

# Cyprus

TODAY

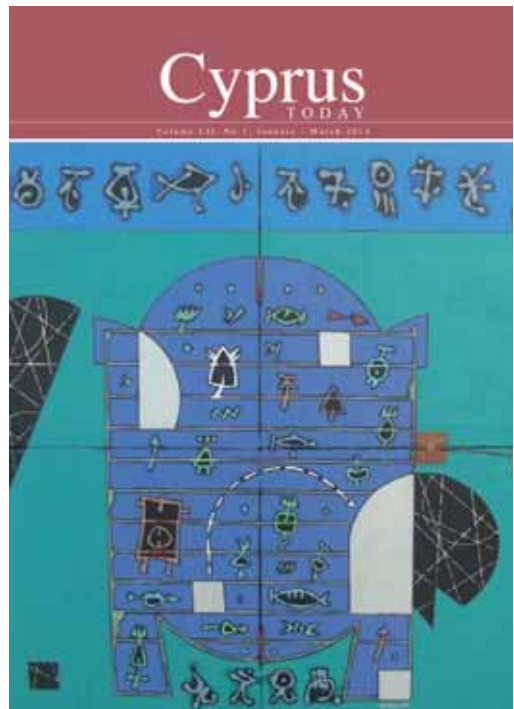
Volume LII, No 1, January - March 2014





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**Back cover:** Fotis Nikolau's participation in the Contemporary Dance Platform: *I am and I am not*



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# Editorial

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This issue of Cyprus Today starts off with the *2011-2013 Cyprus Theatre Organisation (THOC) Awards*, which were held in February under the auspices of the President of the Republic, Mr Nicos Anastasiades. This important event, which awarded the crème de la crème of theatre, was attended by political party representatives, ministers, members of Parliament and people involved with theatre and the media.

The *Contemporary Dance Platform* follows, with the meeting of 15 established and younger choreographers at Rialto Theatre, which offered three days of unexpected creation and fantasy.

Eight German, French, Austrian and Dutch filmmakers presented their work at the *European Short Film Bouquet* in March. The films included animation, fiction and documentary, as well as experimental films with various thematic and aesthetic approaches.

Moving on to a more societal matter, our issue takes a look at the *One Billion Rising for Justice* campaign for abused women, which Cyprus paid tribute to with an event at the Mall of Cyprus, joining countries across the world to demand an end to violence against women and girls.

Cyprus mourned the untimely, sudden death of the late Minister of Defence, Tasos Mitsopoulos, in March. Equally adored was the late Minister of Education, Pefkios Georgiades, who was honoured in a concert by children of the Musical Talent Development Programme at the Strovolos Municipal Theatre in January.

We then meet the award-winning Cypriot author Antis Roditis, whose many awards include the “State Prize for Literary Work of a Young Author under the age of 27” for his work *4 Stories*, which was published in 1972.

Also, making our island proud is world-renowned Cypriot astrophysicist and cosmologist Professor George P. Efstathiou, whose wealth of contribution to his field has not gone unnoticed by the Takis and Louki Nemitsas Foundation, which awarded him the 2013 Nemitsas Prize in Physics. Read on and learn more about the remarkable scientist in our issue.

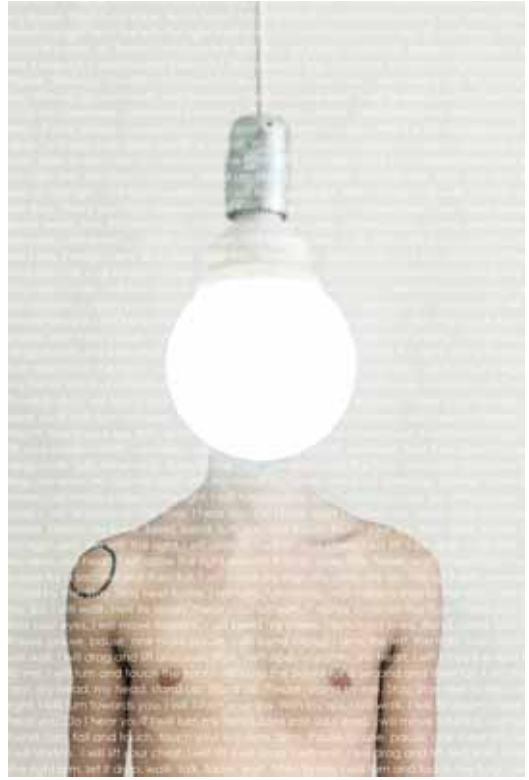
And of course, no issue of Cyprus Today would be complete without the input of our local artists. We review the *Art for All* exhibition with works by more than ten Cypriot and Greek artists. The Leventis Municipal Museum of Nicosia’s exhibition *Aspects of Armenian Art - The Kalfayan Collection* is also included, as is the exhibition *HOME* – a follow-up on the collective *dissemiNation*, which was held in Brighton, UK, last October. Our issue also includes an exhibition with the most recent works of renowned Cypriot artist Maria Tourou, as well as a joint exhibition by visual artists Maria Lianou and Marina Yerali entitled *Contact Point* and an exhibition by Michalis Papadopoulos entitled *Suum cuique*.

In its bid to commemorate the anniversary of the Turkish invasion and occupation of a large part of the island, the Ministry of Education and Culture of the Republic of Cyprus is organising a series of lectures dedicated to the occupied areas. Read on to find out what they are about.

And now for something different: Dimi Mavropoulos has opened the first ever Cyprus historic and classic motor museum in Limassol, showcasing around 70 classic, historic and collectible cars and buses, as well as the first agricultural tractors.

Readers can also find out about concerts given by the Cyprus Symphony Orchestra, as well as others hosted by the Pharos Arts Foundation.

Finally, to the delight of our theatre lovers, Cyprus Today also takes a look at the plays *A tree called Nicholas* and *We only live once*.





# 2011 - 2013 Cyprus Theatre Organisation (THOC) Awards

The 7<sup>th</sup> ceremony for the 2011-2013 Cyprus Theatre Organisation (THOC) Awards was held at the Cyprus Theatre Organisation on 10 February 2014, under the direction of Neoclis Neocleous. The President of the Republic, Mr Nicos Anastasiades, attended the ceremony. Hosts for the evening were Marina Argyridou and Giorgos Kissandrakis. Stage musician was Kostas Lolos.

Present at the ceremony were political party representatives, ministers, members of Parliament, people involved with theatre and press representatives.

## The Awards:

### THEATRICAL ADAPTATION

**Lea Maleni, Margarita Zachariou,**

**Diomedes Koufteros, Valentinos Kokkinos**

For the theatrical play “*Evelyn Evelyn*”, a theatrical adaptation based on the musical album by Amanda Palmer and Jason Webley. *Paravan Productions*, in cooperation with Margarita Zachariou and Diomedes Koufteros.

The award was presented by the Chairman of the Judging Committee for the Cyprus Theatrical Organisation Awards Mr George Sophocleous.

### Grounds for the Award

The theatrical adaptation of a musical album, with elements of authenticity and experiment was a ground breaking achievement when one considers the risks involved.

The text is the robust “railway track” on which the playful train of a multifaceted, revolutionary and spectacular stage performance reached an exciting climax.

Beginning from the history of the two Siamese sisters, it highlights motives of psychoanalysis with self-confidence and unusual energy, intrinsic theatre characters and some of the most spectacular elements of performing arts.



*President of the Republic, Mr Nicos Anastasiades, presents Andreas Christodoulides with the THOC Grand Award for his service to theatre*



*Costas Vichas*

It touches vital social and existential issues, turning the performers at the same time into “well-tuned engines” at the service of creativity.

### BEST YOUTH PERFORMANCE AWARD

#### Cyprus Theatrical Organisation

For the performance “*Kali-Kantzar & Co!...*” by Lea Maleni, Christina Constantinou, Valentinos Kokkinos. Music by Demetris Zavros and directed by Lea Maleni.

The award was presented by the President of the Judging Committee for the Best Children’s/ Youth performance of the Cyprus Theatrical Organisation Awards Mr Pantelis Antonas.

