983 (printed 2013) - oO Joint Exhibition Project - Venice Art Biennale 2013

Venice Art Biennale 2013

oO Joint Exhibition Project

Cyprus and collaborator Lithuania received Special Mentions for National Participation at the 55th International Art Exhibition of la Biennale di Venezia (Venice Biennale), for their joint project entitled *oO*.

This is the first time Cyprus has been awarded for its participation in the specific Biennale. The project takes on the form of a broad scale exhibition, with parallel actions and performances that are exhibited throughout the town. The reasoning behind the award was that the jury paid special attention to countries that managed to formulate innovative proposals on modern practices that are developed in their area, with the collaborations that emerged through the National Kiosks comprising a central sample.

The joint exhibition project of two distinct national pavilions, which was co-organised by the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus and curated by Raimundas Malašauskas, constituted an unprecedented partnership between two European states. It aimed, among other things, to propose another approach to the 'national participation' model, by

staging a transnational project that negotiated the notion of contemporary cosmopolitanism in relation to art and society. The collaboration explored warp-holes of time between distinct cultures, whose intrinsic plurality of perspectives worked as open premises to be discovered and explored in the making of the project.

Exhibition Project *oO*

The joint exhibition project was developed by Malašauskas as a large-scale curated exhibition featuring Cypriot and Lithuanian artists, as well as contributions by a number of international artists of different generations. The exhibition was not grounded in a pre-established concept, but was rather constructed as a "sequencer"- an arrangement of works conceived as specific experiences, suggesting different mental and physical pathways for the visitors. As the curator notes, "Concepts are made there, or discarded subsequently."

The exhibition project was presented in a large, 1970s modernist building called the *Palasport Arsenale*, next to the official spaces of the Biennale.



Entrance to *oO* joint exhibition project



Lia Haraki, Tune In, 2012, solo movement performance (Photo by Haris Antoniaides)



Stymir Örn Guðmundsson during guided tour



Constantinos Taliotis, The Day the Chaly Stood Still, 2013



Maria Hassabi, Intermission, 2013, live installation

Curator Raimundas Malašauskas

Raimundas Malašauskas, the curator for Cyprus at this year's Biennale, was responsible for selecting the artists to represent Cyprus from a total of 66 participation proposals. He was appointed by the Lithuanian Ministry of Culture and the Cyprus Ministry of Education and Culture. In Cyprus, the curatorial selection process was entrusted to the Advisory Committee for the Selection of Artists and Works of the Ministry, comprising a number of independent art professionals.

“My thinking about the artists for the Cyprus Pavilion in the Venice Biennale is informed by what I’ve seen in my last couple of visits to Cyprus: A range of private sciences of matter, body and technologies as manifested through artists’ work, and by the intersection of a number of specific parameters of the exhibition in Venice - the type of venue to host the exhibition, the parallel coexistence with the Lithuanian Pavilion, and the conceptual working model of the *oO* project,” said Malašauskas.

Malašauskas is a writer as well as a curator. His

The collaboration explored warp-holes of time between distinct cultures, whose intrinsic plurality of perspectives works as open premises to be discovered and explored in the making of the project

curatorial work is shaped by his belief in the creativity of the public. He has presented art exhibitions through hypnosis séances - his ongoing *Hypnotic Show* - and variety performances, such as his ongoing *Clifford Irving Show*. His writing combines his many interests, including contemporary art, music, doubling, food, history, science, his native Lithuania and time travel.

Malašauskas recently worked as one of the agents of dOCUMENTA (13) in Kassel. Prior to this, he was curator of the *Satellite* exhibition series at the Jeu de Paume Museum in Paris in 2010-2011; a curator at Artists Space, New York in 2007-2009; and visiting curator at California College of the Arts, San Francisco in 2007 to 2008. Since 2011, he has taught at the Sandberg Art Institute in Amsterdam. From 1995 to 2006, Malašauskas worked at the Contemporary Art Centre in Vilnius where he curated numerous exhibitions, including the *IX Baltic Triennial*, *Black Market Worlds* (2005). He also produced the first two seasons of the weekly television show *CAC TV*, an experimental merger of commercial television and contemporary art, which



Rytis Saladzius is a living sculpture wearing masks made by children



Dexter Sinister, Work-in-Progress 2013-2014



Liudvikas Buklys, Not titled Yet, 2013



Phanos Kyriacou, Eleven hosts, twenty-one guests, nine ghosts, 2013, installation, courtesy of the artist

ran under the slogan: “Every programme is a pilot, every programme is the final episode.”

Among Malašauskas’ independently curated exhibitions are: *Sculpture of the Space Age*, David Roberts Art Foundation, London (2009); *Into the Belly of a Dove*, Museo Tamayo, Mexico City (2010); and *Repetition Island*, Centre Georges Pompidou, Paris (2010). He is also co-author of the libretto *Cellar Door*, an opera by Loris Graud produced by the Palais de Tokyo, Paris (2007).

Paper Exhibition, a book of Malašauskas’ selected writings, was recently published. Iterations or documentation of his projects can be found on: www.rye.tv and www.rai.lt.

Artists’ Biographies

Lia Haraki was born in Limassol in 1975. She is a choreographer, performer and performance artist. She has created 15 works in the frame of the creative structure *pelma.*, with a continuous presence in the international dance scene. Her solos *Evergreen* and *Eye to I* won the Cyprus Dance Platform Choreography Award (2003, 2005), while *Evergreen* and *Pretendance* were shortlisted by the Aerowaves network, London (2004, 2009). Her cho-

reographic practices *Standup PerformDance* and *IntuNition* are taught to young performance makers, in structures such as the Impuls Tanz Festival Vienna. She is a lecturer at the Dance Programme of the University of Nicosia. Her latest solo *Tune In* is being presented in various festivals in Europe and internationally. She lives and works in Limassol. (www.liaharaki.com)

Born in Nicosia in 1973, **Maria Hassabi** is a director, choreographer and performance artist. She is a 2011 Guggenheim Fellow and a recipient of the Foundation for Contemporary Arts, 2009 Grants to Artists Award. In 2012, she received the President’s Award for Performing Arts from the LMCC. Over the past decade, she has created eight evening length performances including *SHOW* (2011), *Robert and Maria* (2010), *SoloShow* (2009), *Solo* (2009), *GLORIA* (2007), *Still Smoking* (2006), *Dead is Dead* (2004) and *LIGHTS* (2001), several short-form pieces, art installations including *CHANDELIERS* (2012), and recently her first short film, *The Ladies* (2012). Her works have been presented internationally in theatres, museums, art-galleries, public places and on film. She lives and works in New York. (www.mariahassabi.com)

Phanos Kyriacou, a visual artist, was born in Nico-

sia in 1977. His sculptures, arrangements and videos are a result of his extensive research on objects, their function and materiality. In 2003, he created *Midget Factory*, an artist-run space in Old Nicosia where he carried out projects placing art in dialogue with the urban landscape. During the last ten years he has exhibited in solo and group shows in Cyprus and abroad, and in 2010-2011 he was artist-in-residence at the Glogauair, Berlin. He lives and works in Nicosia and Berlin. (www.phanoskyriacou.com)

Constantinos Taliotis was born in Nicosia in 1983. As a visual artist and writer, his work was exhibited in solo and group shows, amongst others in Nicosia, Athens, Berlin and Istanbul. In 2012, he was artist-in-residence at the Kunstlerhaus Bethanien, Berlin. He is the author of *Under the fridge's light*, VDM Publishing House, Germany (2011) and editor of *Casting Modernist Architecture*, Kunstlerhaus Bethanien, Berlin (2012). He lives and works in Berlin. (www.constantinotaliotis.com)

Born in Nicosia in 1980, **Natalie Yiaxi** is a visual artist specialising in book art. Since 2010 she has presented her work in solo and group exhibitions in Nicosia, Dusseldorf, London and Dublin. Her work appears in various book fairs and book collections in the UK. She lives and works in Nicosia. (www.natalieyiaxi.com)



Gintaras Didzjapetris, Untitled, 2013, optical fiber light



Gabriel Lester, Cousins, 2013, walls

oO

An exhibition spreading through the Cypriot and Lithuanian pavilions

oO: a slightly asymmetric structure conveying uneven, yet mutually open elements; suspended in a movement of constant twisting between at least two, being suspicious of one, as a consequence of organisational surfing. Drawing on interest in forms of organisation rather than organisation of forms, it floats like life and plankton.

An exhibition curated from its middle starts as a dream or with five artists walking into the Internet. One of them meets living sculptures on the streets of Venice, whilst the “sequencer” construct of action and performance continues the suggestive experiences: Runs the test of childhood or writes a new obituary for a long-time dead illusionist; steps into TV gymnastics or moves along the lines of furniture and cinema; flashes with dog’s eyes or lights up neon in Maya; brings a motorcycle closer to modernist architecture or freezes, stays frozen or triggers electric currents, shoots for the last time or wonders like a star on a screen-saver. Turns into a cross-sequence of walls or flips even and odd pages at once; walks the passage between two people in different cities or tunes the building to a heartbeat; plays an algorithm for the future or sinks into an orchestra pit, (sings back or asks the reader); sounds like a palace in someone’s mouth or joins the book of future children; tastes of the beginning and end simultaneously.

An exhibition as a grand detail belonging to a whole that opens up as a detail within a detail: oO becomes Oo and oo. It takes place in a building that has its own rhythm, character and schedule, the favourite venue of physical exercise in Venice. It has witnessed a simultaneous co-habitation of art and sports for the entire summer, equally matched by the exercise of cosmopolitanism by the two respective countries.

The Byzantine Architecture of Cyprus

Through drawings and watercolours by architect Andreas Philippou

Architect Andreas Philippou has a keen interest in the Byzantine architecture of Cyprus. From a very young age and now into his eighties, he has achieved his lifelong goal of recording and sketching the entire island's architectural styles – some rare and unique to Cyprus; but at what price?

Starting as a joyous and happy experience, he indulged in his lifetime passion and published a book illustrated with his drawings on the timber roof churches in the Troodos mountain range. However, this journey ended in trauma and tears as he extended his efforts to the churches in the occupied part of our island.

Andreas Philippou's early memories of these beloved churches of his were cruelly dashed as he found them essentially used as lavatories for farmyard animals, with faeces reaching up to two metres high, stripped of windows, doors and even flooring.

His publication *The Byzantine Architecture of Cyprus through drawings and watercolours by architect Andreas Philippou* investigates, examines, depicts and discusses Byzantine architectural monuments in Cyprus, arranged according to their architectural style.

A total of 184 churches are presented, complemented by drawings and watercolours for each described monument. The book supplements his first publication entitled *Byzantine Architecture in the Troodos Mountains*, published in 2006.

Ten styles of Byzantine architecture

According to architect Andreas Philippou, the new book presents the nine styles of Byzantine architecture not covered in his previous publication, which focused on the timber roof basilica. While the monuments documented in the first book were concentrated in the Troodos mountain range, the churches and other buildings in the new book are scattered around Cyprus.

Almost every page includes colourful and beautifully detailed drawings or watercolours of the buildings' exterior, as well as scale plans of the site and elevation views from various directions. The images are accompanied by well-written text in Greek and English that offer expert insight into the structures depicted in the author's artwork.



The architect offers readers a personal account of his experiences in the occupied areas, while seeking out and capturing the buildings on canvas – something he explains in full detail to *Cyprus Today* later in this article. Furthermore, he covers topics such as the spread of Christianity in Cyprus and social life during the Byzantine period.

The featured buildings are divided by their architectural style including hexagonal and octagonal domed hall churches, the cross-in-a-square plan with a dome and the Franco-Byzantine style churches. Latin churches as well as Byzantine churches in Cyprus that were converted into mosques during the Ottoman rule can also be found in the acclaimed architect's new book.

A personal deposition

Book and exhibition alike constitute the personal deposition of architect Andreas Philippou, a researcher of Byzantine architecture, who has lovingly studied and drawn the Byzantine monuments of his homeland. Presented here are drawings and watercolours that depict the most significant churches across the whole of Cyprus – a body of work which Andreas Philippou began creating several years ago and has kept up throughout his life with consistency, persistence and patience, often in the face of adverse conditions.

The exhibition highlights the relation between drawing and illustration, underscoring the unique way in which the two combine. At the same time, the representations of the monuments function autonomously



Architect Andreas Philippou presents his work

as works of remarkable quality and sensibility within the demanding genre of watercolour painting. They are endowed with virtues of a miniature, pay attention to detail and insist on precision – even as they bring out the unbroken link between these monuments and their place in the Cypriot landscape under the island’s lucid light.

In the book’s foreword, Byzantinologist and former Director of the Antiquities Department, Athanasios Papageorgiou, noted: “With this volume, not only does he (Philippou) conclude the presentation of the Byzantine churches of Cyprus, but he also offers a complete history of the island’s Byzantine architecture from its beginning, namely the 4th century AD.”

In the words of Andreas Philippou

“One could say that my interest in drawing Byzantine architecture is an extension of my job: architecture. It all starts from our childhood. I come from a family where my father was a contractor. He would work on constructions in various parts and villages of Cyprus. During my teenage years, in the summer holidays, I almost always spent my time with him. It was only natural that I too would follow in his footsteps and embark on a career related to construction.

Furthermore, I come from a village – Galata – which, along with neighbouring Kakopetria, has twelve Byz-

antine, timber roof churches. Churches in the Troodos mountain range have a very special and unique style.

This is how I started drawing from a young age and where the inspiration eventually came from for my first book. I would draw using all means available: pencil, pen, watercolour...

Guided by the great Adamantios Diamantis

I then enrolled at the Pancyprrian Gymnasium, where I was taught by the great Cypriot artist Adamantios Diamantis, who was also my mentor; the man who guided me and who in a way, carved out the path I was set to follow. He knew how to prepare his students if he knew they had a talent in art.

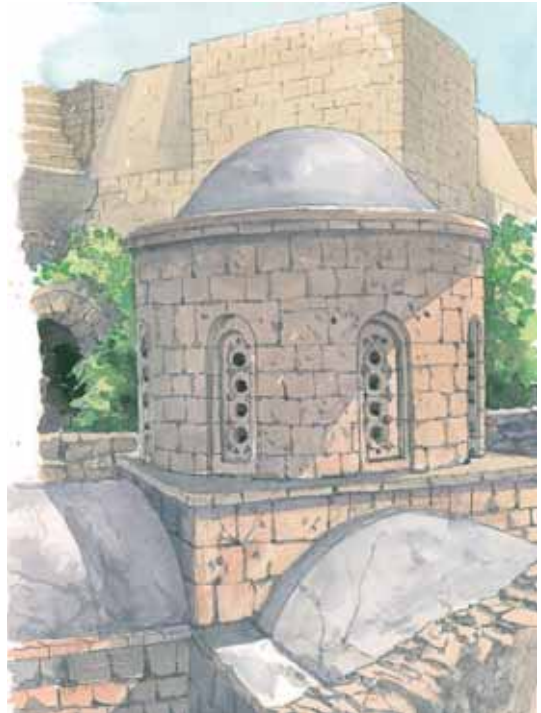
I knew from a very young age that I wanted to study architecture. I could never imagine doing anything else. For me, it was all about design and construction – and Mr Diamantis helped in that.

When I later embarked on my studies, one of the subjects that interested me greatly, and still does to this day – apart from design and architectural theory – was the history of architecture, which expresses the culture, the way of life and the history of a population. I still spend hours of my free time reading and studying.

Through this, Byzantine architecture gained a very special place in my heart. It is of great interest to me.



Archangelos Michael Church - Chortzia



Combining work with play

I combined this interest of mine in the history of architecture with my hobby, which is to draw in any free moment I get (he carries an A5 notepad with him everywhere and sketches and draws anything that stirs his interest. The drawings are truly breath-taking). I do this all the time, no matter where I am or what I am doing, with pencil, watercolours, aquarelles...

Through fusing my two interests, I started recording the history of Byzantine architecture in Cyprus through art. Coming from my studies, it became my avocation: to study and learn the Byzantine history of Cyprus and separate it into the various architectural styles, before recording and drawing them.

After the Turkish invasion in 1974, maybe because jobs were scarce for a period of time, I indulged more frequently in this occupation. Slowly but surely, I gathered a massive archive of art and started sorting it, with the ultimate goal of one day publishing a book. My first book, on the churches of the Troodos mountain range, was easy as it was on our side. I isolated this special, unique style – timber roof basilica – and made a book dedicated solely to this.

A total of 184 churches are presented, complemented by drawings and watercolours for each described monument

The problem was recording the other nine styles (we have ten Byzantine architectural styles in Cyprus), which are spread across the island, from Apostolos Andreas to Akamas, to hidden locations and villages. I decided to intensify my efforts and organise my schedule more methodically,

combining my avocation with my office work and slowly I managed to record almost all the styles present in free Cyprus.

A stroke of good luck

However, I still had to get through to the occupied areas, where some of the rarest and most interesting styles can be found, such as the octagonal and hexagonal styles.

In what can only be described as a stroke of good luck or a coincidence if you wish, an agreement was reached between the government and the United Nations to restore the Apostolos Andreas monastery and my office was asked by the UNDP for technical support. We were required to act as technical advisers and cooperate with Italian architect Professor Giorgio Croci in order to carry out all the studies for the mon-

astery's restoration.