### Grounds for the Award

A pocket musical by Lea Maleni, Christina Constantinou, Valentinos Kokkinos and music

by Demetris Zavros, directed by Lea Maleni, stood out for its dynamic stage presence both in regards to direction as well as performance and stage design.

The unpredictable, mischievous *kalikantzaroi* inspired by traditional legends, as they are recorded in Chambis Tsangaris' books, highlighted the parallelisms of adolescent trends to subvert conventional attitudes and it touched upon issues which concern young people all over Europe, such as multilingualism and multiculturalism.

Director Lea Maleni clothed the performance with smart and functional elements; she used each object on every stage level, she interspersed the performance with dolls and shadows, with an impressive and flawless effect.

Elena Katsouris' stage design emphasised every semantic element of the performance and her impressive costumes attributed a theatrical status to the characters. Lifeless objects came to life with the help of George Koukoumas' lighting design, which gave a magic effect to the general visual impression.

Demetris Zavros' music and the singing abilities of the actors treated the audience to a musical feast highlighting the unpredictable, amusing adventures of the *kalikantzaroi*.

The four actors (Anna Yiangiozi, Margarita Zachariou, Valentinos Kokkinos and Alexan-

dros Parisis) played the characters with a lot of humour, vitality, plasticity and imagination.

Eirini Andronikou, Melinda Iacovidou, Thelma Kasoulidou, Christina Argyri, Eleonora Rousou and Marilena Charalambidou are the heroes behind the scenes, worth congratulating.

"*Kali-Kantzar & Co!...*" was a performance full of overturns and surprises, which combined tradition with the present and gave the opportunity for every member of the audience, regardless of age, to dream and to travel through time.

## AWARD FOR STAGE SET DESIGN

### Marisa Partzili

For the theatrical performance "*Romeiko Fagopoti*" written by Georgios Souris, SKALA Theatre.

The award was presented by the Chairman of the Arts Committee of the Theatrical Organisation of Cyprus Mr Athos Erotokritou.

### Grounds for the Award

The designer approached the performance with respect and an investigative attitude, successfully supporting the director's approach and thus substantially contributing to the revival of the climate and the characters of the particular time. At the same time, she gave a diachronic dimension with precise references to contemporary reality.

True to the sarcastic style of the author she created a stage design motivated by a satirical mood.



Ioanna Siafaki



Yiannis Metzikov

In order to highlight the folkloric element in the play and inspired by the passions, the weaknesses and the problems of the people, she selected images which derived from the popular visual tradition of the island's culture. The revival of the visual memory contributed to the identification of the audience with the theatrical play.

With lots of imagination and originality the designer produced a stage design which is characterised both by theatricality and the values of performing arts.

## STAGE LIGHTING DESIGN AWARD

### Yiannis Hadjiparaskevas

For the performance “*Misery*” by Stephen King, Satirical Theatre.

The award was presented by the Chairman of the Board of Directors of the Bank of Cyprus Dr Christis Hasapis.

### Grounds for the Award

Free of any pretentious effects, he lit the stage with mastery to reflect the psychological state of the two heroes. His stage lighting design enhanced the director's line of thought, in order to make the audience experience the extreme feelings of the protagonists. The alternation of light and darkness contributed to the feeling of terror and suspense, which fully represents the style and the spirit of the play.

## COSTUME AWARD

### Yiannis Metzikov

For the performance “*Don Quixote*” by Miguel de Cervantes Saavedra, in a performance by Stavros S. Tsakiris, THOC.



Yiannis Hadjiparaskevas

The award was presented by the Chairman of the Board of Directors of the Cyprus Broadcasting Corporation Mr Giorgos Tsalakos.

### Grounds for the Award

With his costumes he highlighted, with much inspiration and creative imagination, the performance of the play “*Don Quixote*”, using his mastery to guide the audience from today to yesterday, according to the director's approach. The scenographer made costumes marked with the uniqueness and the knowledge of his very personal style of expression. He was true and precise both to the rendering of the contemporary costumes as well as others, with the prized costumes derived straight out of the world of the Spanish baroque. Metzikov had sculptured the colours, the shapes and the materials with great expertise, offering the audience a rare aesthetic enjoyment. These were creations that sealed the performance and will remain unforgettable.

## CHOREOGRAPHY AWARD

### Photis Nikolaou

For the performance of “*Electra and Orestes, the Trial*” an adaptation by director Hanan Snir, based on Euripides, Sophocles and Aeschylus, THOC.

The award was presented by the Mayor of Lefkosia Mr Constantinos Yiorkadjis.

### Grounds for the Award

He designed a self-contained flourishing choreography avoiding deviations from the director's vision, integrating naturally with speech delivery, the music and the timeless wavering over the ancient and the eternal.



Takis Christofakis is presented with the Director's Award by Government Spokesman Christos Stylianides





Demetris Zavros

He succeeded to imprint the body movement and the rhythm of the performance with an existential, stochastic body language not really aiming at perfectionism in aesthetics but instead for depth and simplicity; it does not stand out but it rather arises out of the action, spontaneous, sincere and delicate.

## **DIRECTOR AWARD**

### **Takis Christofakis**

For the performance of Aleksei Arbuzov's play "*The Promise (My Poor Marat)*", Theatre "Stagones Zois".

The award was presented by Government Spokesman Mr Christos Stylianides.

### **Grounds for the Award**

He approached and highlighted with exceptional mastery, the theme of the play "*The Promise (My Poor Marat)*" lighting up with clarity and truth the lives of the three heroes within a time span of thirteen years, which were both catalytic and revealing in their relationship. The unpredictable situations in the play, the succession of feelings, the promise and the dreams for a better future world, the final denial and the compromises, were guided with clarity, inspiration and mainly with sincerity by the director, who kept, howev-

er, the fine shades and balances of personas and situations, between drama, humour and irony. A performance full of sensitivity that both praises and defies human experience.

## **MUSIC AWARD**

### **Demetris Zavros**

For the performance "*Electra and Orestes, the Trial*", an adaptation by director Hanan Snir based on Euripides, Sophocles and Aeschylus, THOC.

The award was presented by the Chairman of the Board of Directors of the Cyprus Theatrical Organisation Dr Yiannis Toumazis.

### **Grounds for the Award**

He created the audio effects of the performance, drawing motives, both musical and rhythmic from the Eastern Mediterranean. Sounds from ancient Greece and the Middle East intermingled to accompany, with their sound effects, the pain, the agony, the mourning, even the few glimmers of joy of the characters. The sound colours of the musical instruments of the stage orchestra and the elegiac sounds from the women of the chorus, combined with speech, comprised the main means of expressing the emotional world of the tragic heroes in the play.

## **ACTING AWARD**

### **Best Male Actor Performance**

#### **Costas Vichas**

For his performance in the role of *Katsambros* in the play “*To Chorkon tou Kounoupou*” by Director Christos Zanos, ETHAL Theatre.

The award was presented by the Minister of Education Mr Kyriakos Kenevezos.

#### **Grounds for the Award**

Costas Vichas gives concrete examples of his rich diverse talent in a difficult and demanding per se role, expressing his personal view drawn from an inexhaustible wealth of feelings, knowledge and experience.

Imaginative, multidimensional and charismatic, he carried through the performance on strong shoulders for the play “*To Chorkon tou Kounoupou*”, shaping up a comprehensive theatrical character in dramatically human dimensions, with reliability and in moderation.

## **ACTING AWARD**

### **Best Female Actor Performance**

#### **Ioanna Siafkali**

For her performance in the role of *Maria* in the play “*Manoli!...*”, directed by Giorgos Neophytou, an independent production.

The award was presented by the Attorney General of the Republic Mr Costas Clerides.

#### **Grounds for the Award**

Ioanna Siafkali, in one of her best acting moments, simple and plain, mature and accomplished, close to the edge, with disarming sincerity succeeded, through a difficult and demanding role, to personify the inmost mission of every actor who is born and dies on stage.

## **THOC GRAND AWARD**

### **Andreas Christodoulides for his service to theatre**

The award was presented by the President of the Republic Mr Nicos Anastasiades.