This was a massive stroke of luck for me because going to Apostolos Andreas with the UNDP in UN cars, I was given the opportunity to visit the various villages that had churches, even though this diverted us from the pre-arranged route in agreement with the UN. I was able to record and draw some of the churches; this was the first part of the work. Later, when the checkpoints opened (in 2003), and again with the help of the UNDP, we managed to locate and visit all the churches, imprint and sketch them.

An extremely traumatic experience

However, it was a very different experience from the first book. There would be four or five of us, young people working at my office, depending on the car we would take. Some of the areas were so hard to reach. It was an extremely traumatic experience.

It would take up to four or five visits to each church and over five hours at a time to get the job done. You can take a photo, but with drawings, you see every little detail.

I had a very keen interest in seeing the Monastery of Panagia tis Ypatis, after having visited it in my childhood. Having in mind that I could get to it so easily back then, I thought that even though all those years had passed, I would just go through this forest and find it. It took us so long because of the overgrowth. And then we found it, led by the stench of farm animals defecating in the church.

Many times I would hide behind rocks or trees and cry so my colleagues wouldn't see me, though they felt exactly the same. We also often felt scared and threatened. You are alone in the middle of a forest and you think you could be killed and never found. And then having to deal with that smell...

Faeces reaching up to two and half metres high

There is one church in Syngراسi, Agios Prokopios, among a number of little churches built in caves. In this specific church, the pigeon faeces alone reached up to two and half metres.

Our churches, lost to people who have no appreciation or respect towards the holy; this revenge, humiliation, ignominy, rape of our dignity, it was very hard. No matter how strong you are, you break.

They use our churches to put their animals in to defecate. It is destruction of cultural heritage. It is truly

unbelievable how the EU tolerates it; because cultural heritage does not just belong to you as a people, but to the whole world.

The faeces had turned into mud and liquid was seeping out of the churches' walls.

They took everything from the churches, they left nothing. The flooring, the doors, windows, metal, wood, anything they could use. There was graffiti on the icons, unacceptable phrases scribbled across them. Apart from the rotting walls, there is nothing.

One of the biggest shocks of my life

But one of the biggest shocks I ever got in my life was during our mission to Apostolos Andreas with Professor Croci and the UNDP. We left from Ledra Palace and went in two UN cars. Behind, there were two or three secret service cars following us.

The first thing I asked for was to take the old road so we could go past Apostolos Varnavas. When I had finished the Gymnasium, I spent two months during summer at the Monastery, because my father had work there. I had some warm memories from that time and I wanted to see it. But what I didn't know was that the Turkish military force was carrying out an exercise in the area.

When we reached Apostolos Varnavas, I absentmindedly went to get out of the car. But the chauffeur grabbed me and told me it was too dangerous. And that was when I turned and saw five soldiers standing by the church, with their guns ready. I got so upset I started to cry.

Thousands of donkeys

But that wasn't all. When we reached Apostolos Andreas we were met with a scene I will never forget, ever. There was a mob of donkeys; thousands of donkeys leading up to the monastery.

When people abandoned their homes in 1974, they took their cars, tractors or whatever they had and fled, but left their poor donkeys behind. Some died, the others multiplied and all ended up in Apostolos Andreas. We had to wade through them to get to the church.

I think the situation with our churches in the occupied areas can be used to get us out of this situation.

Our journey on this task may have started on a positive note, with songs, laughter and feasts. But when we went to the occupied areas... well, it was soul destroying."

State Prizes for Literature

The Cultural Services of the Ministry of Education and Culture awarded the 2010 State Prizes for Literature to eleven publications

The Prizes were presented by the former Minister of Education and Culture, Dr George Demosthenous, who in his speech at the awarding ceremony stated that the institution of the State Prizes for Literature began in 1968 and has continued without a break for 44 years, demonstrating “the very considerable quality and worth of our literary output.”

According to Dr Demosthenous, this year the number of candidate books for awards reached a total of 210. Of these, 45 publications were short-listed and considered for an award and eleven of them received a prize.

Dr Demosthenous went on to say that as the years go by, the number of noteworthy literary books is increasing, and that once more in most book categories of State Prizes for Literature decisions were taken by a majority vote, evidence of the polyphony of both reception and creation in our country.

He added that this year the institution of the State Prizes for Literature is operating for the fourth year in a row with complete autonomy for each Committee, since a new provision was included in the Regulation allowing the Chairman’s election by the members during the meeting.

POETRY

The State Poetry Prize for the 2010 publications, after a majority vote decision taken by the Advisory Committee, was awarded jointly to Leonidas Galazis for his work *Lokrigkana* (Gabrielides Publications) and to Andreas Christou Poullos for his work *Animal Farm* or *Mister Mentios narrates*.

Grounds for the awards:

1. Lokrigkana

Lokrigkana achieves a synthesis of Cyprus history in an original way and with the use of strong language. The poet’s aim is to deconstruct through the

purifying function of poetry and contemporary reality, which hurts and wounds the poet himself. The collection is characterised by intense drama and lyrical expressions with a clear inter-textual relation with outstanding poets. The book makes a general

historical reference to the evolution of the island and through it the poet criticises in an implying manner things and situations in his home country including the mechanisms of its power centres. The main characteristic of his poetry is his concern for his homeland, which does not, however, affect the artistic dimension of the poetic outcome.

2. Animal Farm or Mr Mentios narrates

The work engages the reader’s interest, since it manages to construct an appealing mix by combining different literature genres without them being dismantled. Using a direct, vibrant and often sarcastic language, the poet allows himself to be led to a clearly organic poetic effect. The

social dimension of his poetry is achieved through unexpected combinations and overturns. It is also worth pointing to the poet’s courage in the use of images, and this is, in a final analysis, one of his most outstanding achievements.



Short list (works for final consideration) in the Poetry category:

◆ Leonidas Galazis, *Lokrigkana* (Gabrielides

Publications)

- ◆ Andreas Christou Poullos, *Animal Farm or Mr Mentios narrates*
- ◆ Michalis Papadopoulos, *Propeller of an imaginary helicopter* (Farfoulas Publications)
- ◆ Eftichia Panayiotou, *Black Moralina* (Kedros Publications)
- ◆ George Christodoulides, *The unrealised* (Gabrieldes Publications)
- ◆ Nikos Orphanides, *The old poetry notebooks* (Akti Publications).

FICTION

The State Prize for Fiction for the 2010 publications was awarded, by majority vote of the Advisory Committee, to Antis Rodites for his work *Ten Thousand Bees* (Armos Publications).

Grounds for the award:

The work recreates memories from Cyprus' recent history and is mainly based on the betrayal of the national visions through ideological clashes that have injured the island's Hellenism. With impressive writing and a scathing realism he directly attacks his tar-



geted object, using in an original way fictitious and historical data, comparisons, exaggerations, very acute satire and passionate poignancy. The nerve and the passion of the book creatively arouse the readers' interest, who, whether they agree or not with the ideologies and political beliefs of the author, they cannot but accept the fact that the book is extremely daring and worthy within the context of a dialogue, which attests to the triumph of democracy.

Short list (works for final consideration) in the Fiction category:

- ◆ Antis Rodites, *Ten thousand bees* (Armos Pub-

lications)

- ◆ Niki Marangou, *Gezoul* (Estia Publications)
- ◆ Marios Michaelides, *The rattling of time* (Metaixmio Publications)
- ◆ Costas Armeftis, *A Prisoner of the present* (Empiria Ekdotiki Publications)
- ◆ Efterpi Araouzos, *Peroukerissa tou Vivaldi* (*Vivaldi's wigmaker*) (Livanis Publications).

NOVEL

The 2010 State Prize for Novel, was awarded by majority vote of the Advisory Committee to Nena Filousi for her work *You should have asked whom I love* (Parakentro Publications).

Grounds for the award:

Nena Filousi's novel *You should have asked whom I love*, written in a vigorous, warm and musical language, is characterised by a fine observation of life and social sensitivity. Despite the light and playful writing style the author distinctively dissects many human situations, painting in an artistic way and with poetical highlights, stories which acquire a deeper essence and an existential meaning. The sweet and sour depiction of things and deep knowledge are presented so as to add a sense of freshness and youthfulness to the psychological penetration of the novelist.



Short List (works for final consideration) in the Novel category:

- ◆ Nena Filousi, *You should have asked whom I love* (Parakentro Publications)
- ◆ Panikos Paionides, *When they shake hands* (Short stories)
- ◆ Demetris Karagianis, *Killed dreams*
- ◆ Demetris Mikellides, *Moon of another sky* (Pedio Publications).

ESSAY/STUDY

The State Prize for Essay/Study, upon a majority vote of the Advisory Committee was awarded jointly to Giorgos Kehagioglou and Lefteris Papaleontiou for their work *History of modern Cypriot literature* (Publications of the Cyprus Scientific Research Centre).

Grounds for the award:

The book *History of modern Cypriot literature* helps bridge a large gap, since it provides a panoramic view of Greek literature in Cyprus beginning from the 12th century and the Komnenian Era and ending in the early 21st century. The flow of data and the information which keeps streaming until just before print is impressive. Despite the fact that time has not said its last word yet, critiques and views expressed in the second part of the book, which refers to the Ottoman occupation and onwards, speak of – regardless of personal touches and choices – a courageous task which enhances concern regarding the value and a general image of modern Cypriot literature. This lengthy, nicely presented publication of the Scientific Research Centre is an evidence of knowledge, hard work and the dedication of the two researchers to local literature. The book touches on fundamental issues of Cypriot literature and contains and reveals hard to find evidence regarding important periods of the island's history. At the same time, texts and other data have been prepared with particular care; for instance the extensive bibliography as well as the name and title inventories. It is indeed an achievement on behalf of the two authors/researchers to harness the huge amount of material at hand and to carry through their difficult venture. It is equally important to note that an extremely vibrant narrative debate is combined with the discourse of the researcher, the critic and the philologist, which is attributed to the gifted writer Giorgos Kehagioglou and the testimony and comparative observations on



the part of Lefteris Papaleontiou. Despite the fact that part of the book is probably an experimental approach open to development, it is important to point out that the final product establishes an extremely useful piece of work which is also essential for the study of contemporary Cypriot literature.

Short list (works for final consideration) in the Essay/Study category:

- ◆ Giorgos Kehagioglou and Lefteris Papaleontiou, *History of modern Cypriot literature* (A publication of the Cyprus Scientific Research Centre)
- ◆ Giorgos Georgi, *At the Antipodes of the Mediterranean: Spain-Cyprus* (En Tipis Publications)
- ◆ Kostas Nikolaidis (introduction and editing), *Anthology of the poetry of Theodosios Pieridis* (Topos Publications)
- ◆ Christos Papathanasiou (introduction and editing), *Demosthenis Th. Stavrinidis: Cyprus short stories and other stories* (Chr. Andreou Publications)
- ◆ Andreas Makridis, *Turkification of the place names in Cyprus: the chauvinistic approach* (Epiphaniou Publications)
- ◆ Savvas Pavlou, *Microphilologies and other stories* (A Publication of the Research Centre of the Kykkos Monastery).

CHRONICLE/TESTIMONY

The State Prize for Chronicle/Testimony, upon a majority vote of the Advisory Committee, was awarded to Demetris Taliadoros for his work *286 Motorised Infantry Battalion: 1974 War Diary* (A publication of the Fighters of the 286 Motorised Infantry Battalion - 1974).

Grounds for the award:

The book *286 MIB (Motorised Infantry Battalion): 1974 War Diary* is a valuable collection of primary sources on the contemporary Cypriot tragedy and a testimony from those who served in the particular



battalion. It carries wretched memories and the untamed souls of those who stood witness to the tragic events, as well as the bravery, self-sacrifice, altruism, the heroic resistance and the tortures at the hands of the Turkish Attila of 1974. Apart from the lessons on courage and true patriotism, the book gives an opportunity for national self-awareness, since it sheds light on the root causes of the tragedy, thus teaching a lesson on the future of Hellenism in an objective way. In particular, one must note the exemplary and exhaustive recording of interviews taken from the stories' protagonists or their relatives, and also the presentation of documents, maps, lists and the preservation of all kinds of historic evidence.

Short List (works for final consideration) in the Chronicle/Testimony category:

- ◆ Demetris I. Taliadoros, *286 MIB (Motorised Infantry Battalion): 1974 War Diary* (Published by the fighters of the 286 Motorised Infantry Battalion - 1974)
- ◆ Christos G. Aristidou, *Arodes: From Antiquity to the present day* (G.C.K. Aristidou Investments Ltd Publications)
- ◆ Frixos Demetriadis, *A heroic escape: you may escape*
- ◆ Kostas Papageorgiou, *Renaissance hagiography in Cyprus at the end of the 19th and early 20th century* (Palettas Publications)
- ◆ Yiannis Orphanides, *Kythrea, my home place* (Akti Publications)
- ◆ Christou G. Aristidou and Ekaterini H. Aristidou, *Geroskipou: The town of the sacred gardens* (Published by the Cultural Movement of Geroskipou).

PRIZE FOR NEW WRITER

The State Prize for New Writer was awarded upon a majority vote of the Advisory Committee to Louisa Papaloizou for her work *Endangered Species* (Afi Publications).

Grounds for the award:

The novels in the *Endangered Species* collection consist of well written stories which are

distinguished for their tight narration, original plot development and innovative elements. The author transforms, in an extremely artistic way and free from any sensationalisms and melodrama, simple daily happenings. The element of surprise and the overturns keep the reader hooked. Certain novels converse with the place's contemporary history in an implying manner, naturally and leisurely. The most important element, however, is the writer's capacity to drift into thoughts marked by a poetic insight.



Short list (works for final consideration) in the Prize for New Writer category:

- ◆ Louisa Papaloizou, *Endangered Species* (Afi Publications)
- ◆ Sylvana Vanesou, *Deuteronomy for good secretaries* (En Tipis Publications)
- ◆ Christos Toulouras, *The olive grove of tears* (En Tipis Publications)
- ◆ Andreas Alexandrou, *Secret bond* (En Tipis Publications)

Members of the Advisory Committee for the State Literature Prizes for the above categories were the following: Kyriakos Charalambides (Chairman), Nasos Vagenas, Photis Demetrakopoulos, Giorgos Moleskis, Marinos Pourgouris, Anna Tzouma, Louisa Christodoulidou.

CHILDREN'S LITERATURE

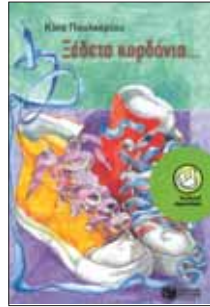
The State Prize for Children's Literature was awarded by a unanimous decision jointly to Kika Poulheriou for her work *Loose Shoelaces* (Patakis Publications) and Tasos Aristotelous for his work *Planet Earth: an open wound* (Aristotelous Publications).

Grounds for the award:

1. Loose shoelaces

The work is a realistic fiction story which takes place in contemporary Cyprus, and presents an

original piece of work with a symbolic title. It deals, in an absolutely natural way, with the fundamental issue of “us and them, the foreigners”, in a first person narrative which proves to be very convincing. This fiction book has been awarded for its distinct high



quality writing and its literary style, which is harmoniously linked with myth. Its characters are real, and the writing techniques are cleverly utilised; for instance the first person narrative and the use of a calendar in order to project the views of others (despite the use of the *deus ex machina* - God out of the machine technique). All these are characteristics of a mature writer, whose writing experience and maturity and her general style are evidence that she knows how to present and project the problems of everyday life. Moreover, the Committee considered that the author stands out for her particular sensitivity in addressing her themes.

2. Planet Earth – an open wound

The Committee considered this particular poetry collection worthy of the award because it is interesting and a surprise, as it adjusts the particular poetic style of *haiku* into a means for initiating children into contemporary forms of poetry, which could be seen as a conquest. The Committee also considered that the aesthetic enjoyment for children through *haiku* poetry - a difficult eastern genre - is original and the Committee also accepted that *haiku* as a poetic style may be closer to a child than to a grown up, because of its content. The Committee identified a promptness and clarity in capturing and depicting the momentum of a picture, a thought, a feeling, which are all various poetic aspects of political, social and ecological messages. The Committee also found that the poet, through his poetic images raises awareness among children on key contemporary issues, such as the issue of ecology, which



downgrade and threaten life on the planet and at the same time the poet reassures that through vigilance and a coordinated collective action - laughing, singing, hope, peace - joyful youth will not be lost.

Short list (works for final consideration) in the Children’s Literature category:

- ◆ Kika Poulheriou, *Loose shoelaces* (Patakis Publications)
- ◆ Tasos Aristotelous, *Planet Earth: an open wound* (Aristotelous Publications)
- ◆ Marina Michaelidou-Kadi, *Sophia and the small forest* (K. Epiphaniou Publications)
- ◆ Elli Peonidou, *The little cloud that was scared of the wind and other ecological stories* (K. Epiphaniou Publications)
- ◆ Maria Olympiou, *Donkey, where are you heading to?* (Vivliophono Publications).

YOUTH LITERATURE

The State Prize for Youth Literature was awarded by majority vote to Yiola Damianou-Papadopoulou for her work *Gabby’s kidnapping* (Agyra Publications).

Grounds for the award:

The Committee, after a detailed and well-reasoned discussion, decided to award the prize to Yiola Damianou-Papadopoulou’s fiction story *Gabby’s kidnapping* for the following reasons: The Committee considered that it significantly outweighed all other candidate works with respect to the general literary virtues, as it is a complete, original, youthful story with a modern theme. The particular story touches on contemporary themes through science fiction in its social and medical form alongside the arising moral issues; topics such as ecology, women’s trafficking and human organ trafficking, regardless of the fact that the plot takes place in Cyprus and despite the fact



that it was published in Greece. It is essentially a mixture of mystery, adventure, detective story and science fiction that involves older children and adolescences in the action and the solutions of problems as they struggle to find answers on the issues they discover. Thus, the story becomes particularly interesting, even with the frequent use of a dialogue and it reveals a literary style which is absolutely in line with its thematology, despite the fact that is characterised by romantic elements. It contains no traces of didacticism and this makes it even more attractive, if one takes into account its diverse thematic content. The fiction story is written from the viewpoint of an older child and all events pass through the eyes of imaginary figures who, age-wise are at the doorstep of adolescence. There is, therefore, an absence of an adult perspective and in particular the adult author. The management of the narrative material and the narrative techniques on behalf of the writer leads the way to an interesting and properly structured story for older children and adolescents.

Short list (works for final consideration) in the Youth Literature category:

- ◆ Yiola Damianou-Papadopoulou, *Gabby's kidnapping* (Agyna Publications)
- ◆ Lefi Koupepidi, *With no secrets* (K. Epiphaniou Publications)
- ◆ Marlen Londos Dionysiou, *The dream of an angel* (Afi Publications)
- ◆ Maro Mattheou, *The swallows of the field* (Karpasiana - Politismos Publications)

Members of the Advisory Committee for the State Prize for Children's/Youth Literature were the following: Giorgos Papantonakis (Chairman), Doros Theodoulou, Kostas Katsonis, Petros Panaou, Maria Pyliotou.

PRIZE FOR CHILDREN'S /YOUTH BOOK ILLUSTRATION

The State Prize for Children's/Youth Book Illustration was awarded by majority vote to Frixos Michaelides for the illustration of Katina Zeniou Costantinidou's book *Alpha, Beta...2, 3 schools upside down* (Parga Publications).

Grounds for the award:

A very good and a well thought out piece of work. Frixos Michaelides' illustration has a playful approach and many colour contrasts. The composition of image and text creates uniformity and the



illustration plays the leading role. In the first story the illustrator successfully combines the flat figures with crushed paper, mainly to create the lake, and the outcome is a collage effect. An interesting point to the illustration, evident in almost all pages, is the game conceived with open books and newspaper boats; the letters on the boats seem to be having a conversation with the letters of the texts.

In the second story the illustration is mainly based on the technique of comics without creating any special effects. Good sketches in large compositions with vibrant colours and imaginative personification of numbers as ducks. The two illustrations work in harmony within the book, making it very attractive for young children. Technology has been utilised in a very positive manner.

Short list (works for final consideration) in the National Children's/Youth Book Illustration category:

- ◆ Frixos Michaelides, for his illustration in Katina Zeniou Konstantinidou's book *Alpha, beta...2, 3 schools upside down* (Parga Publications)
- ◆ Andreas Hadjiathanasiou for the illustration of his book *Why don't you just tell me lion...* (Parga Publications)
- ◆ Sandra Eleftheriou, for her illustration in Athina Michael's book *The two brothers who turned into mushrooms* (K. Epiphaniou Publications)
- ◆ Marlen Karletidou, for her illustration of Melissa Ecker's book *Flying across red skies* (A publication of the Pantheon Cultural Association)
- ◆ Christopher Malapitan, for his illustration of the book he co-authored with Yiouli Taki and David Officer *The tunnel* (INDEX Publications: Research & Dialogue).

Members of the State Prizes Advisory Committee for Book Illustration were the following: Genethlis Genethliou (Chairman), Evgenia Vasiloudi, Louisa Kaimaki, Maria Loizidou, Theodora Pyliotou.

15th Pafos Aphrodite Festival

The rich emotions of the opera “The Elixir of Love”

Celebrating 15 years of continuous presence in the cultural life of Cyprus and having presented remarkable performances by internationally acclaimed operas, Pafos Aphrodite Festival this year gave the music loving public of Cyprus the opportunity to enjoy the famous, romantic and comic opera *The Elixir of Love* by Italian composer Gaetano Donizetti. The performance was of international scope, both in terms of artistic quality and organisation.

The 15th Pafos Aphrodite Festival was held on 6, 7 and 8 September at the Medieval Castle of Pafos, with the participation of a team of established artists from the Opera Futura, Verona, and the Cyprus Symphony Orchestra.

The popular opera *The Elixir of Love* guaranteed the success of this year’s festival. Director and Artistic Director of the project was Paolo Panizza and the conductor was Matteo Salvemini. Performers included acclaimed soloists such as tenors Alessandro Luciano and Paolo Fanale, sopranos Stefania Bonfadelli and Paola Santucci, bass Marco Bussi and baritone Alessio Potestio. Participating in the group of performers were local artists such as Alex Moskofian (baritone) and Stella Georgiou (soprano).

The Elixir of Love

The Elixir of Love by Gaetano Donizetti consists of two acts. The libretto was written by Felice Romani based on Eugène Scribe’s *Le Philtre* (1831). It premiered at the Teatro della Canobbiana in Milan on 12 May, 1832, and it is considered to be the operatic work which established Donizetti as a composer of comic opera since he managed to introduce the emotional element into this genre of opera. It constitutes one of the most charming and melodic operas of the international repertoire but also one of the old time favourites of opera lovers worldwide.

In this work, Donizetti has created a pleasant atmosphere where the dominant features are bright colours and pure emotions, which to this day al-



lows the audience to leave with a smile since comic elements follow the emotional scenes.

The plot

Italy, 1836: In a small village, poor villager Nemorino falls in love with beautiful and wealthy Adina. Adina narrates the story of how Tristan won the heart of Isolde by drinking a magic love potion. At that moment, Sergeant Belcore arrives, starts to court Adina and asks her to marry him. Adina promises to think over his offer. Left alone with Nemorino, Adina tells him that he should stop hoping to win her love.

Dulcamara, a travelling doctor, arrives in the village advertising a potion capable of curing anything. Nemorino asks if he sells the elixir of love and Dulcamara, taking advantage of his naivety, sells him a bottle of Bordeaux. When Adina appears the following day, Nemorino feigns cheerful indifference since he believes himself to be irresistible to her because of the effects of the elixir. To

punish him, Adina flirts with Belcore. The order arrives for the Sergeant to return immediately to his garrison and Adina agrees to marry him at once, ignoring Nemorino's pleas to wait one more day.

At the pre-wedding feast, Adina wonders why Nemorino is not present and she refuses to sign the marriage contract until he appears. Meanwhile, Nemorino asks Dulcamara for another bottle of elixir. Unaware of the fact that his rich, sick uncle had died and left him a fortune, he joins the army in order to find the money to pay for the elixir. Adina enters feeling responsible for Nemorino's enlistment, but when she sees him surrounded by girls she reacts jealously and subsequently confesses her love for him. Belcore sees them together and takes his leave, while Dulcamara reveals to the crowd the news of Nemorino's inheritance and brags about how his miraculous elixir can make people fall in love and even turn poor peasants into millionaires.

A festival defined by significant events

In a press conference ahead of the festival, the President of the Company Pafos Aphrodite Festi-

val Cyprus and Pafos Mayor, Mr Savvas Vergas, noted that this year's festival embodied a particular character, defined by significant events.

"It is being organised in the Culture Capital of Europe for 2017. The institution of the Pafos Aphrodite Festival played a catalytic role in the success of the city and our province, since through its course as an institution of international scope, it highlights the potential of Pafos in European cultural affairs, prospects and orientations on the European cultural map," said Mr Vergas. He also said the choice of project was an important innovative feature of this year's event, since this was the first time a comic opera was performed on stage at the Pafos Aphrodite Festival. The fact that the Cyprus Symphony Orchestra was participating in this year's joint production was also relevant, said Mr Vergas, as it met targets for the promotion and participation of Cypriot artists. "It also marks the beginning of our efforts to implement the great vision and the underlying objectives of the Company, which is the organisation in the near future of a purely Cypriot production," Mr Vergas concluded.

Also present at the conference were the Minister



The Elixir of Love



This year's festival gave the Cyprus Symphony Orchestra a leading role

of Education and Culture, Mr Kyriakos Kenevezos, the President of the Cyprus Tourism Organisation, Mr Alekos Oroudiotis, the Italian Ambassador in Cyprus, Mr Guido Cerboni, the Permanent Secretary of the Ministry of Education and Culture and the Chairman of the Board for the Foundation of the Cyprus Symphony Orchestra, Ms Olympia Stylianou, as well as representatives of sponsors and supporters of the festival.

The Italian Ambassador expressed his pleasure for the joint project which was extraordinary for four reasons. Firstly, because the event was hosted in a very ancient town, which played an important role in the development of Western civilisation and European identity; secondly, because Italy is the birthplace of opera; thirdly, because the composer and the masterpiece that were chosen are a landmark in operatic history; and finally due to its bilateral dimension, being a co-production between the Company Pafos Aphrodite Festival Cyprus and the Italian lyric organisation Opera Futura from Verona.

The Elixir of Love is considered to be the operatic work which established Donizetti as a composer of comic opera

Company Pafos Aphrodite Festival Cyprus

The Company Pafos Aphrodite Festival Cyprus (P.A.F.C) was founded in 1998 with founding members comprising the Municipality of Pafos, the Municipality of Geroskipou, the Municipality of Pegeia, the Pafos Chamber of Commerce and Industry and the Cyprus Hotel Association (Pafos Regional Committee).

These five organisations formed the Company to promote Pafos as an international centre for high profile cultural events and to contribute to the international promotion and advancement of Cyprus in the cultural and tourist sectors. The Company is a non-profit organisation and its basic aims are the organisation and management of one internationally acclaimed annual cultural event as well as other cultural events in Pafos District. Founding sponsor is the Republic of Cyprus through the Ministry of Education and Culture and the Ministry of Energy, Commerce, Industry and Tourism.

A Success, Despite Being Deemed Unfeasible

Prior to 1998 it was considered unfeasible for Cyprus to host a world renowned opera festival. Today, due to the hard work of people with vision and a passion for cultural development, as well as the decisive support of the state and the public and private sectors, the Pafos Aphrodite Festival has emerged as an institution of international scope, one that occupies a significant place on the European cultural map. Even more important is the confidence the Cypriot public has in the Festival, combined with the number of foreign visitors who return year after year to attend the performances.

After fourteen years of contributing to the cultural development of Cyprus, the Festival has helped to increase awareness of the arts and has contributed to shaping Cyprus into a vibrant melting pot of people and cultures. This goal was achieved after painstaking efforts to promote the Festival abroad as a tourist destination via tourism trade fairs, partnerships with overseas tour operators, advertisements in the international press and on radio and TV stations, press conferences, direct invitations to government officials in various countries, and contacts with global opera companies, as well as outreach to embassies and institutions in Cyprus and abroad. Up until three years ago, the number of foreigners attending the Festival outnumbered Cypriot attendees 60 to 40. The increased participation of Cypriot soloists in the productions, and the publication of programmes and the implementation of supertitles in Greek and English, has helped draw more Cypriots to the Festival.

The Pafos Aphrodite Festival is already in search of the next producer and in consultation with various agencies, as proper planning is essential to co-operation with world renowned opera companies.



The performance was of international scope, both in terms of artistic quality and organisation

Fortunately for the Festival, many famous directors of large production houses have been inspired by the breath-taking setting of the Medieval Castle of Pafos. Although every year the Festival encounters a number of difficulties arising from staging a large production in the open area of the square, it is a unique performance space, one that draws opera companies from all over Europe.

The organisation of the Festival is a flurry of year-round activity, including design (cultural policy, strategy, structure and function), enrichment of the product, sourcing and managing sponsorships, marketing and public relations, and the overall organisation of all activities related to the Festival. The Pafos Aphrodite Festival Company evaluates statistical data, delivers measurable results and assesses the company and its operations once the Festival has concluded – the Company undertakes analysis and prediction, including market research and evaluation, in tandem with product development and design.

An underlying objective of the Pafos Aphrodite Festival Cyprus is to increase cultural awareness in Cyprus, thus the Company directly associates its activities with education and training and plans to fold workshops, seminars, school lectures, master classes and music competitions into its future programmes. The Company is also looking to stage co-productions, both in Cyprus and abroad, with renowned lyrical organisations.

Funding

The Company is largely and mainly supported by state sponsorship, by private sponsors and by ticket sales. Unfortunately, private sponsorships are an inconsistent source of funding, as they are always subject to national and international economic conditions.

The path the Festival has taken has resulted in its significant presence on the contemporary arts scene. Its success speaks for the continued growth of the Festival and its contribution to contemporary artistic creation. Developments in the international arena, as well as modern approaches to cultural events, require the Company Pafos Aphrodite Festival to continually adjust its trajectory and develop new structures, whilst crucially, the Company remains true to its vision and strategic goals.

12th International Countryside Animafest Cyprus

The 12th International Countryside Animafest Cyprus - *Views of the World*, which took place at Prastio Avdimou Village and Columbia Beach Resort in Pissouri, from 18 to 21 July 2013, came to a successful close with a special award ceremony at the Columbia Beach Resort on 21 July for best international and local animations.

The four day Festival was filled with screenings, concerts, master classes, exhibitions and many other activities, where the audience had the chance to experience the magic of animation. The background of the Cypriot countryside lent a ritual quality to the events.

A selection of the best animated films of the last two years from all over the world was screened during the Festival. In total, 27 award-winning, well-travelled films made during 2012-2013 were presented. They were chosen for their high level of artistry, spirit of experimentation and innovative content. For the first time this year, the event also hosted 16 animated films from Cyprus. According to the artistic director of Animafest Cyprus, Yior-



Animafest (Photo by Panagiotis Mina) -The background of the Cypriot countryside lent a ritual quality to the events



Musicians provide entertainment during the festival's closing night

gos Tsangaris, “One of our main goals is the cultivation of local talent in the field of animation.”

This year’s films showed exceptional artistic skill and were made with the use of a variety of techniques. Lyrical or satirical, revolutionary or nostalgic, they all shared a strong social and political content and a deep concern for the crisis in society and human relationships in our era. This year’s selection showed how the art of animation, while extremely poetic and subversive, can send out a strong socio-political message and express the complex issues faced by our generation.

The jury committee consisted of worldwide leading artists and producers in the field of animation: animation filmmaker, graphic designer and teacher of animation, Tamas Patrovits from Hungary, programme director of the Greek Animation Festival Animasyros Maria Anestopoulou, and renowned Swedish comic artist and filmmaker Max Andersson. The prizes were sponsored by the Hellenic Bank.

“We have seen very promising and challenging animation in whole and we are confident that the establishment of the national Cypriot competition section will encourage creativity and animation production in the country with an international presence and reach,” a

jury statement mentioned after the awards ceremony. “We would also like to note that the International Competition selection was very interesting covering all forms and techniques of contemporary animation production worldwide and we hope that the audience enjoyed it as much as we did. Regarding our deliberations we have awarded one prize in each competition category, namely Cypriot and international, while we have also selected one unanimous special mention to a Cypriot film and three distinctive special mentions from each jury member to the international competition.”

The Festival also included two exhibitions with sketches, drawings and comics by jury members Tamas Patrovits and Max Andersson, which ran in parallel to the screenings, as part of the festival, at the Hambis Printmaking Museum in Platanistasa village.

The Winners

The award for **Best Animation Film in the international competition programme** went to *Boles* by Špela Čadež (Slovenia-Germany), because the way the storytelling reveals a love story or a love challenge adds to the artistic perfection of the film, where all elements are equally well



Boles by Špela Čadež



Grain Coupon by Chen Xi & An Xu

crafted from the first to the last frame.

Special mentions were made by the jury for the films: *Recycled* by Lei Lei & Thomas Sauvin (France-China) for its unsentimental and effective use of animation to prove that waste recycling can be a profoundly existential experience; *Hollow Land* by Michelle & Uri Kranot (Israel) for the unique and exceptional use of the animation technique, the complete storytelling and the deep and critical approach to a sensitive Israeli topic; and *Boogodobiogodongo* by Peter Millard (United Kingdom), because it was the craziest and at the same time the loveliest, the most light and yet the most spirited animation piece to be seen in a long time.

The award for **Best Animation Film in the Cyprus competition programme** went to *Pasty Child* by George Tymvios. The jury hailed the work as “a phenomenally innocent animation that develops into a sinister yet humorous and unexpected storytelling.”

Special mention was unanimously given to the film *Mind War* by Marinos Savva for the creative and experimental use of expressive graphic design forms, which perfectly fits its serious topic of war and makes it a promising start for the artist.

About the Festival

Animafest Cyprus - Views of the World started in 2002 as a documentary festival in a small village under the name the Small Documentary Festival. It was later re-named International Countryside Documentary and Animated Film Festival Views of the World. The Festival’s unique feature is its setting in the countryside, a setting which continues to this day.