#### **Grounds for the Award**

His service to theatre is diverse and very significant. With his extreme love, vision and knowledge he succeeded in turning his personal dream into reality; to serve the Cypriot theatre and thus contribute to its upgrade.

In 1987, he defied all problems and difficulties and against all odds he created, at his own expense, his own theatre with high goals and aims. In a then downgraded area within the walls in the old town of Lefkosia, a few metres away from the green line, he created a theatrical oasis, significantly contributing to the development of theatre on the island.

With quality performances from the classic and modern repertoire and with his alternative and experimental proposals, he broadened the number of theatre lovers by providing entertainment, knowledge and theatrical culture and education. He also brought to the forefront the Cypriot theatrical play both on stage and with theatrical readings and theatre writing workshops.

Life and theatre followed the same path. Dedicated to theatre, he served it as a director, a translator, a dramatist and a stage lighting designer and he marked the history of the Cypriot theatre. For these diverse services to the theatre of Cyprus, Andreas Christodoulides was presented with the Grand Award, since he succeeded in transmitting his artistic visions of the magic art of theatre to the people of the island through his unrelenting efforts.

### **The Judging Committees for the Theatrical Organisation of Cyprus 2011-2013 Awards comprised the following:**

#### **THOC Theatre Awards**

Chairman: **George Sophocleous**, Journalist, Author

Members: **Aristodemos Anastasiades**, Education Officer A', Ministry of Education and Culture

**Eleni Nikita**, Art Historian

**Stavros Papageorgiou**, Director - Producer

**George Savvinides**, Journalist

#### **THOC Theatre Awards - Best Children's/ Youth play**

Chairman: **Pantelis Antonas**, Actor - Director

Members: **Christos Georgiou**, Theatrolgist

**Eleni Smyrniou**, Actress

The Bank of Cyprus was the sponsor for the 7<sup>th</sup> THOC 2011-2013 Awards Ceremony.

The 7<sup>th</sup> THOC Awards Ceremony was broadcast live by CyBC 1.

## 14<sup>th</sup> Cyprus Contemporary Dance Platform

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**B**ack in 2001, the Contemporary Dance Platform took its first steps under the title “Dance Encounters”. As its popularity grew and increasing numbers of Cypriot artists rushed to respond to the calls of participation, it became an institution that is continuously growing.

The Contemporary Dance Platform, as it was later named, hosted 15 established and younger choreographers this year. On 7, 8 and 9 March 2014, friends of contemporary dance met at Rialto Theatre for three days of unexpected creation and fantasy. As a breakthrough from the boundaries of classical forms, dance groups performed at the highest level of artistic expression.

The organisation offered a platform for Cypriot choreographers and artists to create and express themselves through the art of contemporary dance.

For yet another year, participation in the Dance Platform was high, with 15 dance groups

that triggered, intrigued and enchanted their audience through duets, solo pieces, interactive performances, dynamic expression, movement and intensity.

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

Parallel events under the heading “Dance Throughout the Year” with presentations and discussions held by the Dance House Lemesos completed the overall look at the happenings of contemporary dance in Cyprus.

The event was organised by the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus and Rialto Theatre, in cooperation with the Lemesos Municipality and the Dance House Lemesos, with the support of the Limassol Tourism Board.



*Chloe Melidou*

**Parallel events: Dance Throughout the Year  
Master class with Peggy Ollislaegers and  
discussion with Roberto Casarotto**

Dance House Lemesos (8 March 2014)

Peggy Ollislaegers, (Artistic Director of Dutch Dance Festival and dramatist), proposed a networking master class entitled, “a master class showing you practical ways to express yourself to those wanting to know about your work”.

Roberto Casarotto (Artistic Director of the Centro per la Scena Contemporanea, Artistic Director of Dance House Lemesos Open House Festival and member of the committee of Aerowaves), proposed a discussion entitled “Collaborations within our geographical scope of our activities”.

**MANLIKE by Milena Ugren Koulas**

PAPAROUNA venue (8 March 2014)

Choreographer/Dancer: Milena Ugren Koulas

Musician/Performer: George Koulas

Composer: Tasos Stylianou

Costumes: Åse Lazarou

Light Design: Aleksandar Jotovic

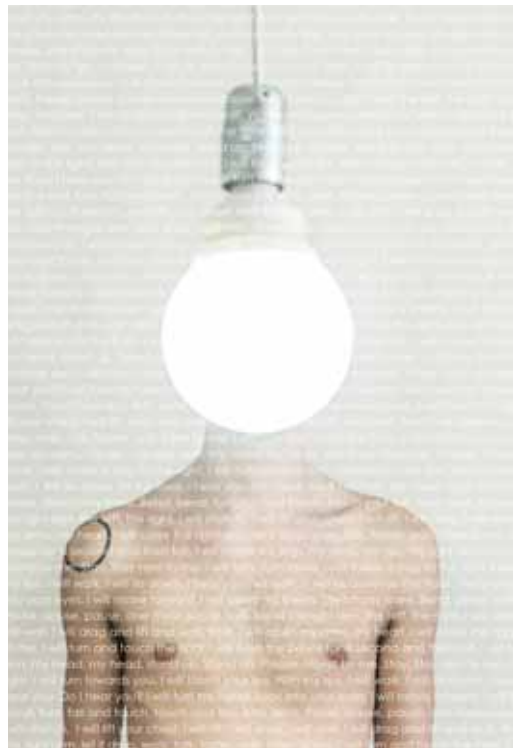
Camera and Editing: Suzana Phialas

Through this full-evening dance performance, Milena Ugren Koulas explores the narrative of “sworn virgins” (females in the Balkans who are chosen to take on the social identity of a man for life) in an abstract manner. In exploring gender, Ugren employs ideas of androgyny as a methodology for feminist inquiry of ancient rituals of women who played with oppressive patriarchal modes as a survival strategy. This work is a continuation of previous work, such as *She Who Stays*, which was based on a collaborative relationship between the choreographer and the musician who influenced each other’s work.

Ugren’s dramatic movement style is supported and juxtaposed by George Koulas’ performance. This production included musical composition by Tasos Stylianou.



*Elena Antoniou*



*Harry Koushos*



Julia Anna Brendle

### Choreographers' presentations

Dance House Lemesos (9 March 2014)

Fifteen-minute presentations from the choreographers Lia Haraki, Machi Dimitriadou-Lindahl, Eleana Alexandrou, Evie Demetriou, Arianna Economou and Alexandra Waierstall.

### About the Contemporary Dance Platform

The Ministry of Education and Culture of the Republic of Cyprus took the initiative to introduce and establish Dance Encounters (known as Dance Platform nowadays) as an institution in 2001.

The Platform has contributed enormously to the advancement of dance in Cyprus by exposing works by artists and different dance groups in the field of contemporary dance. It reveals the richness of creativity, imagination and determination of the choreographers, as well as the hard work and skills of the dancers, all of which enable Cyprus dance to succeed and prosper. The institution opened a window of opportunity for both creators and dancers to overcome linguistic and geographical boundaries and become ambassadors in the international cultural scene.

Cyprus Contemporary Dance Platform is hosted and co-organised by the Rialto Theatre.

**For more information, visit [www.rialto.com.cy](http://www.rialto.com.cy) and [www.cyprusdanceplatform.com](http://www.cyprusdanceplatform.com) or access the Facebook page: Cyprus Contemporary Dance Platform.**



Hamilton Monteiro



Milena Ugren Koulas

### Performances Programme:

#### 7 March 2014

Harry Koushos - *STATE OF MIND 3* (15')

Antonis Antoniou - *Home Story* (10')

Aelion Dance Company, Fotini Perdikaki - *Crack* (20')

Fouli Stylianidou - *Jodeli Jodeli Doo* (10')

Fotis Nikolaou - *I am and I am not* (20')

#### 8 March 2014

Elena Antoniou - *First Arch* (20')

Noema Dance Works, Alexandra Waierstall - *ONE.AND.ΞHO* (18')

Alexander Michael - *Physical Data Stream* (13')

Julia Anna Brendle - *Stimmen* (10')

Asomates Dynameis, Machi Dimitriadou-Lindahl - *Wonderful world* (20')

#### 9 March 2014

.pelma., Lia Haraki - *The RRR show* (20')

Hamilton Monteiro - *9 in a row* (10')

Omada Pente, Chloe Melidou - *Sans Raison* (20')

Milena Ugren Koulas - *Lost in the Order* (15')

Nothing to Declare, Alexis Vassiliou - *Stay With Me* (20')



## European Short Film Bouquet

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**A**RTos Foundation in collaboration with the Goethe Institut Cyprus, the Institut Français, the Embassy of Austria and the Embassy of the Kingdom of the Netherlands, organised a screening event of selected European short films on 12 March 2014. The screening programme consisted of eight films of German, French, Austrian and Dutch filmmakers, with animation, fiction and documentary as well as experimental films with various thematic and aesthetic approaches.