As audiences have grown significantly in recent years, the Festival has moved to another village, Platanistasa, to accommodate the large number of spectators. It continues to draw a very diverse audience, from across the social spectrum. The fact that it attracts young people from metropolitan areas to previously unknown rural areas can be seen as a very important contribution to the country’s cultural life.

“Since the Festival’s establishment, every aspect of this multifaceted artistic organisation – from the Small Documentary Festival to the Countryside Documentary and Animated Film Festival and the special animation section Aspects of the Fantastic – Animafest on tour programme that we are curating every year – was the result of a gut reaction to what we felt Cypriot audiences needed at the time,” explains the artistic director of Animafest Cyprus. “Our biggest advantage has always been our multicultural makeup: NGO Views of the World consists of people from all over the world - from Cyprus to Greece and from England, Germany and France all the way to Mexico. Our mission is to scour the film world for the best in animation films, always using the Cypriot perspective as a critical filter.”

Since 2011, the Festival focuses exclusively on the art of animated film. The Festival is the platform for animated film in Cyprus and has the official support of the Ministry of Education and Culture of the Republic of Cyprus and is organised under the auspices of ASIFA (Association Internationale du Film d’Animation) Cyprus. The Festival is a co-organisation between the NGO Views of the World Festival and Hambis Printmaking Museum.

The Festival is active throughout the year. Its main activities include *Animafest Cyprus on tour*, which presents the best of the Countryside Animafest Cyprus at various locations around the country, including schools, film festivals, cinemas, galleries,

always in non-commercial screenings.

Since 2012, it has organised workshops, lectures and master classes in animation, as well as an academic forum on Animation at the Cyprus University of Technology, bringing together academics from Cyprus and abroad. These seminars are organised in collaboration with Media Desk Cyprus.

Animafest Cyprus aims at raising audience awareness and promoting cultural, financial and social development in the field of animation. To this end, the Festival took the initiative to establish an ASIFA Cyprus Chapter in 2013 and an International and Cypriot Competition Section, encompassing talent from all over the globe.

“We believe that the Festival has contributed significantly to creating an interest in animation in Cyprus, as in recent years there is a new generation of Cypriot animators who live and work on the island. We are especially committed to showcasing their work and thus cultivating this new field locally,” Yiorgos Tsangaris concluded.

ASIFA Cyprus

ASIFA was founded in 1960 in Annecy, France, as an association of individual animation artists. Renowned Canadian animator Norman McLaren was elected the first president of ASIFA.

Today, ASIFA can be described as an international network of numerous local ASIFA Chapters, which have developed their own local identities and special activities. These ‘local’ ASIFA Chapters send their representatives to the ASIFA Board, where all important decisions are made. Compared to the early years of ASIFA, when the Board Members were only animation artists, the ASIFA Board today is composed of animation specialists from very different backgrounds: Animation artists, producers, journalists, teachers, workshop leaders, festival directors, employees of local ASIFA groups, and so forth.

ASIFA has adapted its activities over the decades. While it was important during the first decades to start the first animation festivals of the world (Annecy, Zagreb, Hiroshima and Espinho among others), to promote the art of animation with the first international printed magazine about anima-

tion and to provide information about animation schools internationally, ASIFA has developed many different activities to date.

One of the most successful new projects is the International Animation Day (28 October), a project that extends to non-ASIFA groups. The international Animation Workshop Group (AWG) continues to do its successful work with children’s workshops, and also the famous ASIFA Prize, founded in 1985, is given annually to outstanding personalities who have supported the art of animation.

Working with UNESCO, ASIFA strives to unite the animation world in peace. The main goal of ASIFA was always to share animation films and develop lasting international friendships. Now, with almost 40 Chapters worldwide this spirit of peace, love and tolerance continues to guide ASIFA.

In May 2013, the ASIFA Board approved the foundation of the new ASIFA Chapter – ASIFA Cyprus – based on an application by the artistic director of Animafest Cyprus, Yiorgos Tsangaris.

For more information, please visit: www.asifa.net.



Boogodobiegodongo by Peter Millard



Choir Tour by Edmunds Jansons

The 20th anniversary of Gallery Kypriaki Gonia

Gallery Kypriaki Gonia in Larnaca is celebrating its 20th anniversary in the field of art this year (1993-2013). To mark the occasion, the gallery organised a group exhibition from 10 July until 10 September 2013, which included paintings, sculptures, ceramics, etchings and photography, with works of art by 79 Cypriot and foreign artists.

The exhibition was under the auspices of the Mayor of Larnaca, Andreas Louroudjiatis. All the works were of small dimensions and a value of up to €200, with 50 per cent of proceeds going to the Larnaca Municipality Welfare Store.

Known for representing local and international artists, Gallery Kypriaki Gonia offers a full range of traditional and cutting-edge works of art, and provides expert art-consulting services to private and corporate collectors.

Over 320 artists since 1993

By Nicos Psatharis, Owner of the gallery

“Since the time of its establishment, the gallery has hosted more than 320 artists through organising around 400 solo and group exhibitions. We would like to thank all the artists who, with their exhibitions at the gallery, have contributed to making it known to the art-loving public in Cyprus and abroad. We would also like to thank everyone who has supported us with their love and trust.

Our vision is for the Gallery to be the connecting link between the creator and the art-loving public and to bring art closer to people, in their homes and their offices, not only in Cyprus but also abroad. We believe we have achieved this to some extent as, in 2004, we created our own website (www.gallerykypriakigonia.com.cy) where all works of art are presented together with a full description and



Gallery Kypriaki Gonia - Photo by Christakis Avraamides



Artists Antonis Tziarrides, Elena Tsigaridou, Spyros Agathou, Ioanna Kythreotou - Photo by Nicolas Mann



Demetrakis Pierides, owner Nicos Psatharis, Petros Christodoulou - Photo by Nicolas Mann

the details of the artist. Since 2005 to date, nearly 160,000 people have visited the website with nearly 469,000 page views.”

From Akanthou to Larnaca

Nicos Psatharis was born and raised in Akanthou, a village which has been occupied by the Turkish military forces since 1974. He has been working systematically since 1983 on the research and study of the art of Cyprus wood carving. He has learnt woodcarving from popular carvers and distinguished Cypriot artists, and has been endowed with talent and skill and determination to revive this art, which was very popular in his beloved village, Akanthou. As the former Mayor of Larnaca, Mr George Lycourgos, said at the inauguration of the gallery, “Nicos Psatharis serves the continuation of tradition at his village.”

According to painter Costas Economou, who was once an Inspector of Art, “Psatharis’ abilities and skills in wood carving gave him the ability to create perfect replicas of the old artefacts he was studying. When Mr Psatharis felt that the objective of his research had been realised, he proceeded to carve his

Artists taking part in the group exhibition

Athena Antoniadis - Alexis Hadjikostas - Anastasia Lampaski Onisiforou - Andreas Kalogirou - Andreas Paraskevas - Androulla Ktoris - Anna Kingdom - Andri Iona - Andri Christofides - Andros Efstathiou - Androulla Antoniadis - Antonis Tziarrides - Aristotelis Demetriou - Arsenty Lysenkov - Achilleas Christou - Vaso Thoupou - John Pelican - George Achilleos - George Ktoris - Dimitris Menikou - Doros Erakleous - Irene-Maria Christou - Elena Tsigaridou - Helen Hadjiannou - Efthymios Simeou - Evros Evrivades - Eve Achniotou - Thekla Papadopoulou - Theodosis Theodosiou - Irma Voulgaris - Ioanna Kythreotou - Ioannis Mias - Iosif Hadjikyriacos - Katerina Foukara - Katie Sabry - Kelly Norman - Chris Kyriacou - Kristina Sretkova - Kyriakos Thoukis - Kyriakos Achilleos - Kyriakos Papassavas - Costas Ioakim - Costas Economou - Lazaris Argyros - Leonidas Papassavas - Liana Spanou Zanti - Lilly Christou - Maya Hadjigeorgiou - Mary Lynne Stadler - Maria Georgiou - Maria Kyriacou - Maria Tourou - Maria Hadjigeorgiou - Maria Hadjidimitriou - Mariam Foukara - Marlen Karletidou - Mikis Nicodemou - Michael Elia - Michael Mozoras - Myro Psara - Nicholas Voulgarelis - Nikolas Sideris - Nikoletta Papamichael - Pambos Mihlis - Panagiotis Vitti - Paschalis Anastasi - Petros Papassavas - Rebecca Georgiou - Raymond Wilson - Rinos Stefani - Santiago Fuentes Bo - Susan Kerr - Susan Stefani - Spyros Agathou - Stanley Paraskos - Stas Paraskos - John Warren - Fotos Demetriou - Christina Christofi - Christos Foukaras



Painting by Ioanna Kythreotou



own personal creations sourcing inspiration from his natural and social environment. These works, skilfully done, are genuine and sincere expressions of his own world. He achieved a high standard in his work through perseverance and hard work.”

A result of deep love for art

By Dr Tonia Loizou, Art Critic

The owner of the gallery, Nikos Psatharis, who studies popular art and is an artist himself, organised his “space”, which was originally on K. Kalogera Street, in order to exhibit his traditional pieces of art and to give the public an opportunity to get acquainted with time-honoured artistic methods.

He later decided to give opportunity to other artists to exhibit their work and so he transformed an old traditional house into a gallery to serve this exact purpose. This new space was on 45 Stadiou Street, near the old G.S.Z stadium. Very close is the ancient church of St. Lazarus and in the neighbourhood there are many mansions that stand as reminders of the old beauty of Lamaca. This stone house, lovingly cared for by him, preserves the traditional arches, the high roof and the big windows, all intact. The place



Painting by Elena Tsigaridou

is discreetly decorated with the artist’s creations that add to the house’s traditional attraction. Since the opening of the gallery in January 1993, under the name Kypriaki Gonia, it has hosted many remarkable artists.

What is the role of the gallery? It is the link between the creator and the public and gives the chance to the people of Cyprus to get acquainted with the artists and brings a cultural breeze to the town. The gallery’s custom of extending respect and responsibility to the artists, while veering away from any kind of commercialisation, helps accomplish its goal.

1st Cyprus International Performance Art Festival

The 1st Cyprus International Performance Art Festival (CIPAF) took place at the Kasteliotissa Medieval Hall in the old city of Nicosia, at the Visual Artists Association's space (Fytorio) and at the Cultural Center of the European University Cyprus in Nicosia on 7, 8 and 9 June 2013. CIPAF is the first and only festival in Cyprus that is created for and dedicated exclusively to performance art.

This initiative brings together, supports and promotes the work of internationally renowned artists and young emerging artists from around the world, for whom performance art is the primary medium of their artistic creation.

The festival delivered a rigorous schedule, which included live performances, art installations, screenings, artists' talks and presentations. In addition, intensive Performance Art study programmes and workshops were held from 29 May until 13 June 2013.

The Cyprus International Performance Art Festival (CIPAF) is a thematic festival, which focused this year on the theme of *metamorphosis*. This topic explored the process of transformation in relation to the practice of art and life itself, and the live presentation as a transformative experience for both the artist and the viewer.

Curator: Christina Georgiou

The artists

Alastair MacLennan (Ireland/Scotland)

<http://www.vads.ac.uk/collections/macLennan/>

Born in Blair Atholl, Scotland, in 1943, Alastair MacLennan lives and works in Greenisland, Northern Ireland. In 1997, Alastair MacLennan represented Ireland at the Venice Biennale, with inter-media work commemorating the names of all those who died as a result of the political troubles in Northern Ireland from 1969 to (that) date.



Martine Viale, 'Intra Muros', FADO Performance Art Center, Toronto, Canada, 2012 (Photo by Henry Cha)



BBB Johannes Deimling (Photo by Danilo Barsch)

During the 1970s and 1980s he held some long, non-stop durational performances in Britain, America and Canada, of up to 144 hours. The subject matter dealt with political, social and cultural malfunction.

Since 1975, he has been based in Belfast, Northern Ireland, and was a founding member of Belfast's Art and Research Exchange (1978). He has also taught at the University of Ulster, Belfast, where for eleven years he ran the Master of Arts (MA) Fine Art programme. Currently, he travels regularly to Eastern and Western Europe, Asia and Canada presenting Actuations (performance/installations). Since 1989, he has been a member of the internationally regarded performance art entity *Black Market International*, which performs globally. He is an Emeritus Professor of Fine Art of the University of Ulster, Belfast, Northern Ireland, an Honorary Fellow of Dartington College of Arts and an Honorary Associate of the National Review of Live Art, Glasgow, Scotland.

At the Cyprus International Performance Art Festival, Alastair MacLennan presented a live perfor-

mance entitled *LIES ISLE*. His collaborative film *Alchemist* was also presented during the screening programme of the festival and finally he gave a talk about his work.

Andreas Pashias (Greece/Cyprus)

www.andreaspashias.com

Andreas Pashias was born in Nicosia, Cyprus, in 1987. He lives and works in Athens, Greece.

As a visual artist and a performance artist, Andreas Pashias orchestrates live performances presented directly to an audience, or video performances set up for digital viewing. His practice aims at the performative interrogation of physical action by using the artist's own body as the basic material for creation.

Through the on-going investigation of a body's social and individual identity, recent work has focused on food as a symbol of heritage and a reflection of fragmented notions of nationhood. The body attempts to present the shape of its (subject) matter transformed by consumption, on a literal and metaphorical level, through the offering of

food and itself to an audience.

Pashias graduated from Goldsmiths University (BA Fine Art & History of Art, 2010) and Central Saint Martin's College of Art & Design (MA Performance Design & Practice, 2011) in London, whilst his work has been included in group exhibitions and international festivals in the United Kingdom, France, Spain, Italy, Germany, Russia, Norway, Finland, Bulgaria and Turkey. He has already presented two solo exhibitions in Cyprus (*Neokapilos*, ARTos Foundation, 2009) and Greece (*Somadi*, Vryssaki, 2011). At the Cyprus International Performance Art Festival, Andreas Pashias presented the live performance *Pour homme*.

BBB Johannes Deimling (Norway/Germany)

<http://www.bbbjohannesdeimling.de/>

Born in Andernach, Germany, in 1969, BBB Johannes Deimling lives and works in Fredrikstad (Norway).

Even though BBB Johannes Deimling is active

The first and only festival in Cyprus that is created for and dedicated exclusively to performance art

in the performance art scene, he would never describe himself as a 'performance artist' but more as a visual artist who uses performance to articulate his ideas, research and points of view in art and society. The action is one thing, but in

Deimling's work the action is often enriched with aspects of poetry, sculpture, installation, space, theatre, dance, painting, drawing, video, sound, and also with his interests in sociology, anthropology, science and politics. He finds his ideas and inspirations in the banality of his environment and contrasts this research with his own biography. The artist transforms topics such as patience, will, war, religion and transportation into physical images.

Over the years, Deimling has developed an alphabet of actions. He literally can write his performances with his alphabet, which is often used like a painter uses his palette to mix colours. He generates images of our society, which show the contradictory nature of it, as well as a whole range of sentimental, stupid and bad, but also affectionate, creative and cooperative aspects.



Christina Georgiou (Photo by Madaline Androne)



Eru and Seven of Eglise (Photo by Monika Sobczak)

For the past fifteen years, Deimling has devoted a lot of his time to teaching and lecturing on Performance Art. He is the director, founder and professor of the independent educational project PAS - Performance Art Studies - and an Associate Professor for Performance Art at the Norwegian Theatre Academy (NTA) within the Østfold University College, Fredrikstad, Norway.

At the Cyprus International Performance Art Festival, BBB Johannes Deimling presented the 8th version of his performance series entitled *Around the world*. A selection of videos from his 'Greatest Hits' DVD compilation were shown during the screening programme of the festival and finally he gave a talk about the innovative performance art programme 'PAS - Performance Art Studies - Follow the Bird', which he also held in Nicosia, Cyprus, with participants from different countries.

Christina Georgiou (Cyprus)

www.christinageorgiou.com

Christina Georgiou lives and works in Nicosia, Cyprus, where she was born in 1980.

Christina Georgiou's performances explore interactivity while building a physical dialogue with the viewer. She amalgamates aesthetic, conceptual and empirical layers during a live situation in order to communicate a multi-layered language of visual and psychophysical co-existence. While focusing on the characteristics of a given reality, her work aims to create fields for collective and personal transformation, transmitted within a revealed atmosphere.

She has presented her work at international biennials, festivals, galleries and museums including the 4th International Biennial of Performance DEFORMES at MAC Museum of Contemporary Art in Valdivia, Chile in 2012, the 4th International Biennial of Performance Art HORASperdidas in Monterrey, Mexico in 2012, the 3rd Thessaloniki Biennial of Contemporary Art in 2011, the Athens Photo Festival at Technopolis, Athens in 2011, the 6th Tina B. Prague Contemporary Art Festival in 2011, the 17th Performance Studies International - Camillo 2.0, in Utrecht, The Netherlands in 2011, the 2nd International Moscow Biennial for Young Art in 2010 at the Moscow Museum of Contempo-

rary Art, the Centre of Contemporary Art Diatopos in 2012, Leo Galleries in Monza, Italy in 2012 and Michael Cacoyannis Foundation in Athens, Greece in 2013, among others.

At the Cyprus International Performance Art Festival, Christina Georgiou presented a live performance entitled *Eternal Return #5*, which is part of the performance series *Eternal Return*.

Dagmar I. Glausnitzer-Smith (Germany)

<http://www.dagmarglausnitzer.de/>

Dagmar I. Glausnitzer-Smith lives and works in Braunschweig, Germany, where she was born in 1957.

Dagmar I. Glausnitzer-Smith graduated from the Royal College of Art in London in 2000 and from Goldsmiths' College in 1994. After the completion of a two-year Picker Fellowship at Kingston University London in 2003, she returned to Germany organising international T.a.T. (action in art in action), Performance Art Workshops (www.kunstwirkstoff.de), city site-specific 12-hour Performance Art Workshops called *Werktag* during study trips abroad and developing the international exhibition as an event: *transistation* (www.transistation.com)



Alastair MacLennan and Manuel Vason, Collaboration 5, Belfast, 2006



'Parasponde (2)', part of the event 'Athens Fringe Festival 2012' (Photo by Spyros Abbanavos)

sitstation.de). Dagmar I. Glausnitzer-Smith is an external examiner and visiting lecturer in Helsinki, Copenhagen and Halle.

The artist's view point: Thinking through the means of a two-dimensional image, a drawing prolongs the process of transformation and the development of making an object. It is the idea of placement and presentation of object and body, which requires the recognition of a specific context. It is auto-fictional in process and immediate in pure action.

At the Cyprus International Performance Art Festival, Dagmar I. Glausnitzer-Smith presented a live performance entitled *cupboarding/auf-schränken*, another live performance entitled *paper talk, paper walk II*, and a performance for the camera, entitled *ausblueten* at the screening programme of the festival.

Eru and Seven of Eglise (Germany)

<http://www.eru7eglise.kunstwerkstoff.de/>

Eru (Alexander Rues) and Seven of Eglise (Dagmar I. Glausnitzer-Smith) live and work in Beierstedt and Braunschweig, Germany. They started working

together in Berlin in 2005, after Dagmar I. Glausnitzer-Smith returned to Germany after twelve years of studying and working in London. Their first collaborative work as artists in the Live Performance Art context took place during the third *transitstation* event in Edinburgh in 2006. As the founders of *kunstwerkstoff* in Jerxheim Bahnhof, Germany, they have facilitated numerous art events, performance art workshops and live performances during exhibitions and open days. *Kunstwerkstoff* represents a tool for the elementary work and production of performance art and live art activities such as the *transitstation* event exhibition, which started in 2003 and now travels with over 50 international artists through the cities of Europe. Since 2011, Seven of Eglise and Eru's collaborative Performance Art development and research has concentrated on exhibitions, festivals and city events like MPA-Berlin 2012 and 2013. The presentation of their work is always live and invites for a different image-sound perception. Eru's sound experimentations using the ebow, electric guitar and several electronic devices are based on the cosmic and molecular tones of astronomical octaves, which he researched in combination with



SUKA OFF (Photo by Paolo Tozzi)



VestAndPage (Photo by HeiJi Park)

other musicians such as Klangwirkstoff B.E.L. and Morphon.

The created images of the two artists during live performances reach towards the frontiers of familiar faculties and provoke different questions constituted in the area of hearing and seeing. At the Cyprus International Performance Art Festival, Seven of Eglise and Eru presented a live performance and sound piece with the title *paper talk, paper walk II*.

Francesco Kiàis (Greece/Italy)

Francesco Kiàis was born in Venice where he studied at the Accademia di Belle Arti. He has lived and produced as an artist in Venice, Berlin and Athens, where he now lives and works. The work of Kiàis consists of performances, videos and installations. At the Cyprus International Performance Art Festival, Francesco Kiàis presented a live performance entitled *IN BETWEEN*, the video performances *One for Babel* and *[NOLI] ME TANGERE - [DO NOT] CLING TO ME - [MH] MOY AIITTOY* during the screening sessions. He also gave a talk/presentation entitled: *Body and citizenship*.

Martine Viale (Canada)

<http://martineviale.wordpress.com>

Born in Canada in 1968, Martine Viale lives and works in Montreal.

Her work deals with cycles of time and metamorphosis. Challenging the body's endurance through duration, she is interested in suggesting multiple stages of working rather than a completed product. Active in performance, action art and photography, her work focuses on process-action and the corporeality of space and time that allow for simultaneous multidimensional developments producing installations grounded in performance. She has presented her work in numerous performance art festivals, galleries and in situ context in Canada as well as in Brazil, Chicago, New York, Boston, The Philippines, France, Belgium, Serbia, Scotland, Spain and Denmark. At the Cyprus International Performance Art Festival, Martine Viale presented the live durational performance *Intra Muros III*, part of the performance series *Intra Muros*, and a short documentation of the previous durational performance *Intra Muros II* at the screening programme of the festival.

SUKA OFF (Poland)

www.sukaoff.com

SUKA OFF is a Poland-based artist collective existing since 1995, living and working in Katowice. The members of SUKA OFF are Piotr Węgrzynski (founder, visual artist and performer) and Sylwia Lajbig (classical philologist, performer). They create work across visual theatre, performance art, club action, installation, photography, video art and

music visuals. SUKA OFF's work has been presented in theatres, art galleries, clubs and festivals in most European countries, as well as in Canada, Argentina, Brazil, Chile and Japan.

The recurring themes of SUKA OFF art are:

- the human carnality in all its biological and physiological aspects
- the attempt to redefine the gender by blurring the individual attributes/sexual codes culturally arrogated to the male and female
- the mechanisms of human nature and instincts
- the search of alternative and radical forms of communication based on the connection between the living human body and electronic devices
- the post-industrial aesthetics, the "clash" between human body and the substance of steel/aluminium/concrete/silicone/latex etc.

At the Cyprus International Performance Art Festival, SUKA OFF presented the live performance RED DRAGON and the video performance BLACK DRAGON.

VestAndPage (Italy/Germany)

www.vest-and-page.de

German artist Verena Stenke and Venetian artist, writer and curator Andrea Pagnes have been working together since 2006 as VestAndPage, in performance art, filmmaking, visual art, writing and as independent curators. Their works, recordings and live performances have been shown across Europe, Asia and America. Their art originates from a here-and-now interpretation of the fragility of the individual and its surroundings, researching private, social and environmental spheres through precariousness, transformation, liminality, loss of control and authenticity. The socially or environmentally orientated live performances are primarily site-responsive and process-led, conceived psycho-geographically for architectures or in response to natural surroundings and historical sites.

They have been active as independent curators and organisers, such as of the live art exhibition project *Venice International Performance Art Week*

The festival delivered a rigorous schedule, which included live performances, art installations, screenings, artists' talks and presentations

(www.veniceperformanceart.org) and the on-going global art initiative *FRAGILE global performance chain journey* (www.fragile-global-performance.net). Between 2010 and 2012, VestAndPage produced the experimental art film trilogy *Sinofin The Movie* in Antarctica, India, Kashmir, Patagonia and Tierra del Fuego, combining the ephemeral art form of performance with filmmaking. VestAndPage collaborate with international theatre companies, humanitarian and social organisations in production and education.

At the Cyprus International Performance Art Festival, VestAndPage presented a new live performance entitled *THOU, TWIN OF SLUMBER: Cocoon*, which was realised in three parts during the festival and is the second part of a new performance cycle. Also, the 1st and 3rd episodes from the *Sinofin* film trilogy: *Performances at the End of the World* and *Performances at the Core of the Looking-Glass* were shown during the screening sessions of the festival. Finally, VestAndPage held a Practical Workshop on the Praxis of Performance art, *FRAGILE LIMITS*.

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About CIPAF

The Cyprus International Performance Art Festival (CIPAF) aims to introduce the compound nature of *performance art* to the local community and enhance Cyprus' art scene, whilst encouraging relationships with local, national and international networks.

The festival's activities are addressed to both artists and the general public. The festival creates a common ground for artists, curators, critics, cultural producers, art students and the audience, as an occasion for exchange, encounter and collaboration.

The Cyprus International Performance Art Festival (CIPAF) is a not-for-profit initiative realised through the immense effort to establish an innovative yearly event. The first festival was made real upon the continuous effort of its team, the support of the participating artists and the generosity of its collaborating partners, supporters and sponsors.

Young Artists Platform

The first step with the Cyprus Symphony Orchestra and Young Cypriot Artists

With the aim of offering the new generation of Cypriot musicians a platform to showcase their talent, the Cyprus Symphony Orchestra launched a new annual collaboration, after auditions, with promising young soloists. The experience of the Orchestra's musicians, in combination with the enthusiasm and youthful spirit of the young soloists, promises an exceptional outcome.

This year's Young Artists Platform concert series took place at the end of the season, at the Rialto Theatre in Limassol on 27 June and at the Pallas Theatre, Paphos Gate in Nicosia, on 28 June 2013.

The Cyprus Symphony Orchestra Foundation hopes that these concerts will mark the beginning of a great career for the participating young musicians.

The programme, under the music direction of Alkis Baltas, included famous works performed by the young artists. These included Antonio Vivaldi's *Concerto for piccolo in C major* (soloist Diomedes Demetriades); Johann Sebastian Bach's *Concerto for violin and oboe in C minor* (soloists Andreas Zinonos - violin and Krinio Troullou - oboe); *Concerto for marimba and strings* by Emmanuel Séjourné (Natasa Hadjiandreou - percussion); *Romanza for cello and orchestra in F major* by Richard Strauss (soloist Irimi Dimitriadou) and Francis Poulenc's *Concerto for two pianos and orchestra in D minor* (soloists Anna Pavlou and Lambis Pavlou).

The artists

Diomedes Demetriades (piccolo) was born in Nicosia in 1987. At the age of eight he started his first flute lessons in the class of Svetlana Ristić. He enrolled at the Guildhall School of Music and Drama, London, as a part-time student in the class of Sarah Newbold, studied at the Royal Academy of Music with Kate Hill and Michael Cox (BMus Honours) and at the Hochschule für Musik und Tanz Köln with Robert Winn (Master of Music in Solo Performance). He has been a member of



The poster features the Cyprus Symphony Orchestra logo at the top left. The title 'YOUNG ARTISTS PLATFORM' is prominently displayed in green, with the subtitle 'The first step' below it. A list of composers includes A. Vivaldi, J. S. Bach, E. Séjourné, R. Strauss, and F. Poulenc. The conductor is Alkis Baltas. Soloists listed are Diomedes Demetriades (piccolo), Andreas Zinonos (violin), Krinio Troullou (oboe), Natasa Hadjiandreou (percussion), Irimi Dimitriadou (cello), and Anna Pavlou, Lambis Pavlou (piano). The poster also includes several small photographs of the young artists performing. At the bottom, it specifies the concert dates: June 2013, Thursdays 27 and 28, at the Rialto Theatre in Limassol and Pallas Theatre in Paphos Gate, Nicosia. Ticket information and contact details are provided at the very bottom.

Works by A. Vivaldi, J. S. Bach, E. Séjourné, R. Strauss and F. Poulenc

Conductor: **Alkis Baltas**

Soloists:

- Diomedes Demetriades** (piccolo)
- Andreas Zinonos** (violin)
- Krinio Troullou** (oboe)
- Natasa Hadjiandreou** (percussion)
- Irimi Dimitriadou** (cello)
- Anna Pavlou, Lambis Pavlou** (piano)

June 2013
Concerts at 20:30
Thursday 27, Rialto Theatre, Limassol
Friday 28, Pallas Theatre, Paphos Gate, Nicosia

€12 and €7 (18-24 years old and pensioners). Free entrance for children and students under 18 years old.
Tickets available at the Theatre's box office (Tel. 7777745, 22 450381)
Information: 22 463144, www.cyso.org.cy

many orchestras such as the Cyprus Youth Symphony Orchestra, New Music Ensemble, Orion Symphony Orchestra, Orpheus Sinfonia Orchestra, Concert and Symphony Orchestras of the Royal Academy of Music and the Orchestra Academy at the Esterházy Palace (Austria 2011). He has participated in flute courses such as the International Flute Summer School (UK 2009), the Rencontres Musicales Internationales en Wallonie (Belgium 2008) and Just Flutes in Woldingham (UK 2003, 2004). He has collaborated with conductors such as Sir Colin Davis, Vasily Petrenko, Yan-Pascal Tortelier, Roberto Minczuk, Thierry Fischer, Tadaaki Otaka, Susanna Maikki and Johannes Wildner amongst others. He has also participated in master classes with many musicians including William Bennett, Lisa Beznosiuk, Gareth Davies, Paul Edmund-Davies, Lorna McGhee and Marc Grauwels. Since 2012, Diomedes collaborates with the Cyprus Symphony Orchestra as an extra player.



Andreas Zinonos



Anna and Lambis Pavlou

Andreas Zinonos (violin) has been a member of the Cyprus Youth Symphony Orchestra since 2013. For the period 2012-2013, he was selected to be the leader of the orchestra. In summer 2011, he obtained the Diploma in Violin of the ABRSM (Grade 8) with distinction. He has attended violin lessons and master classes with Matheos Kariolou within the framework of the Strings Workshop. He has also attended master classes with distinguished musicians such as Lana Trotosvek, Wolfgang Schroeder and the members of the Apple Hill String Quartet, New York. Andreas has already performed in several theatres and events such as the Festival of Classical Music Veregaria in April 2009, the Casteliotissa Hall in Nicosia, the Royal Conservatory of Music in Brussels, and the Church of Cyprus, among others.

Krinio Troullou (oboe) was born in 1995 into a family of musicians. She started piano lessons



Krinio Troullou

with her mother at the age of five. At the age of eleven she began oboe lessons in the class of Laura Rodgers-Griffiths and completed the 8th grade in a performance of the ABRSM, with distinction. At the age of twelve, she passed the 8th grade of the ABRSM Theory of Music, under the guidance of her father. She made her debut as a soloist in February 2013 with the Cyprus Youth Symphony Orchestra, under the baton of Ayis Ioannides, within the opening ceremony of the International Fair of Cyprus. Since 2007, she has been a member of the Cyprus Youth Symphony Orchestra and during the past two years, the principal oboist of the orchestra. She has participated in the International Summer Academy as well as the Spring Academy of the Cyprus Symphony Orchestra (2007-2011). Also, she participated as a principal oboist with the Cyprus Youth Symphony Orchestra in Stuttgart, in the summer of 2011.



Diomedes Demetriades

Natasa Hadjiandreu (percussion) was born in Cyprus and began playing percussion at the age of eleven. As a member of the Cyprus Youth Symphony Orchestra, she was awarded a scholarship to study with Nikolas Papageorgiou, principal timpanist of the Cyprus Symphony Orchestra. She holds a BA as well as an MA in Music (Timpani and Percussion Performance) from the Royal Northern College of Music, where she graduated with Honours. Her teachers include Simone Rebello, Ian Wright, Dave Hassell, Paul Patrick and Liz Givliver. She has also participated in master classes with Evelyn Glennie, Nebosja Zivkovic, Eric Sammut and Pedro Carneiro among others. During her studies, Natasa was awarded the Wray and Gilbert Webster Prizes and she had the privilege to perform in some of England's most renowned concert venues such as the Royal Festival Hall in London and the Bridgewater Hall in Manchester. Her collaborations have taken her to several countries such as Greece, Italy, Turkey, Poland and Cyprus, and she performs regularly with the Cyprus



Irini Dimitriadou

Symphony Orchestra as an extra musician. She is currently studying with Edoardo Giachino at the Accademia Nazionale di Santa Cecilia in Italy.

Irini Dimitriadou (cello) has been a member of the European Union Youth Orchestra, the Gustav Mahler Academy, the Zermatt Festival Academy, the Orchestral Academy at the Esterházy Palace, the Orchestra of the St. Margarethen Opernfestspiele as well as the Britten-Pears Orchestra among others. She has also been a member of the Ossiach Orchestral Academy since 2011 and in May 2013, she collaborated with the Orchestra del Teatro Regio di Parma. In April 2013, Irini performed at the annual "Zyprischer Frühling" concert series in Munich, organised by the Culture Attaché in Germany, aiming to promote Cypriot artists and culture. Her studies have been funded by the Nicolas Economou and the A.G. Leventis Foundations. She is currently enrolled at the Hochschule für Musik und Tanz in Cologne as

well as the Orchesterzentrum NRW, studying with Claus Kanngiesser. Since January 2013, Irini has been playing with the Aachen Symphony Orchestra as a student. She plays on a Paulus cello, made in Markneukirchen in 1891, kindly loaned to her by Dr Peter Hauber's private collection.