### **Edmond was a donkey (France, 15'04")**

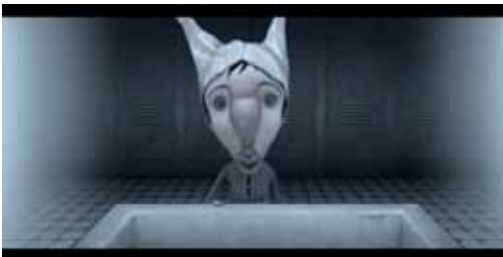
Direction, screenplay, editing, special effects: Franck Dion

Production: Richard Van Den Boom

Sound: Pierre-Yves Drapeau, Serge Boivin

Music: Pierre Caillet

Edmond is not like everybody else. A small, quiet man, Edmond has a wife who loves him and a job that he does extraordinarily well. He is, however, very aware that he is different. When his co-workers tease him by crowning him with a pair of donkey ears, he suddenly discovers his true nature. And though he comes to enjoy his new identity, an ever-widening chasm opens up between him and others. Edmond just does not fit in: "he is a donkey in a world of horses". Since he cannot bring himself to be what others expect, Edmond makes the only possible choice.



*Edmond was a donkey*

### **Oh Willy (France, 16' 54")**

Direction, screenplay, editing: Emma De Swaef, Marc James Roels

Production: Nidia Santiago, Ben Tesseur

Cinematography: Marc James Roels

Sound: Bram Meindersma, Jeroen Nadorp

Art direction: Jean-Marc Ogier

Special effects: James Vanderhaeghen

Music: Bram Meindersma

When his mother dies, Willy goes back to the naturist community he grew up in. Overwhelmed by the memories this return brings back, he decides to flee into the wild, where he finds the motherly protection of a big hairy creature.

### **Confessions with an open curtain (Germany, 5' 30")**

Director, screenwriter, editor, producer: Eli Cortinas

Funny business, a woman's career. The things you drop on the way up the ladder so you can move faster. You forget you will need them again when you get back to being a woman.

### **Memory extended (Germany, 12'04")**

Director, screenwriter, editor: Yara Spaett

Directors of photography: Yara Spaett, Rita Macedo, Lena Siebertz

Memory extended is about my long-term research on my family history which takes place in Munich and Thessaloniki. The non-linear narrative constitutes itself on a double screen.



**Sixth sense, third eye, second sight  
(Germany, 15')**

Director, screenwriter, editor: Jan Riesenbeck  
Directors of photography: Ben Brix, Jan Riesenbeck  
Music: Max Hundelshausen  
Sound design: Tobias Boehm  
Cast: Ruben Zumstrull, Anna Fischer, Johann Adam Oest and more than 200 extras  
Producer: Roland Fischer

A young man is seeing through other people's eyes, struggling to find his own perspective. Ventriloquists mistake themselves for their doll. Sleep is preserved inside an hour glass as a mirror of one's own dreams. Sometimes all the pieces fit together, but the picture makes no sense at all.

**366 Tage (Austria, 12')**

Director: Johannes Schiehl  
Starting his social work as a paramedic, young Patrick soon comes in contact with patients that are all suffering from the same problem: loneliness. As he tries to help them, he gets himself into relationships that are far more demanding than expected.

**Diamond dancers (Netherlands, 8')**

Directors: Quirine Racke and Helena Muskens  
A flash mob of elderly dancers visits Dam Square in Amsterdam.

**A curious conjunction of coincidences (Netherlands, 9')**

Director: Joost Reijmers  
Three seemingly unrelated incidents lead to an explosive climax in Amsterdam.

**About ARTos**

The ARTos Cultural and Research Foundation was founded by the artists Achilleas Kentonis and Maria Papacharalambous. It is a contemporary arts and science centre dedicated to research and creativity: two magical worlds of adventure and discovery, encompassing sojourns into the fields of learning, chaos and imagination. Its premises, both transcendental and material, inspire the contemporary artist/creator and the scientist/creator alike, offering to both a platform, promoting them at a local as well as at an international level, with quality being the main criterion. It functions as a multidimensional space, organis-



*Diamond dancers*



*A curious conjunction of coincidences*

ing and undertaking the production of multifaceted events from the world of theatre, music, dance, cinema, visual arts, letters and sciences. At the same time, its multipurpose spaces are available to individuals, organisations and other agencies for the hosting of events, presentations, seminars, symposia, conferences and scientific or other workshops. ARTos is unique in its kind, harmoniously uniting, through a pre-Socratic approach, Art and Science, with the addressor as well as the ultimate addressee, Man. Because, if civilisation is essentially all those scientific and artistic achievements of Man belonging to a specific era, then it is high time for that platform to exist which will bring about the interaction of these two fundamental fields, with the aim of incorporating them into contemporary civilisation. It is precisely this role that the ARTos Foundation aspires to play: to attract and challenge the contemporary artist/creator as well as the scientist/researcher, both of whom, through their eternally-inquisitive and rarely-satisfied nature, question and doubt, always striving to go one step further. ARTos, in the final analysis, is that space where creative ideas will be born and take shape free of exploitation, and with the intellectual rights of the inspirers and creators being firmly and with respect established and safeguarded.

# One Billion Rising for Justice

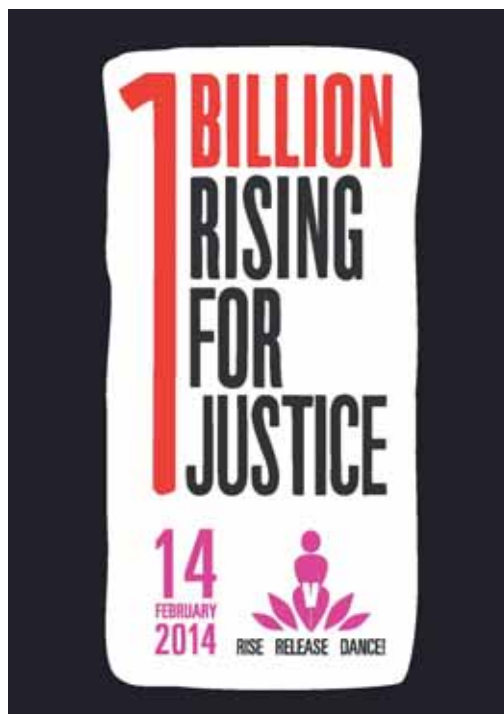
**O**ne Billion Rising was the biggest mass action in human history. The campaign began as a call to action based on the staggering UN statistic that one in three women on the planet will be beaten or raped during her lifetime. With the world population at seven billion, this adds up to more than one billion women and girls. On 14 February 2013, people across the world came together to strike, dance, and rise in defiance of the injustices women suffer, demanding an end at last to violence against women. Over 10,000 events took place on the ground and the campaign took over media and social media worldwide for 48 hours, trending in seven countries. The wildly successful grassroots campaign was covered widely by media in all corners of the world including *The New York Times*, *The Guardian*, *NPR* and many more.

On 14 February 2014, this year's stage 2 of the campaign – entitled *One Billion Rising for Justice* – asked communities to gather in public spaces and, through art, dance, marches, song, spoken word and testimonies, to demand an end to the violence against women and girls.