Anna Pavlou (piano) was born in Nicosia in 1994. She comes from a family of musicians and at the age of four she started piano lessons at the Hellenic College of Music in the class of Maria Pastelli. Since 2004, she continued her lessons with Pitsa Spiridaki. She has given recitals and participated in many concerts in Cyprus as well as abroad. She has attended master classes given by distinguished pianists and pedagogues such as Ruth Hart, Martinos Tirimos, Murry McLachlan, Macella Crudelli and Andreas Frolich. She has been appraised for the talent, delicacy and sensitivity which characterise her performances. In 2003, she was awarded the 3rd prize at the 8th International Piano Competition *Evangelia Tziari* in category A. In 2004, she was awarded 1st prize at the Panhellenic/Pan-cyprian Piano Competition *Filona* in category A. In 2006, at the same competition in Athens, she was awarded the 3rd prize in category B. In 2008, she received 3rd prize at the 13th International Piano Competition *Evangelia Tziari* in category B. During the same year, she took 2nd prize in Italy, at the 11th International Piano Competition *Pietro Argento* in category B. At the same contest she won along with her brother, the 2nd prize in the category of chamber music for their piano performance for four hands.



Natasa Hadjiandreou

She has obtained a Diploma in Piano Performance (Dip ABRSM) from the Royal School of Music and the Piano Diploma from the Hellenic College of Music, with distinction. Since the age of nine, she has attended flute lessons in the class of Virginia Bove and in 2010 she passed the 8th grade in Performance of the ABRSM. Today she continues her studies in the Music Academy ARTE as she prepares for an audition at the Mozarteum University of Salzburg in Austria.

Lambis Pavlou (piano) was born in Nicosia in 1996. He was born into a family of musicians and at the age of four he started piano lessons at the Hellenic College of Music in the class of Anna Forari. Since 2005, he continued his piano lessons with Pitsa Spiridaki. He has participated in many master classes given by distinguished pianists and pedagogues such as Ruth Hart, Martinos Tirimos, Murray McLachlan, Joseph Banowetz and Andreas Frolich. He has been appraised for his talent, technique and brilliance of sound as well as his maturity. In 2004, he won 1st prize at the 9th International Piano Competition *Evangelia Tziari* in category A. In 2006, he took 2nd prize at the Panhellenic/Pan-cyprian Piano Competition *Filona* in category A. In 2006, he won 1st prize at the Pan-cyprian Steinway Piano Competition and represented Cyprus at the 12th International Piano Competition *Pietro Argento*, in category B. At the same competition he received, along with his sister, the 2nd prize in the category of chamber music, performing works for four hands. In 2009, he was awarded 2nd prize at the 14th International Piano Competition *Evangelia Tziari* in category B and at the same time he won a scholarship for the summer seminars at the Chetham's School of Music in Manchester. In 2010, he won the Pan-cyprian Competition for Young Musicians, organised by the Cyprus Broadcasting Corporation and represented Cyprus at the European Competition for Young Musicians in Vienna, which is organised by the EBU every two years. In 2012, he was a finalist at the 8th Pan-cyprian Competition for Young Musicians.

For more information on Young Artists Platform, please visit www.cyso.org.cy.

Nicosia Unites Puzzle

Primary schoolchildren join forces to create the world's biggest puzzle made of children's paintings

The Municipality of Nicosia celebrated this year's International Children's Day with an event that gathered some 800 children to piece together the biggest puzzle made of child paintings in the world, entitled *Nicosia unites*. The theme of the puzzle was Europe and Cyprus' cultural heritage through the eyes of the children. It is hoped the puzzle, which was laid out on the capital's busy Makarios III Avenue on 1 June 2013, will enter the Guinness Book of World Records.

The puzzle pieces were made from artwork by Nicosia Municipality's primary schoolchildren, from schools including the Agios Dometios, Lefkara and Acropolis primary schools, and the American Academy. In total, 23 schools helped create a 165-square-metre puzzle, comprising 810 painted pieces, with themes including mythology, tradition and cultural heritage. Each school was given its own piece of puzzle and, guided by the teachers, children painted pictures relating to five themes:

- Historical eras of Cyprus: Ancient, Romaic, Byzantine (including figurines, statues, castles and

temples)

- Motifs of our cultural heritage (pottery, needle-point and traditional clothes, among others)

- Coexisting with other cultures and Cyprus' relations with Europe

- Mythology, religion, customs and traditions, fetes, dances and traditional costumes

- Cyprus' fauna and flora.

With their involvement in this creative project, children found a way to channel their rich inner world through the colours and their imagination, but also become more sensitised towards their cultural heritage, as well as the need to project Nicosia and their homeland.

The project was a joint effort by the Municipality of Nicosia, the Ministry of Education and Culture, the European Commission Representation in Cyprus and the Nicosia School Board. It is part of a programme run by the Municipality of Nicosia to help give primary schoolchildren a voice and a say in what goes on in their town, as well as get their viewpoint on the European Union.





A world that is not grey but filled with bright colours

By Yiannis Economides, Chairman of the Nicosia School Board

The great and renowned painter Picasso once voiced a wide verity about his work: “It took me 80 years to paint like a child”; a truly impressive confession by a great man, which is confirmed by all of us on a daily basis when we observe our children’s efforts, especially primary schoolchildren; spontaneous, honest creations, with the clarity of

their soul and sight illustrating the world around them; a world that is not grey, like we created it, but filled with bright colours, clear skies, blue seas and faces that enjoy life and our God’s creations.

They dress nature with pure colours, embrace the flowing water, the birds singing their hymns, the insects pollinating the durability of Mother Nature; and all this with a feeling of responsibility, joy and expectation that our world is beautiful, if we feel beautiful from within.

The presence of our child-artists today is the big-



gest lesson to us, so we can finally understand that Art promotes Culture; that our small country can give a polyvalent and versatile dimension to the Europe of today.

Our country may be small in size, but it has a historical and traditional durability, the beginning of which is lost in the centuries and the routes of which spread far beyond the borders of our country.

So I welcome this special event, the theme of which is a Europe of versatility and culture through the eyes of the children, and I congratulate the organisers, but mostly I congratulate the children, who worked hard to complete something that is one of a kind.

But the important thing is not whether the work will be added to the Guinness Book of World Records, it is the fact that we are given a chance to see a different world through the eyes of the children; a world of hope and prosperity, far from wars, divided peoples, bigotry and coercions; a world filled with ideals and values; a world

“We are given a chance to see a different world through the eyes of the children; a world of hope and prosperity, far from wars, divided peoples, bigotry and coercions”

where spirit prevails over material and the soul enjoys the virtues of beauty.

Quote from the speech of the Mayor of Nicosia, Constantinos Yiorkadjis

I always believed that our youth is a force that should never be underestimated; a voice that must be heard.

It is up to us as adults to reinforce education and thus cultivation in every possible way. We must invest in our children’s education and upbringing, and lead them down roads that will open their horizons, because our country, and especially today, is in need of creative people and good citizens.

The puzzle our children created consists of many parts, but they are one image. Thus our children are all individual people, unique but components of a larger set; separate personalities but at the same time active citizens of the society of tomorrow. It is our responsibility to teach them that cooperation does not just reap results, it multiplies them.



The Mayor of Nicosia, Constantinos Yiorkadjis, addresses the young artists

17th International Festival of Ancient Greek Drama

July 2013

For the 17th consecutive year, a theatrical July in Cyprus has brightened the summer nights of theatre lovers from around the world, giving them the chance to enjoy several presentations of ancient Greek drama at the Pafos Ancient Odeon, the Curium Ancient Theatre in Limassol and the Makarios III Amphitheatre in Nicosia, during this month-long, world-class international theatre festival.

The performances, chosen for the originality of their approach, preserved the uniqueness of ancient Greek drama while also bearing the distinctive cultural traits of the country from which they came, offering the public multicultural entertainment of high aesthetic standards.

The International Festival of Ancient Greek Drama is co-organised by the Cyprus Centre of the In-

ternational Theatre Institute, the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus, and the Cyprus Tourism Organisation. This year's event was an achievement almost against all odds, the proceedings beginning right in the middle of the economic crisis with its success in quality, and in the quantity of spectators enjoying the shows, offering bright hope for the future. Through its international repute, the Festival strengthens the position of Cyprus on the world cultural map and contributes constructively to intercultural dialogue, one of the aims of which is the protection of cultural identity and the promotion of respect for diversity.

All foreign language performances were subtitled in English and Greek. All Greek performances had English subtitles.





Samia

Antigone

The Palestinian National Theatre opened the Festival, presenting *Antigone* by Sophocles in Arabic, directed by Adel Hakim with actors from the Palestinian National Theatre and music by the Trio Joubran. During the show, the voice of the late Palestinian poet Mahmoud Darwish was heard, a voice which has been associated with, for the last years of his life, the music of Trio Joubran. The performance won the Critics Award for Best Foreign Production in France and won the hearts of the audience in Cyprus offering a performance to be remembered.

Why a Palestinian Antigone? Because the piece speaks of the relationship and bond between human beings and the land; of the love that each individual has for his native land. Because Antigone is made for love, not for hate. And because,



Helen

The performances preserved the uniqueness of ancient Greek drama while also bearing the distinctive cultural traits of the country from which they came

as director Adel Hakim explains, “*What makes Antigone a Palestinian figure is the challenge she lays down to the authority of repression, linked to her decision to die in the name of her convictions. She is representative of the youth that you come across daily on the streets of Jerusalem, Nablus, Ramallah and so on...*”

Samia

The Cyprus Theatre Organisation presented a revival of Menander’s comedy *Samia*, directed by Evis Gavrielides, which was considered one of the ten best productions presented in the history of Epidaurus’ Festival. The original music was written by Michalis Christodoulides. The cast in order of appearance included Prokopis Agathokleous, Thea Christodoulidou, Alkinoos Ioannides, Niovi Charalambous, Stela Firogeni,

Costas Demetriou, Dimitris Antoniou, Anna Yiagiozi, Spyros Stavriniades, Stavros Louras. In his note, the director Evis Gavrielides wrote, “*Samia* is a stage production in which we all involved ourselves with great enthusiasm and zeal, aiming at an aesthetic result where grace reigns. It is a theatre work of tender nostalgia for a world that has vanished leaving behind only a magnificent aroma.” And indeed *Samia* fulfilled both the director’s and audience’s expectations.

Oedipus Rex

Teatro do Bolhão travelled from Portugal to present *Oedipus Rex* by Sophocles in Portuguese. The famous Japanese director Kuniaki Ida returned to Teatro do Bolhão to stage one of the founding texts of Western culture, considered the “perfect tragedy” by Aristotle. Continuing its nuclear project to disseminate the fundamental texts of Western dramaturgy, the company proposed this new staging of *Oedipus*, in the desire to look at the classic text, from its timeless reality, to the reality of our time. In a scenic space stripped and dominated by a huge metal structure, Kuniaki Ida sought to recover the primitive roots of Greek theatre. Three players – Antonio Capalo, João Paulo Costa and João Cardoso – multiplied in the leading roles, including women’s parts, by adding a coryphaeus,

Pedro Lamares, and the presence of a chorus of ten actors and actresses.

The Bacchae

The Baumstrasse Theatre Group from Greece participated in this theatre feast with *The Bacchae* by Euripides, directed by Martha Frintzila. The performance focused on the power of live music by Vassilis Mantzoukis and the influence it has on people, and it was presented as a healing music event by a theatre group of 30 actors, actresses and musicians on stage. Martha Frintzila directed but also sang in her beautiful voice *the man who chose to live alone, to stay remote, away from companionship, to stand still while people are dancing around, to scowl at feasts; the man who preferred to keep out of the party, to call his own people strangers, to live as a stranger amid friends and locked in the walls of egoism, to live blind, sinking in the certainty of intolerance; the man who is satiated with the forged conviction that he alone possess the only truth: That man who does not belong to the land of men.*

Medea

A breath-taking flamenco version of *Medea* by Euripides in Spanish came from Spain and the Induoteatro which staged the ancient Greek trag-



Medea



Oedipus

edy with live music and dancing. This powerful performance has won Award Duque de Lerma for The Best Theatrical Event, Special Award of The Audience, Award Duque de Lerma for The Best Theatrical Staging and Award Duque de Lerma for The Best Performance by an Actress in a Leading Role in a Play, which went to Pilar Jiménez. Jose Manuel Sánchez “Andreu” was in charge of the dramatised version and direction, and Francisco Vinuesa was the music director and composer. Euripides’ words were mixed with the styles of flamenco with music and rhythm and proved that indeed flamenco is always linked to the tragic element in its deepest sense.

The bUilt uP aRea, a new Cyprus theatre group, presented *Medea* by Euripides. “This group was not created, nor was it founded. This group was discovered, like Australia,” as the director of the festival’s participation, Panayiotis Larkou explains. An explosive performance, steeped in the power of the ancient logos and the passion of today’s artists. On stage, three actors, Vasiliki Kypreou, Petros Yiorkatzis and Stelios Iacovides confronted each other and there, accomplices in this, were the director Panayiotis Larkou as Jason as well as the musician and composer Dimitris

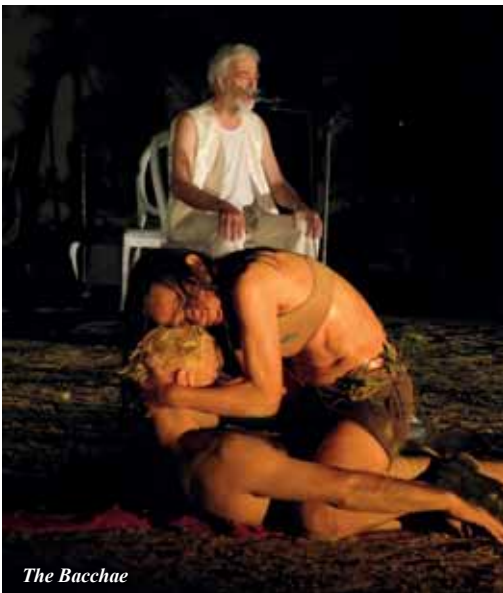
This year’s event was an achievement almost against all odds, the proceedings beginning right in the middle of the economic crisis

Spyrou. These five young and talented creators unfolded the myth of the foreigner, the woman who rebels against any kind of authority and stands against any logic.

Helen

The Cyprus theatre group Amphiktio closed the Festival with *Helen* by Euripides, directed by Nicos Charalambous, music by Loucas Erotokritou and interpreted by Kynthia Pavlidou, Charis Kkolos, Skevos Polykarpou, Vasiliki Dialyna, Natia Charalambous, Manos Galanis, Marios Kakoullis, Marios Stylianou, Makros-Julius Droushiotis and a chorus of women. A charming play, captivating and delightful in its exchanges between the characters, with a strong sense of atmosphere. As the director Nicos Charalambous concludes in his note, “I consider this play to be a postmodern one and I believe this is how ancient Greek literature should be regarded today, in the time of market globalisation but also as Kastoriades puts it, the rise of triviality.”

This year, the Festival inaugurated its new website: www.greekdramafest.com where all material concerning the performances can be found.



The Bacchae



Medea

8th Lemesos International Documentary Festival

The eighth edition of *Lemesos International Documentary Festival* returned to the big screen of Theatro Ena, in the heart of Limassol, from 1 until 8 August 2013. The Festival screened, for the first time in Cyprus, 27 of the most awarded and talked about documentaries of the year.

With a multidimensional programme of worldwide documentaries, distinguished guests, DJ sessions, workshops for professionals and parallel screenings at Sousami Bar, the Festival offered an oasis of cinematic excellence in the heart of the Cypriot summer, stimulated by refreshing mojitos and a fortified air conditioning system.

The Festival opened with brief welcoming speeches by the organisers, followed by a short presentation of the MINSTREL project by representatives of the Cyprus Music Information Centre. The overall objective of the project is the promotion of music diversity at a European level.

Following the opening film, *The Crash Reel* (the screening of which was a collaboration with the Cyprus Ski Federation), everyone was invited to the opening party, which took place in the outside area of Theatro Ena, featuring the music performance *The Grounded Beat*. The participating musicians were Charis Ioannou (saxophone), Antreas Panteli (keyboard), Gabriel Karapatakis (bass) and Stelios Xydias (percussions).

The festival was co-organised by Brave New Culture and the Cyprus Broadcasting Corporation (CyBC), and funded and supported by the Ministry of Education and Culture of the Republic of Cyprus and Media Desk Cyprus. CyBC was the official communication sponsor.

All the films were screened in their original dialogues with Greek and English subtitles.

The Crash Reel

By Lucy Walker (USA, 2013, 108')

The awarded documentary follows the rise and brutal fall of world-renowned snowboarder



Kevin Pearce. Battling with rival Shaun White as the Olympics approach, Pearce crashes and suffers a severe brain injury. His desire to return to snowboarding drives his recovery, but Kevin's family struggles with his selfish passion. Academy award-nominated director Lucy Walker's latest film sheds light on the alarming trend of athletes pushing the boundaries of their sports past the limit. How much risk is too much?

Awards:

1. Documentary Special Jury Award - Seattle International Film Festival, USA, 2013
2. Audience Award - South By Southwest Film Festival (SXSW), USA, 2013
3. Rogue Award - Ashland Independent Film Festival, USA, 2013
4. Documentary Audience Award - Dallas International Film Festival, USA, 2013
5. Hot Docs Netflix Audience Award Top 10 - Hot Docs Documentary Festival, Canada, 2013



The Documentaries

The Act of Killing (Director's Cut)

By Joshua Oppenheimer (Denmark, Norway, UK, 2012, 159')

Awards include:

1. Panorama Audience Award for Best Documentary - Berlinale, Germany, 2013
2. Danish Academy Award for Best Documentary (Robert Prize), 2013

The Gatekeepers

By Dror Moreh (Israel, Germany, Belgium, France, 2012, 97')

Awards include:

1. Academy Award Nomination for Best Documentary Feature - Oscars, USA, 2013
2. Cinema for Peace Award for Most Valuable Documentary of the Year - Cinema for Peace Awards, Germany, 2013
3. NBR Award - National Board of Review, USA, 2013

Blood Brother

By Steve Hoover (USA, 2013, 90')

Awards include:

1. Grand Jury Prize - Sundance Film Festival, USA, 2013
2. Audience Award - Sundance Film Festival, USA, 2013
3. Audience Award - Hot Docs Documentary Festival, Canada, 2013

The Machine Which Makes Everything Disappear

By Tinatin Gurchiani (Georgia, Germany, 2012, 97')

Awards include:

1. Directing Award in the World Cinema Documentary - Sundance Film Festival, USA, 2013
2. Best Georgian Film Award - Tbilisi International Film Festival, Georgia, 2012
3. Best Documentary Award - Sofia International Film Festival, Bulgaria, 2013

F*ck for Forest

By Michal Marczak (Poland, Germany, 2012, 83')

Award: Best Feature Documentary Award - Warsaw International Film Festival, Poland, 2012

Wrong Time Wrong Place

By John Appel (The Netherlands, 2012, 80')

Award: Special Moral Approach Award - Make-Dox Documentary Festival, Skopje, 2013

The Wagner Files

By Ralf Pleger (Germany, 2013, 52')

In the presence of Hannah Kappes, member of the creative team that produced the film.

Little Land

By Nikos Dayandas (Greece, 2013, 52')

Awards:

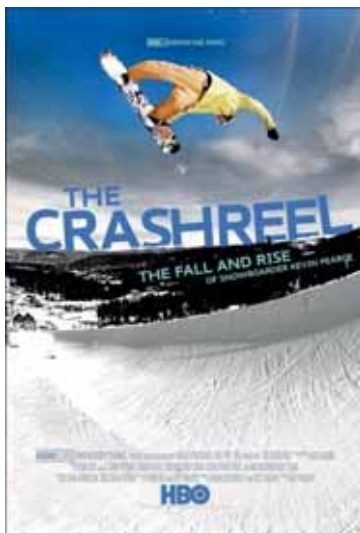
1. WWF Award - Thessaloniki Documentary Festival, Greece, 2013
2. ERT3 Broadcasting Award - Thessaloniki Documentary Festival, Greece, 2013

The House I Live In

By Eugene Jarecki (USA, 2012, 108')

Awards:

1. Grand Jury Prize, Best U.S Documentary - Sundance Film Festival, USA, 2012
2. React to Film Social Impact Award - Silverdocs Film Festival, USA, 2012



Katerina Gogou - Reinstating the Dark Side

By Antonis Boskoitis (Greece, 2012, 66')

In the presence of the director

Winter, Go Away!

By Sofia Rodkevich, Anton Seregin, Madina Mustafina, Elena Khoreva, Anna Moiseenko, Dmitry Kubasov, Askold Kurov, Nadezhda Leonteva, Alexey Zhirayakov, Denis Klebleev (Russia, 2012, 79')

Award: Best Directing Award - Ischia Film Festival, Italy, 2013

Black Out

By Eva Weber (UK, 2012, 47')

Awards:

1. Best Medium Length Documentary Award - Cinemambiente Film Festival, Italy, 2013
2. Jury Award for Best Documentary - Aljazeera Documentary Film Festival, Qatar, 2013
3. Best Short Documentary Award - Environmental Film Festival, France, 2012

A River Changes Course

By Kalyanee Mam (Cambodia, 2013, 83')

Awards:

1. Grand Jury Prize - Sundance Film Festival, USA, 2013
2. Human Rights Award - RiverRun International Film Festival, USA, 2013



Sofia's Last Ambulance

By Ilian Metev (Bulgaria, 2012, 76')

Awards include:

1. France 4 Visionary Award - Cannes Film Festival, France, 2012
2. Best Documentary Award - Bratislava International Film Festival, Slovakia, 2012
3. Best Eastern Documentary Award (Silver Eye Award) - Jihlava International Documentary Film Festival, Czech Republic, 2012

Camera / Woman

By Karima Zoubir (Morocco, 2012, 59')

Awards include:

1. Nominated for the Grand Prize Award - Pärnu International Documentary and Anthropology Film Festival, Estonia, 2013
2. Human Rights Award - Fidacoc, Morocco, 2013

My Child

By Can Candan (Turkey, 2013, 82')

Award: Jury Special Prize - Filmamed Documentary Film Festival, Turkey, 2013

Rain

By Gerard-Jan Claes, Olivia Rochette (Bel-



gium, France, 2012, 84')

Soldier on the Roof

By Esther Hertog (The Netherlands, 2012, 80')

Awards include:

1. Dioraphte Award for Best Dutch Film - International Documentary Film Festival Amsterdam (IDFA), The Netherlands, 2012
2. Special Commendation - Rai International Ethnographic Film Festival, UK, 2013

Open Heart

By Kief Davidson (USA, Rwanda, Sudan, 2012, 40')

Awards include:

1. Academy Award Nomination for Best Documentary Short - Oscars, USA, 2013
2. Audience Award - Aspen Short Film Festival, USA, 2013
3. Best Documentary Award - Boulder International Film Festival, USA, 2013

Google & the World Brain

By Ben Lewis (Spain, UK, 2013, 89')

Award: Best Documentary - Rincon International Film Festival (Puerto Rico)

The Invisible War

By Kirby Dick (USA, 2012, 93')

Awards include:

1. Academy Award Nomination for Best Documentary Feature - Oscars, USA, 2013
2. Audience Award - Sundance Film Festival, USA, 2012
3. CFCA Award for Best Documentary - Chicago Film Critics Association Awards, USA, 2012
4. Best Documentary Award - Independent Spirit Awards, USA, 2013

Marley

By Kevin Macdonald (UK, USA, 2012, 144')

Awards include:

1. Nominated for Best Documentary Award - BAFTA Awards, UK, 2013
2. Audience Award - Washington DC Filmfest, USA, 2012
3. Nominated for a Grammy Award (Best Compilation Soundtrack For Visual Media) - Grammy Award, USA, 2013



Sounds Under the Sun

By Dāvis Sīmanis, Gints Grūbe (Latvia, 2010, 62')

Cigarettes & Songs

By Jana Bučka (Slovak Republic, 2010, 50')

Music is the Art of Time: LP film Pankrti - No Fun

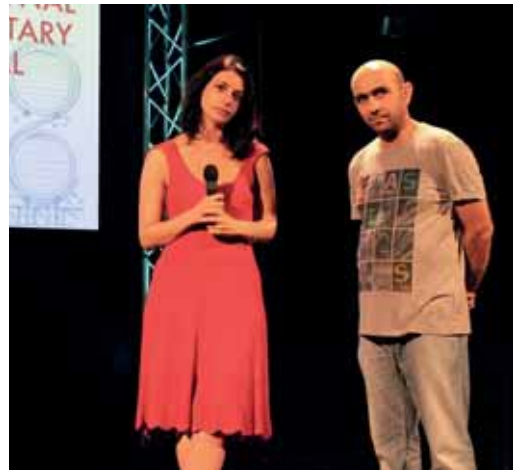
By Igor Zupe (Slovenia, 2007, 45')

TSOB - The Sound of Belgium

By Jozef Devillé (Belgium, 2012, 85')

The Lemesos International Documentary Festival

The Lemesos International Documentary Festival is organised every August by the non-profit organisation Brave New Culture and the Cyprus Broadcasting Corporation and is an event dedicated to presenting contemporary creative documentaries in Cyprus. In addition, through the organisation of workshops and lectures, it offers the opportunity to local professional directors and producers to get acquainted with the latest trends and tendencies in the documentary genre and be informed about the prospects of fund raising and promoting their own projects in the broader European spectrum. The intention is to search for and invite films that are



interesting in cinematographic terms but are also innovative and eye-opening in their socio-political approach. The main objective of the organisation is to establish the 'Lemesos International Documentary Festival' as a quality documentary festival which encourages the public to experience during eight summer nights, a creative, timely and rich experience, full of stories and images characteristic of our times, which are derived from our surrounding civilisations and cultures.

For more information, call 77772552 or e-mail info@filmfestival.com.cy.

Cypriot Poet Kyriakos Charalambides

One of the most acclaimed Cypriot poets, Kyriakos Charalambides, has been elected by the Assembly of the Academy of Athens as a corresponding member in the field of Literature (Poetry) of the Department of Literature and Fine Arts.

Kyriakos Charalambides was born in Achna, in the Famagusta District of Cyprus, in 1940. He studied History and Archaeology as well as Theatre in Athens. He then specialised in Broadcasting in Munich. He worked as a philologist in secondary education schools, while for three decades he also worked at the Cyprus Broadcasting Corporation, from which he retired as Director of Broadcasting.

The poet's work

From 1961 until 2013, Kyriakos Charalambides issued twelve poetry collections, of which, *To Aggeio me ta Schimata* (The Vase with Designs), Nicosia 1973; *Acheon Akti* (Achaeans' Shore) Nicosia 1977 and Athens 2003; *Ammochostos Vasilevousa* (Famagusta Regal Capital) Athens 1982 and 1997, won the State Prize for Poetry in Cyprus.

His collection *Tholos* (Dome) first published in 1989 and again in 1998 was awarded by the Academy of Athens, while his work *Methistoria* (Metahistory 1995) was awarded the State Prize for Poetry in Greece.

Kyriakos Charalambides' acclaimed work does not stop at poetry. He has written essays, published in a two-volume collection entitled *Olisthiros Istos* (Slippery Web), and has also been awarded for his work as a literary translator. Specifically, he received the Prize of the Society of Literary Translators in Athens for his work *Romanou tou Melodou: Treis Ymnoi* (Romanos the Melodist: Three Hymns).

Essays of the great Cypriot poet, as well as studies into his work, are included in university cur-

ricula; monographs of his work have been written by distinguished Hellenists and by published magazines, while special dedications to his work have been issued.

His work has been translated into various languages and was the topic of many tributes. Charalambides was also welcomed as Poet-in-Residence at the University of Princeton (1998-1999). Events were held in honour of his work at the Universities of Harvard, Oxford, Columbia and others.

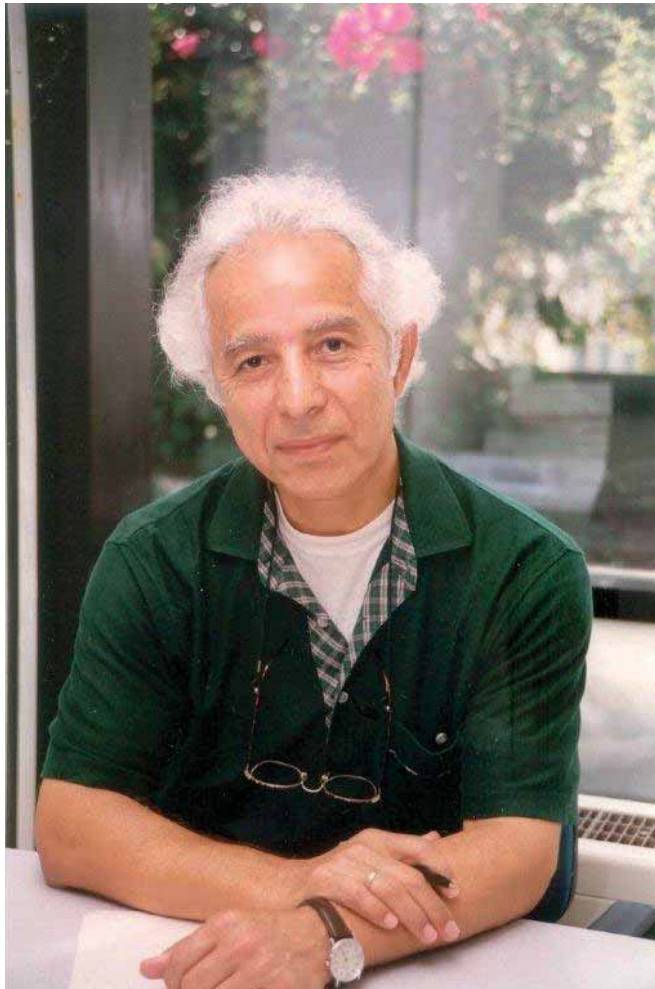
Special dedications to his work

Special documentaries on his work have been presented on televised and radio shows, such as *Kyriakos Charalambides – a Greek poet* and *In the Waters of Cyprus: The Poet Kyriakos Charalambides*.

Compact discs with the poet's readings, poems set to music and songs have circulated, while his contribution to Cyprus' cultural scene has been vast, through his chairmanship of the Cyprus Theatre Organisation's Cultural Committee, vice presidency of the Cyprus Cultural Foundation, membership in the University of Cyprus' Board of Directors, membership in the Advisory Committee for Letters of the Ministry of Education and Culture of the Republic of Cyprus and advisory role in the Municipality of Nicosia's Cultural Committee.

For his contribution to the world of poetry and culture, Kyriakos Charalambides received the following honours: the Cavafy Prize in Egypt in 1998; the Costa and Eleni Ourani Award from the Academy of Athens in 2003; the Tefkros Anthias-Thodosi Pierides Award for Cultural Contribution in 2006; and the Letters Excellence Award of the Republic of Cyprus in 2007.

In 2013, he was elected Honorary Doctor of Philology by the University of Athens.



In the words of the poet

In an interview with the cultural supplement of *Politis* newspaper, *Parathyro*, the poet explained:

“My election as Corresponding Member of the Academy of Athens marks the peak of a course through which the view, in the words of Nicos Engonopoulos, ‘stretches out enchantingly’.

In saying ‘course’, I mean a life seamlessly dedicated to poetry, which started from when I was nine years old (around 1949). I am reminded of the writer Nicos Gavriel Pentzikis, who once advised me not to take myself too seriously sometimes. From then on, I learnt my lesson to move forward playfully on the tight-rope that is the art of speech, expanding my

soul further and the sense of duty I felt towards this talent that was given to me, with the inescapable clause of cultivating it systematically.

I confess that my poetic deposition, which also includes my essays and translated work, was lucky enough to be appreciated in every way.

I sense the final recognition of the result by the Academy of Athens, apart from awarding the work, is that it clearly underlines the unity of Hellenism.

After all, this was what I have attempted to correspond to all these years, in the belief that Cyprus, as a special country, is resupplied by its Greek identity and is enveloped by a deeper conscience from centuries of culture.”

Poet Evridiki Pericleous-Papadopoulou



Last spring, Cypriot poet Evridiki Pericleous-Papadopoulou was invited by the Hellenic Association of Kwazulu Natal in Durban, South Africa, to present her literary work and specifically her book *Choras Istorisi* (Nicosia Historiated), which locally won the 2005 State Prize for Poetry.

The poet also spoke about the works of other post-war Cypriot writers.

The poet referred to the course Cypriot poetry has taken since the devastation of the 1974 Turkish invasion and presented her own – as well as her colleagues’ – poetry.

Presenting her patriotic work *Choras Istorisi* (Nicosia Historiated), which is written in the Cypriot dialect, the poet accompanied her poetry with images from occupied Cyprus, projecting the island’s national problem to the audience.

About the poet

Evridiki Pericleous-Papadopoulou was born in Nicosia and graduated from The Grammar School in 1969. She studied Music and Literature in Athens (1969-1974) and Education at the Aristotle University of Thessaloniki (1983). She was also awarded with a degree from the Ionian University

through the Ministry of Education and Culture of the Republic of Cyprus in 1988.

After resigning from her teaching position in the public schools, she began teaching music at The Grammar School in 1985. She has created The Grammar School choir and orchestra, which have been performing for 26 years in different events including the prestigious “Cultural Evening” annual performances.

Mrs Pericleous-Papadopoulou became Deputy Headmistress of Culture in 2007. She is also the Director of the Ioannis and Iro Gregoriou Foundation, which was established in June 2009. In addition to her successful academic career, Mrs Pericleous-Papadopoulou is a renowned writer with many award-winning publications which include poetry, theatrical plays, short stories and research.

She has won prizes for her work in Greece and in other European countries as well as in America, Asia and Canada. Her works have been translated into Italian, French, English, Chinese and recently her collection of poems *Sta Ksokklesia ton Theon* (In the Chapels of the Gods) has been translated into Portuguese by the Casa de Mateus Foundation at Vila Real. Her poetry is included in various international anthologies.

Short Matters

Awarded European Short Film Festival

The Ministry of Education and Culture, the European Film Academy and the ARTos Foundation with the support of the Cyprus University of Technology (CUT), welcomed lovers of short film to the festival of awarded European short films, *Short Matters*. They presented, for the seventh consecutive year, the best European short films of the European Film Academy. The screenings took place at the ARTos Foundation in Nicosia on 11, 12 and 13 September 2013 and at CUT in Limassol on 17 and 18 September 2013.

Many of the films this year derived from difficult, sometimes very intimate situations. Some of them brought humour; others disturbed or even shocked. Each of them opened a window to a different world. In their entirety the collection offered a glimpse of the galaxy of human experience, perception and emotion and gave a taste of the creative diversity of European cinema.