The Cypriot initiative event was supported by the Cyprus Centre for Intercultural Studies, in collaboration with The Mediterranean Institute of Gender Studies, the Office of the European Parliament in Cyprus, the University of Nicosia, the Cyprus Association of Family Planning, European Public Space, Media Zone and Music TV.

This important event, held with great success in 2014, was held at the Mall of Cyprus.

A related event, by students of the University of



Nicosia's Dance Programme, also took place at the university's Millennium Cafeteria on 13 February, 2014.

**For more information, please visit: [www.onebillionrising.org](http://www.onebillionrising.org).**

## The Campaign

On 8 July 2013, *V-Day*, the global movement to end violence against women and girls, and the *One Billion Rising* campaign announced the launch

## Rising by Tony Stroebel

As part of the campaign launch, *V-Day* debuted a new short film called *Rising*, by South African filmmaker Tony Stroebel (*One Billion Rising*, *The Man Prayer*, *Break the Chain*). The film featured global event footage from *One Billion Rising 2013* and called up the new campaign for justice.

The short film is accessible on the campaign's website, which offered organisers and activists the ability to easily share this year's campaign information and to engage in dialogue with their communities.



Cypriot MEP Takis Hadjigeorgiou with the event's organisers



The event at the Mall of Cyprus



Dancers at the *One Billion Rising for Justice* event at the Mall of Cyprus



One in three women on the planet will be raped or beaten in their lifetime. That is one billion women

“Our stories have been buried, denied, erased, altered and minimised by patriarchal systems that allow impunity to reign. Justice begins when we speak, release, and acknowledge the truth in solidarity and community. *One Billion Rising for Justice* is an invitation to break free from confinement, obligation, shame, guilt, grief, pain, humiliation, rage and bondage. It is a call to bring on revolutionary justice.”

Monique Wilson, Director of the *One Billion Rising* campaign and V-Day activist.

of *One Billion Rising for Justice*. The campaign would build upon the energy and momentum that was created in 2013 when one billion activists in 207 countries came together to strike, dance, and rise to end violence against women and girls. This year, the focus was on the issue of justice for all survivors of gender violence, and ending the rampant impunity that prevails globally.

*One Billion Rising for Justice* was a call to women, men, and youth around the world to gather safely on 14 February 2014 outside places which are entitled to justice such as court houses, police stations, government offices, school administration buildings, work places, sites of environmental injustice, military courts, embassies, places of worship, homes or simply public gathering places where women deserve to feel safe but too often do not.

The campaign is recognition of the fact that we cannot end violence against women without look-

ing at the intersection of poverty, racism, war, the plunder of the environment, capitalism, imperialism and patriarchy. Impunity lives at the heart of these interlocking forces.

### **Impunity and lack of accountability**

“Many of our supporters wrote to tell us that this year they wanted to go further, to go deeper; to address impunity and the lack of accountability as significant factors in the perpetuation of violence against women. *One Billion Rising for Justice* is a call to survivors and their allies to break the silence – politically, outrageously, artistically – through art, dance, marches, ritual, song, spoken word, testimonies and other ways that best express their outrage, their need, their desire, and their joy,” stated Eve Ensler, founder of V-Day and *One Billion Rising*, who also announced that Monique Wilson, an extraordinary V-Day activist for 15 years who liter-



ally inspired all 7.000 islands in the Philippines to rise and dance, would be joining the event as Director of the *One Billion Rising* campaign.

“Our stories have been buried, denied, erased, altered, and minimised by patriarchal systems that allow impunity to reign,” said Monique Wilson. “Justice begins when we speak, release and acknowledge the truth in solidarity and community. *One Billion Rising for Justice* is an invitation to break free from confinement, obligation, shame, guilt, grief, pain, humiliation, rage and bondage. It is a call to bring on revolutionary justice.

The path to justice begins with acknowledging how violence is enabled and perpetuated – calling out where endemic patriarchy and institutionalised misogyny creates a barrier to real justice for survivors,” said Wilson.

### Fifteen years in action

For more than 15 years, V-Day activists have mobilised in more than 200 countries and worked tirelessly on a grassroots level to demand an end to all forms of violence against women and girls. In the face of resistance, V-Day activists have raised consciousness, changed laws, funded rape crisis centres and domestic violence shelters (often keeping the doors open), educated their communities and raised more than \$100 million for groups doing the essential work of ending violence and serving survivors.

*One Billion Rising for Justice* will continue to leverage the strength of V-Day’s activist network to escalate efforts and create change, calling on women and men everywhere to rise in defiance and in celebration, showing the world the strength of global solidarity and the power of art to educate, transform and inspire.

To get involved with V-Day and *One Billion Rising for Justice*:

- SIGN UP at [www.onebillionrising.org](http://www.onebillionrising.org)
- LIKE US on Facebook at [Facebook.com/vday](https://www.facebook.com/vday)
- FOLLOW on Twitter @VDay; #rise4justice
- RECEIVE text message updates, text **BILLION** to **50555** (US only)
- READ about the campaign, including a letter from Eve and Monique
- WATCH “Rising”

### About V-Day

V-Day is a global activist movement to end violence against women and girls that raises funds and awareness through benefit productions of Playwright/Founder Eve Ensler’s award winning play *The Vagina Monologues* and other artistic works. The V-Day movement has raised over \$100 million; educated millions about the issue of violence against women and the efforts to end it; crafted international educational, media and PSA campaigns; reopened shelters; and funded over 13.000 community-based anti-violence programs and safe houses in the Democratic Republic of Congo, Haiti, Kenya, South Dakota, Egypt and Iraq. V-Day has received numerous acknowledgements and awards and is one of the top-rated organisations on both Charity Navigator and Guidestar. V-Day’s most recent global campaign, *One Billion Rising*, galvanised over one billion women and men on a global day of action towards ending violence against women and girls.

For more information, please visit: [www.vday.org](http://www.vday.org).



## Concert in memory of Pefkios Georgiades

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The children of the Musical Talent Development Programme, established by the Ministry of Education and Culture of the Republic of Cyprus, gave a concert at the Strovolos Municipal Theatre on 11 January 2014, in memory of the late Minister of Education and Culture, Pefkios Georgiades.

The concert was under the auspices of the President of the Republic, Mr Nicos Anastasiades. All proceeds were donated to the Patient Welfare Committee of the Archbishop Makarios III Hospital in Nicosia, which helps the families of sick children that need financial support for long-term and costly therapies and treatments.

### The children's favourite Minister

Known as the “children’s favourite Minister”, the late Minister of Education and Culture, Pefkios Georgiades, has remained in our memory as the man who managed to win the hearts of a whole generation of children and to leave his mark on what it means to take on the role of a Minister of Education and Culture.

A man with a vision and many dreams for the children, who believed in their abilities. He invested in their natural curiosity and his conviction was that this curiosity, as a raw material and with the right guidance by enthusiastic teachers, can lead to their love for learning.

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

One of these innovations was the establishment of the Musical Talent Development Programme. His great desire was to give to the exceptionally talented children of Cyprus the opportunity to



develop their talent in music with the provision of education at the highest possible level. He believed in this programme and he dreamed of its development into a distinctive presence both in Cyprus and the European region.

He has been vindicated by the results...

### Musical Talent Development Programme

Undoubtedly a pioneering and effective state programme for teaching strings, the Ministry of Education and Culture’s Musical Talent Development Programme – Strings Workshop aims at identifying musically talented children, aged 3 to 10 years old, and providing them with instruction on their instrument at the highest possible level.

The Programme, which was established in October 2006, started off with a Violin Workshop, while classes in Viola, Violoncello and Double Bass will soon follow under the supervision of internationally renowned professors.



The idea for the Programme was conceived by the distinguished virtuoso violinist and music pedagogue Professor Matheos Kariolou and it operates under his supervision and guidance. Professor Kariolou has vast experience in teaching the violin to both children of a very young age and university students, applying his own personal method of teaching with excellent results.