It has always been the intention of The European Film Academy (EFA), based in Berlin, not

only to honour the outstanding achievements of established filmmakers, but also to support and promote talented newcomers. To draw attention to a new generation of European directors means to build up the future of European cinema. This is why, in 1998, EFA established the presentation of the European Short Film Award as part of the annual European Film Awards, in cooperation with several partner festivals across Europe. Each of these festivals presents a short film award, which includes an automatic nomination in the European Film Awards' short film category. The winning film for 2012 was *Superman, Spiderman or Batman* (Superman, spiderman sau batman) directed by Tudor Giurgiu from Romania.

In 2013, the initiative included the following festivals: Flanders International Film Festival Ghent, Belgium; Valladolid International Film Festival, Spain; Corona Cork Film Festival, Ireland; International Film Festival Rotterdam, Netherlands; and Encounters International Film Festival Bristol, UK.

ΕΛΛΗΝΙΚΗ ΚΙΝΗΜΑΤΟΓΡΑΦΙΑ
ΕΥΡΩΠΑΪΚΟ ΚΙΝΗΜΑΤΟΓΡΑΦΙΚΟ ΑΚΑΔΗΜΑΪΚΟ
SHORT MATTERS
Κυπριακό Ευρωπαϊκό Ταμείο Κινηματογράφου
Awarded European Short Film Festival

10 - 12 / 09 / 13 @ 21:00
Ίδρυμα ARTos, Λευκωσία /
ARTos Foundation, Nicosia

17 - 18 / 09 / 13 @ 21:00
ΤΕΠΑΚ, Λεμεσός /
CUT, Limassol

Είσοδος: Λεύτερη / Free admission
Παρατίθεται πληροφορία, (Additional information:
www.artosfoundation.org/shortmatters)

Αυτή η έκδοση / Organized by
Με τη στήριξη / With the support
Χορηγός κτήρια/κτίριο / Media sponsor

Short Matters (Photo from the short film Beast)

A selection of the screened films

Superman, Spiderman or Batman (Superman, Spiderman sau Batman)

By Tudor Giurgiu (Romania, 2012, 11')

Winner of the European Film Academy Short Film 2012 and Valladolid Short Film Nominee, Giurgiu's film depicts the story of a five-year-old boy Aron, who sets out on a journey with his worried father at the end of which he wishes, like the superheroes in comic books, to save his mother from her heart condition.

The Ambassador & Me (L'Ambassadeur et Moi) **By Jan Czarlewski (Switzerland, 2012, 15')**

His Excellency, the plenipotentiary Ambassador of the Republic of Poland to the Belgian Crown sacrificed his entire life for his country. His dedication came with a price; he never really had time for me, his son. In admiration, I always longed to be like him. However, I feel like I am quite the opposite. I, thus, decide to come to Brussels to try to make up for lost time (Angers Short Film Nominee 2012).

Two Ships (Vilaine Fille Mauvais Garçon) **By Justine Triet (France, 2012, 30')**

Berlin Short Film Nominee 2012, *Two Ships* speaks of life in the big city. Thomas is a young artist, broke and unattached. Laetitia is an attractive, intelligent young woman in high heels. A party; a dance; an invitation. The pair spends the night together – vacillating between hospital and bed, between light-heartedness and high drama. They are the bright stars that give paintings depth.

Beast (Csicska) **By Attila Till (Hungary, 2012, 20')**

István Balogh, a not very affluent Hungarian farmer, lords over his wife, children and his "hired" slave. Cut off from the rest of the world on a distant farm in the Great Plains, he tries to uphold a family ideal he formulated from rigid traditions (Tampere Short Film Nominee 2012).



Villa Antropoff

By Kaspar Jancis & Vladimir Leschiov (Latvia and Estonia, 2012, 13')

A Krakow Short Film Nominee 2012, *Villa Antropoff* tells the story of a man who has nothing to lose but his dream. To make his dream come true the man embarks on a dangerous journey. But his destination is not what it seems.

Silent (Sessiz / Bé Deng)

By L. Rezan Yeşilbaş (Turkey, 2012, 14')

1984: Zeynep, who lives in Diyarbakır with her three children, wants to visit her husband in prison. Zeynep only speaks her mother tongue Kurdish; however, only the Turkish language is allowed to be spoken in prison, so she's unable to utter a word there. On the other hand, she wants to bring a new pair of shoes to her husband but it's forbidden to bring anything from outside to prisoners... (Grimstad Short Film Nominee 2012).

Morning of Saint Anthony's Day (Manhã de Santo António)

By João Pedro Rodrigues (Portugal, 2012, 25')

Tradition says that on 13 June, Saint Anthony's Day (the national holiday of Lisbon's patron), lovers must offer small vases of basil with paper carnations and flags with popular poems as a token of their love (Vila do Conde Short Film Nominee 2012).

Back of Beyond

By Michael Lennox (UK, 2012, 25')

A Locarno Short Film Nominee 2012, *Back of Beyond* is a dark psychological thriller centering on Petesy who works at a remote petrol station. Petesy gets travellers of all sorts but today a young man called Gabriel stops at the station to gather up supplies for a long road trip. However, he is broke and demands that Petesy pays for the items out of his own pocket. Gabriel claims that there's a rifle aimed to blow Petesy's head off if he doesn't service this request. Petesy must determine the truth of Gabriel's threat and choose whether he's been played for a dummy or take him at his word.

Out of Frame

By Yorgos Zois (Greece, 2012, 10')

Advertising on exterior billboards has recently been forbidden in Greece. As a result, there are hundreds of blank billboards. But empty frames are now the message. And we are out of frame



(Venice Short Film Nominee 2012).

Objection VI (Einspruch VI)

By Rolando Colla (Switzerland, 2012, 17')

A Drama Short Film Nominee 2012, *Objection VI* tells the story of a deportation that ended with the tragic death of an asylum seeker in March 2010. In the film, the camera itself is this asylum seeker, and what it captures is a subjective view of reality.

In the open (Im Freien)

By Albert Sackl, in collaboration with Markus Krispel & Franz Zar (Austria, 2012, 23')

The title *In the open* should be taken literally as the camera turns to details of a meagre and untouched landscape, which serves as a projection surface for exploring the cinematic apparatus, and (de)constructing cinematic space, time and movement. The human, a foreign body in this place, seeks a relationship to the landscape and the camera (Rotterdam Short Film Nominee 2012).



8th Cyprus Rialto Ethnic World Music Festival

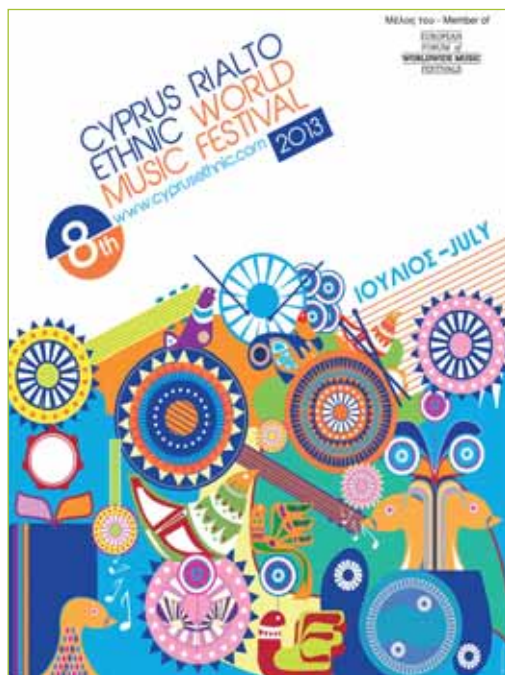
Since 2006, the RIALTO Theatre timidly took the first steps to organise a series of events dedicated to diversity and tolerance. The colourful world of the Cyprus Rialto Ethnic World Music Festival has been and remains a meeting of shapes and sounds from different countries. Virtuoso musicians, established in the international music scene, search, adopt influences and trends, and create performances that transcend boundaries and frontiers of all kinds.

Every year the Ethnic Festival welcomes groups and musicians who share a rich cultural past and also develop a contemporary musical present, with common origins and influences, organising a series of activities, mostly music events, which draw their inspiration from the tradition of each country around the Mediterranean. In this framework, proximity and differences emerge and, of course, Cyprus acts as a bridge between them.

The Festival takes place every July, having as its hub the Heroes' Square in Limassol and occasionally various squares in Nicosia. Since 2012, the institution of Rialto Residency has taken place in villages in the district of Limassol. It is a music programme of cohabitation where Cypriot musicians meet and collaborate with guest artists from abroad. Through residence and joint study of artists, a renewed reading of various musical traditions develops, aiming at a new joint approach. The Residency outcome is presented in a concert, first at the village that accommodates it and then followed by a concert at Heroes' Square.

Since May 2011, when the festival became a member of the European Forum of Worldwide Music Festivals, it focused mainly on Mediterranean and Middle Eastern countries, considering that such identity is essentially determined by the geographical, historical and cultural relations between the countries of the region, which is reflected in their musical traditions.

Film screenings are regularly organised within the



framework of the Festival; an International Symposium was held in 2011 and a discussion in 2013, activities which were and are common to the importance and evolution of traditional music and the establishment of World Music as a genre with similar effects on the musical traditions of each place.

Programme

Ethno Cyprus

5 July 2013 – Heroes' Square, Limassol

Forty new virtuosos of traditional instruments, coming from all over Europe and the Arab countries, present music resulting from their co-existence at a music-camp organised by the Cultural Movement *Epilogi*, in Cyprus.

Through various musical workshops, the closeness of the Arabic and European musical traditions arises.

Artistic Direction: Andreas Christodoulou

Rialto Residency

7 July 2013 – Platres Cultural Centre, Platres

10 July 2013 – Heroes' Square, Limassol

Within a programme of staying and studying in the community of Platres village, a renewed reading of the musical traditions was developed and a new common approach attained. This was expressed through a first concert at Platres village and followed by a concert at Heroes' Square.

Kyriakos Kaletzides – art director, oud
Mikaela Papachrysanthou – kanun, voice
Michalis Kouloumis – violin
Alkis Agathokleous – ney
Giannis Koutis – oud, voice
Petros Kizas – percussion

Tradition and Music of the World

9 July 2013 – Kanali 6, Limassol

A discussion held by musicians and friends about the evolution of the traditional music and its importance nowadays, establishing “World Music” as a genre, and the effects on the musical traditions of each place.

Entre Dos Aguas

12 July 2013 – Heroes' Square, Limassol

Three great virtuosos presented a flamenco programme drawn on influences from African and Indian music, jazz and also the traditional Gypsies' music. An exponential and heretical intervention on traditional flamenco, that is impressive and seductive; this was a characteristic and exceptional example of the union of World Music.

Olivier Vayre – guitars, conocol, beat box
David Dutech – percussion, voice, beat box
Eric de Chalup – voice, guitar

Mika Karni & Kol Dodi Ensemble

16 July 2013 – Heroes' Square, Limassol

A band with musicians coming from Israel, Morocco, Yemen and Ethiopia, weaved traditional Israeli music, hymns, melodies and rhythms of Africa, into our times. A musical mosaic of countries, traditions and rhythms, which naturally carried the influences of each band member.

Mika Karni – voice, piano, violin
Yasmin Karni – voice
Oshrat Masala – voice
Ori Haim Winokur – bass
Shahar Haziza – percussion
Tomer Yeshayahu – bouzouki, guitar



Lisbon - Musical Documentary

16 July 2013 – Heroes' Square, Limassol

The city of Lisbon unwinds through the sounds and melodies of the fados. Great interpreters like Mariza, the special voices of the Madredeus, Cristina Salgueiro, Celeste Rodriguez, the sister of the great Amalia, Cristina Branco and Duarte of the new generation, highlight the deep relation of the Portuguese with the music of the sentiment, the love and the passion, called *fados*.

Presentation: Costas Marabegias

Script/director: Panos Karkanebatos

Duration: 52'

From the series of the award-winning documentaries of ERT Mediterranean, a production of VER-GI Film Productions.

Marseille - Musical Documentary

19 July 2013 – Heroes' Square, Limassol

Marseille, one of the most important and historical ports of the Mediterranean Sea, a centre of polyphonic traditions in the European South, was excellently presented through the top voice band, named Lo Cor de la Plana, and also through other original interpreters, singing in the Occitan dialect, Marseille's language.

This occurred simultaneously with the musical Sephardim traditions of the Jews, and the pop songs of the Mediterranean of the 50's and the 60's, coming from Naples, Alger, Cairo, Corsica and Andalusia.

Presentation: Costas Marabegias

Script/director: Panos Karkanebatos

Duration: 52'

From the series of the award-winning documentaries of ERT Mediterranean, a production of VER-GI Film Productions.

Nava

24 July 2013 – Heroes' Square, Limassol

A multi-cultural band having a broad range of different musical traditions and influences of its members, being classified as one of the most original and inspired bands in Cyprus. The influences and routes of each member are reflected through analogical and electro sounds and natural instru-



Yiannis Haroulis



Mika Karni

ments, on to traditional ways and fanciful repertoire.

Navid Gholipour – didgeridoo

Alkis Agathokleous – ney

Yiannis Koutis – oud, voice

Ravi Saundankar – tabla

Costas Lolos – violin

Nikolas Trifonos – contrabass

Lukasz Walewsky – trumpet

Manos Mathioudakis – electrical guitar

Rodos Panayiotou – percussion

Yiannis Haroulis

26 July 2013 – Heroes' Square, Limassol

The closing of the 8th Ethnic Festival couldn't have a better voice than that of the amazing interpreter from Crete. With a multimember band of special and genuine musicians, Yiannis Haroulis took the audience to Crete and the whole Greek area, with songs that touched on the sounds of both the traditional and the present.

Costantis Pistiolis – wind instruments

Michalis Porfiris – cello

Pavlos Sinodinos – guitars

Panos Tolios – drums

For more information please visit: <http://www.cyprusethnic.com>.

Art Installation by Manolis Hadjimanolis and Irene Zenonos

By Katerina Voskaridou

Artists Manolis Hadjimanolis and Irene Zenonos presented an art installation at Palio Xydadiko in Limassol between 29 July and 4 August 2013 regarding the violent clashes that took place between protestors and police in Greece as a result of the economic crisis.

The work is a linear, three-metre long representation depicting clashes between the protestors and the police, based on the recent riots that took place in Greece, typical of the impasse the country had been locked in. The composition and the form of the project refer to ancient fronts and more specifically the representations from the sarcophagus of Alexander, from which it is inspired.

The effect is created by projecting plastic figures on a cloth with the technique used in shadow theatre (row of lamps behind the screen), and specifically Karagiozis - a shadow puppet and fictional character of Greek folklore. This constitutes the second major project reference that implies social commentary by transforming the figures of both sides (police





and protestors) from potentially heroic into caricatures trapped in a vicious circle of subordination - revolution. Finally, processed sound with a mix of the musical theme from Karagiozis and sound samples from the demonstrations sharpen the contrast between drama and satire.

The artists themselves are primarily interested in reflecting the society and the world in their art, both its good and bad aspects, not conceptually but through an insightful use of the formal elements, based on the tradition and ethos of their country, without restricting the universality art should convey.

The linear representation succeeds in expressing the massive character, the tension, the outside space and the continuous and continuing struggle between protestors and police. Commenting on their choice of employing the ancient Greek fronts, despite the linear form that they found suitable, it was key that the battles in these representations are characterised by an equilibrium between the parts without suggesting superiority of one over the other, neither inclining identification with any of the two sides, or an attempt to perform justice, but leaving the audience to export its own conclusions.

Employing the shadow theatre and Karagiozis is an apparent reference to the tradition and identity of their homeland, but this could only be a first reading since the thematic of the installation allows for a second reading, that of the impasse, as it is stated in the work description. Karagiozis, the Modern Greek antihero, with his anarchist spirit contrives ways to escape his poverty and misery, he beats and

The artists themselves are primarily interested in reflecting the society and the world in their art, both its good and bad aspects

gets beaten up, and he mocks the authority and its officers. However, despite his fighting spirit and wit, he always ends up accepting his fate and continues to bow before the Sultan.

The result obviously functions like the artists themselves had planned

and this is what makes a work original: It's identification to authentic thought.

The artists

Manolis Hadjimanolis was born in Limassol in 1981. He graduated from Middlesex University with a Bachelor in Fine Art (2005) and a Master in Film and Visual Cultures (2006).

Irene Zenonos was born in Limassol in 1987 and graduated from the Faculty of Fine and Applied Arts of Aristotle University of Thessaloniki (2012).

Manolis and Irene have been working together since 2011. Together they designed the cover for the erotic novel by Constantinos Makris *Passion Extracts*, which was released in February 2012. They also designed the poster for the concerts of virtuoso violinist Kyriakos Gouventas, *Ex Adiairetou* in Cyprus in January 2012. They are now in the process of designing the album cover and booklet for *Ex Adiairetou* with the participation of Kyriakos Gouventas. They had their first exhibition named *The Yard Residency 13* at Palio Xidadiko with an art installation depicting the recent street battles in Greece. They also have their own studio, which offers courses in painting and sculpture for children and adults.