### **Cyprus Young Strings Soloists**

Another exciting result of the Programme is the creation of the ensemble *Cyprus Young Strings Soloists* – a selection of highly talented children, who are becoming increasingly

popular among the big orchestra audiences. The ensemble has performed in the big capitals such as Vienna, Brussels, Moscow, Rome and the Vatican, in the most famous concert halls of the world, receiving excellent reviews by famous personalities in music, religion and politics. Some of these children have managed to reach very high levels in the art of violin, in a very short amount of time.

In June 2010, Cyprus Young Strings Soloists were given the unique opportunity through an invitation from former President of the Republic of Cyprus, Mr Demetris Christofias, to perform in honour of His Holiness Pope Benedict XVI on the occasion of his Apostolic Journey to Cyprus.

In October 2010, the ensemble performed at the Royal Conservatory of Brussels at a concert for the celebration of the 50<sup>th</sup> anniversary of the independence of the Republic of Cyprus. The concert was held under the auspices of the former President of the European Parliament, Mr Jerzy Buzek.

In November 2010, the ensemble performed at the famous Musikverein concert hall in Vienna. This concert was included in the framework of the formal celebrations for the 50<sup>th</sup> anniversary of the independence of the Republic of Cyprus. In particular, the performance in Vienna has been characterised as “a performance to be remembered”.

In June 2012, Cyprus Young Strings Soloists were invited by the famous Spivakov Foundation in Moscow to perform at their renowned “Moscow Meets Friends” International Festival. The ensemble was given the honour by the organisers to close the Festival.

In October 2012, the ensemble was extremely honoured to perform at the Vatican and at the Quirinal Presidential Palace in Rome. The latter was a highly symbolic concert with which the Republic of Cyprus paid tribute to the President of the Italian Republic, during the Cyprus Presidency of the Council of the European Union, in the presence of the former President of the Republic of Cyprus.

In May 2013, the ensemble was invited to perform in a concert in Monza, Italy, accompanied by *Bacau National Orchestra of Romania* where they were applauded by a most enthusiastic audience.

### Participants:

#### Violin Class:

Anastasia Avraamides, Nikoletta Demosthenous, Efthalia Evangelou, Filotheos Zachariades, Efstathios Elia, Minas Theodorou, Annisia Iacovou, Cleo Karpasiti, Emili Louka, Maria Malakouna, Anna Economou, Gregoris Orphanides, Irini Perikleous Ioannis Rodosthenous, Vasiliki Sarri, Theofano Siamakkidi, Chariklia Siamakkidi, Daniil Staroselskiy, Fivos Stavrou, Nikoletta Christou, Elena Tsolaki

#### Double Bass Class:

Filotheos Zachariades, Andri Papastavrou, Melina Chrysanthou



MINISTRY OF EDUCATION AND CULTURE

**CYPRUS YOUNG STRINGS SOLOISTS**  
in CONCERT

In memory of Peflios Georgiades

Under the auspices of H.E. the President of the Republic  
Mr Nikos Anastasiades

Artistic Direction: **Matheos Kariolou**

Saturday 11 January 2014  
at 20:30  
Strovolos Municipal Theatre

Tickets: €10, €5 for students

All Proceeds will go  
to the Patient Welfare Committee  
of the Arch. Makarios III Hospital

Tickets available at the  
Theatre's box office: 22313010  
Information: 22463144

### Programme:

#### George Frideric Handel (1685-1759)

*La Rejouissance, Music for the Royal Fireworks*

#### Antonio Vivaldi (1678-1741)

*Concerto for Two Violins in A minor - Movement I*

#### Friedrich Seitz (1848-1918)

*Concerto in G major, Op.13, No. 1*

#### Johann Pachelbel (1653-1706)

*Canon*

#### Arcangelo Corelli (1653-1713)

*La Folia*

#### Friedrich Kreisler (1875-1962)

*Sicilienne et Rigaudon*

#### Carl Bohm (1844-1920)

*Perpetuo Mobile*

#### Camille Saint Saëns (1835-1921)

*Introduction and Rondo Capriccioso, Op. 28*

#### Dmitri Shostakovich (1906-1975)

*Romance*

#### Johannes Brahms (1833-1897)

*Hungarian Dance No. 1*

#### Astor Piazzolla (1921-1992)

*Chiquilin de Bachin*

#### Friedrich Kreisler (1875-1962)

*Praeludium and Allegro*

#### Henryk Wieniawski (1835-1880)

*Scherzo Tarantelle, Op.16*

#### Nicolò Paganini (1782-1840)

*La Campanella, (Arr. F.Kreisler)*

#### Henryk Wieniawski (1835-1880)

*Etude-Caprice, Op.18, No. 4*

(Arr: F. Kreisler)

#### Nikos Skalkottas (1904-1949)

*Greek Dances, Kleftikos*

Artistic direction: **Matheos Kariolou**

Professor Assistants: Menelaos Menelaou,  
Melina Harrer-Kanthou

Piano accompaniment: Annini Tsiouti

## Antis Roditis

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*“I take it for granted that I am in disagreement with the world around me. I belong to the generation that was taught truth and beauty, only to be later asked to serve falsehood and ugliness. I feel like I am encased by a well-organised, entrenched system that nurtures insincerity and hatred among people. The need that led to the construction of this inconceivably illogical situation is of no significance. Incomparably greater happiness can be found in freedom, sincerity and love among people, than in the small joys the system allows us to seek out today.”*

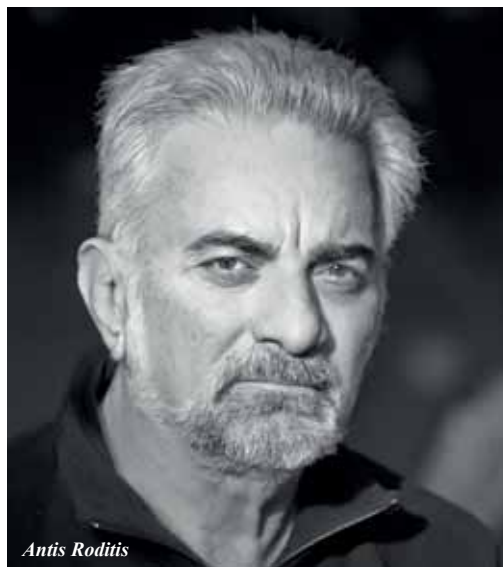
Antis Roditis, addressing the audience on 29 December 1973, after receiving the “State Prize for Literary Work of a Young Author under the age of 27” for his work *4 Stories*, which was published in 1972 (cover by Andreas-Antis Ioannides and prologue by Andreas Christofides).

### Who is Antis Roditis

Antis Roditis was born in 1946. His father came from Agros, a village in the Troodos mountain range, and his mother from the Nicosia suburb Kaimakli. He graduated from the Pancyprrian Gymnasium in 1964. “I was only good in Greek, Art and Gymnastics,” says the author. He studied Law for two years in England, but soon sought out some other field related to Art and ended up at the London International Film School, and later at the London School of Television Production. Nowadays, he wants little to do with cinema and even less to do with television.

He served as an Artillery Second Lieutenant with the National Guard of Cyprus in 1970 and in 1974, the year of the Turkish invasion, he was deployed near Nicosia airport with his unit. In his own words, he witnessed “the biggest Turkish airstrike over Nicosia airport on 22 July, at precisely 16:00, which had been designated truce time, which only the National Guard kept.”

He worked at CyBC television from 1971 until 1985 as a producer-director.



In 1985, he founded his own film production company, which for a number of years also represented news agencies such as Visnews and later Reuters.

His company was particularly distinguished in documentary films production, winning top awards and distinctions in international and European competitions.

At some point, Antis Roditis completely withdrew from television to work exclusively for literature. He published six prose and three poetry books. He kept personal columns in Cypriot newspapers, as well as Cypriot and Greek magazines, from 1980 onwards writing articles and essays on a variety of issues. He has also written literary criticism.

His chronicle book *We want Greece even if we have to eat stones*, which was published in Athens by HESTIA Publications in 2006 and considered by the author himself as the first part of a trilogy, was deemed by the Letters Committee of the Ministry of Education and Culture as a “non-chronicle” and not a work of literature, resulting in its exclusion from the literary judgments of that year. Roditis applied to the Ombudsman, who de-

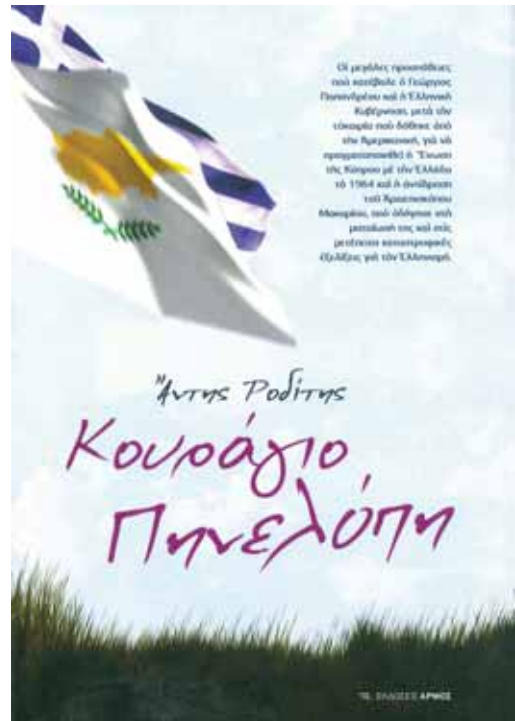




4 Stories

creed that the Ministry had “made a mistake”. The second part of the trilogy was the “real-life novel”: *Ten thousand bees*, which was published by Armos in Athens in 2010 and awarded the State Prize for Fiction. It deals with the history of Cyprus and the personality of Archbishop Makarios III, from the time of his exile to the Seychelles right up to the coup d’état and invasion of 1974.

**Grounds for the award:** *“The work recomposes 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 targeted 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.”*



Penelope's Courage

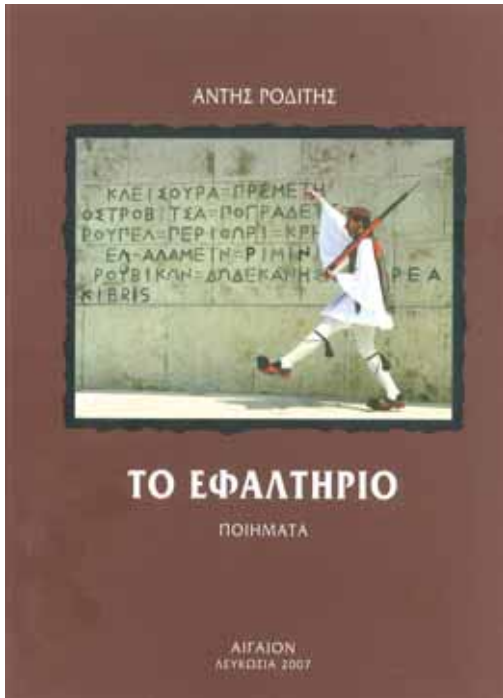
### Penelope's Courage

Referring to Antis Roditis’ latest book, *Penelope’s Courage*, the author and critic George Hadjicostis wrote: “The book must be read by every Greek Cypriot adult as an expression of patriotism, if the span of the meaning of the word includes our duty to be aware of everything that happened in our country... Antis Roditis, with a lot of hard work, time, solemnity and sobriety towards the events he presents and comments on, offers us a valuable historical study – testimonial with this book, easily readable and exciting, with vivid narration and integration of his personal experiences from the historical period in question, which holds the reader’s interest throughout, despite the national pain – and sometimes anguish – he provokes, or rather the exposed events provoke.”

### Extract from the book *Ten Thousand Bees*:

*“In reality, the churches have disappeared. In order to enter one, you descend some wonky, earthen stairs, hidden among bushes, debris or other discarded furniture and useless electrical*





*The Vaulting Horse*

appliances. You pass by the point where the bell is, and continue to descend through the belfry, deep into the earth, like a dried out well, in acute muteness. The arches of the belfry, instead of looking towards the sky, they now see dirt. At the end you reach an opening, which is the floor of the church, which has now become the ceiling, and from there you look beyond and see whirling dervishes dancing in the inverted dome. The houses are a different story. They look as if they are in quarantine; like they have contracted some dangerous, contagious disease, tuberculosis, pestilence, plague; they say the walls are crawling with worms, that the roofs are falling and coming up through the floor. And when it rains, it rains blood, the ground swallows it and it burns. If you sweep the earth away with your hands, the stones, the rocks, you will find thick, cold, endless ashes. The trees have died. Many have been uprooted. What you see is fake, painted. If you scratch the paint, it is rotten white underneath, like that of dried bones. If you touch the leaves, they fall, and no matter how hard you try you will not find them anywhere on the ground, as if they immediately turned into dust



*Antis Roditis' award-winning book Ten Thousand Bees*

or sand; thick, grey and black grains. You will neither hear, nor see a bird flying. The sea waves are not there; the sea has become a dull lake, yellowish and motionless, like a desert. This is also evident through the laid out tables of coastal restaurants, with no one sitting at them.

The people moving around are false. Ghosts, shadows brought from elsewhere. The country is eroding, melting, drying up. The only sound that will be heard one day will be the creak of division. The entire part that was infected with the disease will come off completely and fall with a thud. The island will, like now, change shape. We will all then, like now, be something like disabled people who remember their lost limbs, the hand, the foot they lost – we will drift like some kind of invalids in the old days, without legs, on clumsy, wooden supports with four metal wheels, pushing down with the hands and making a creepy noise. We will all be old, like now, remembering our youth. We will search for the time we lost, those who were slaughtered, those whose turn it was to be born and yet they lost it. Our hell is here, we have no need to die. Our Lord has given us this massive privilege. He

chose our country to establish hell. He said we should border with hell. One should present one's new, European identity card and pass through. On the mountain that we baptised, we lullabied, we nurtured, we sang to, we placed inside us like one of our lungs, perhaps it even took on the shape of our heart, is now imprinted with monstrous whitewashed stones: "There is no greater thing than serving Hell. We are proud". On the back of the dead mountain, bright signs light up at dusk: 'This Mountain is stolen and belongs to its thieves'. Thieves seize our homes, our schools, our trees, our animals, our youth. Thieves grab all that belongs to us, the clothes we are wearing, our memories, our dead. Thieves seize our face, our souls. What will we be left with? Who will we be? Even those who knew what they had, what they would have now had, what they lost, are not left by the thieves to be. They will soon steal our need to cry. Soon, we will be the ones who came very close to existence, saw it, touched it, spoke to it, and then a hatch opened up beneath their feet. They were gone.

The blood we shed changed hands under the table, at a time when we were celebrating other things with our dead. Their own parents turned their back on them, with the scales tipping in favour of pounds rather than their offspring's blood. This is what we wanted; this is what we bought with our children's blood. Ellados Street became Karaoglanoglou, Eleftherias



A young Antis Roditis

became Koruturk, Pericleous became Abdoulah Hasan. After the ceremony in the courtyard of the Metropolis – at that time when we drove away the angels, when we called them “demons” – the demons arrived. The ground with Michalis Papaisaac's blood was completely painted red; the Bishop's statue was painted red. Screaming, drumming and laughing they adorned him with a red fez and dragged him through the town tied up in ropes, before throwing him in the sea. In the Metropolis, now, the servants are sleeping in shifts, keeping the fire of hell alight and stirring the tar using oars from old Kyrenia boats.”

### Other books published by Antis Roditis

*Nouvordia*, a novel, 1975. Reprinted by Aegean Publishing in 1983, and for a third time in 2011

*The Tree, the Conspiracy and more*, Aegean Publishing 1983, a compilation of short stories and a novel.

*Chanting E and chanting NO (Ke psallei E kai psallei NO)*, a collection of poems, 1994

In 2005, his collection of poems *I shall wait* won the poetry award of the National Society of Greek Writers of Cyprus, which was proclaimed by the Embassy of Greece

*The Vaulting horse*, a collection of poems, Aegean Publishing, 2007

*Coco-de-mer*, a collection of poems 2008

*The Writer*, a novel 2008

*Penelope's Courage*, Armos 2013, a study of political content, which thoroughly investigates the period from December 1963 until August 1964

*Gkrossknecht*, theatrical 2013 (unpublished)

*Frank and Stein*, theatrical 2013 (unpublished)

## Art for All Exhibition

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An exhibition entitled *Art for All* with works by more than ten Cypriot and Greek artists opened at Tehnis Dromena Gallery , on 31 March 2014.

The exhibition provided a huge collection of paintings by well-known artists Michalis Manousakis, Themis Themistocleous, Stefos Metaxas, Christakis Polydorou, Costas Joachim, Margarita Hadjisavva, Stelios Stylianou, Stelios Votsis, Glyn Hughes, Ümit İnatçı and others.

### The artists

#### Michalis Manousakis

Born in Chania (Crete) in 1953, Michalis Manousakis was an Athens School of Fine Arts student of Demosthenis Kokkinidis (1979-1984). He presented his work for the first time in 1979 and has since organised nineteen individual exhibitions, on top of several group expositions in Greece and abroad. In 1994, along with artists Marios Spiliopoulos, Antonis Michailides, Vicky Tsalamata and Edouard Sacaillan, they won the Alexandria Biennale Award for Best National Pavilion. He has been teaching painting at the Athens School of Fine Arts since 1987 where he became an Associate Professor in 2009. He resides and works in Athens.



Margarita Hadjisavva

#### Stefos Metaxas

Stefos Metaxas was born in Larnaca in 1931. From his childhood he distinguished his love for theatre, dance, music, singing and sports. During his business trips abroad he visited museums and galleries enriching his knowledge of art. In 1988, he devoted himself to painting, and with a lot of courage he very quickly acquired excellent skills surprising everybody. His classmate and friend, painter Stelios Votsis was his teacher from the start, while he later became acquainted with the painter Andreas Chrysohos. At the same time he learns from the great painters of the 20<sup>th</sup> century through their books and the exhibitions he follows internationally. In 2010, with the collaboration of the Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus, he successfully opened the House of Cyprus with an exhibition entitled *TRINITY*, with the creative participation of three artists.

*TRINITY* is the story of cooperation among three friends who are painters from Cyprus. An exhibition-experiment by Stelios Votsis, Stefos Metaxas and Stass Metaxas. The idea belonged to Stefos Metaxas (1931-2010), a self-taught painter to whom the exhibition was dedicated.



Stelios Stylianou



*Costas Joachim*



*Michalis Manousakis*



*Fotos Protopapas*

### **Themistocleous Themis**

Themistocleous Themis was born in the village of Panna in 1951. From an early age he started painting, writing and carving. In the fifth grade of the elementary school he was awarded his first recognition in a Pancyprian art competition. In 1984, he presented his first solo exhibition in Limassol and since then he has exhibited fifteen solo exhibitions in Nicosia, Larnaca and Limassol. He has also taken part in group exhibitions in Cyprus, Greece, Bulgaria and Mexico. In 1995, the Association of Greek Writers honoured him in Athens for his collective contribution to culture. Since 1996 he has been a member of the Association of Greek Writers and the PanHellenic Educational Cultural and Art Association and a member of the Chamber of Fine Arts Cyprus.

### **Christakis Polydorou**

Christakis Polydorou studied Painting at the Athens School of Fine Arts, taught by John Morali and Dimitri Mytaras. He continued his

studies at the École des Beaux-Arts in Paris. He paints compositions with naked forms in enclosed spaces with expressionistic style. He presented his work in solo exhibitions in Nicosia and London. He has taken part in the Biennial of Young Artists from Europe and the Mediterranean in Marseille and the Sharjah Biennale (United Arab Emirates).

### **Costas Joachim**

Costas Joachim was born in Bellapais, Kyrenia, Cyprus. He studied Art at Bath Academy of Art at Corsham, UK, and the University of Bristol, with specialisation in Painting, Sculpture and Visual Perception. He also specialised in Art Education. In 1963, he was awarded the Degree of Fine Arts and Education from the University of Bristol and in 1975, he received the Certificate of Fine Art of the School of Fine Arts from the Polytechnic in Athens. In 1981, he received the Diploma of Post Graduate Studies in Aesthetics and History of Art at Chelsea College of Art and Design, London. Costas Joachim has held 15 solo exhibitions in Cyprus and abroad.



## Glyn Hughes

Glyn Hughes was born in Wales in 1931. He studied at Bretton Hall in Yorkshire and in 1956 came to Cyprus to teach. In 1960, he founded the first gallery in Cyprus, the Apophysis Gallery, with Christoforos Savva. In 1971, he created Synergy, which was a combination of conceptual and environmental art event, held annually until 1974.

## Themis Maipas

Themis Maipas was born in Konitsa in 1936. He studied Sculpture in Athens at the Athens School of Fine Arts, and he was taught by Michael Tompros and later in Paris at the École Nationale Supérieure des Arts Décoratifs with Labisse. His first solo exhibition was in 1959 at his studio that housed the Foundation Tositsa in Kifisia. From 1960 until 1987, he held 16 individual exhibitions in various cities of Greece and abroad. During this period he also took part in many group exhibitions internationally.

The exhibition was open until 11 April 2014.



## 2013 Nemitsas Prize in Physics

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The Takis and Louki Nemitsas Foundation awarded the 2013 Nemitsas Prize in Physics to Professor George P. Efstathiou, a world-renowned Cypriot astrophysicist and cosmologist with a wealth of contribution to his field.

Takis Nemitsas, the Chairman of the Foundation, and Louki Nemitsas, the Vice Chairman, announced that the 4<sup>th</sup> award ceremony was as successful as previous ones, despite the negative impact of the financial crisis which has affected everyone, including the Foundation.

The President of the Republic of Cyprus, Mr Nicos Anastasiades, presented the award to Professor Efstathiou at a ceremony held at the Presidential Palace on 10 October 2013.

It is worth mentioning – and it is touching – that, together with the family of the winner, Professor Efstathiou’s parents, who

“It is likely that our Universe is part of a much greater structure; just a little patch of an eternal multiverse”

emigrated to England in 1950, were also in attendance.

Marios Mavronicolas, the coordinator of the Foundation, extensively referred to the professor’s scientific work, stressing

that Professor Efstathiou is internationally known for his significant contribution to astrophysics and cosmology. He also referred to the professor’s leading role in the Planck satellite, through which galactic observations were made that led to the identification of structures in the universe. Mr Mavronicolas expressed the Foundation’s pride at this year’s prize. He concluded saying that “The Nemitsas Foundation will honour Professor Efstathiou, but Professor Efstathiou also honours the Foundation by including the Nemitsas prize among the remarkable number of international prizes he has received.”



*A reception followed the ceremony in the grounds of the Presidential Palace*



*Leading political figures, including Archbishop Chrysostomos II and President of the Republic Mr Nicos Anastasiades and his First Lady Andri, attended the ceremony*

### **Professor George P. Efstathiou**

Receiving the Nemitsas Prize in Physics, Professor George P. Efstathiou said it was a tremendous honour, for himself and his family, to receive this prize. He paid special mention to his parents, who were also in attendance at the ceremony.

“My family comes from the ‘kokkinochoria’ area of Cyprus with a background in potato farming on my father’s side and small business on my mother’s side,” the Professor explained. “My father left for England in 1949 and my mother shortly afterwards. I was born in London in 1955. I have been to Cyprus many times, and I have been amazed at the changes to the island over the years.”

Professor Efstathiou’s interest in science came from a young age. “As a child, I was always interested in science, particularly astronomy: where did the planets and stars come from? How did the Universe begin? Does the Universe end?”

### **The influence of a very important teacher**

“Like many young people, I was strongly influenced by an inspirational high school teacher, Dick

Yarrow, who I would like to acknowledge here.

He taught me Physics – this is the science of how the Universe works and how the Universe behaves. It is through Physics that we can tackle the big questions that enthralled me as a child. So, I have pursued Physics ever since, as an undergraduate at Oxford, a PhD student at Durham, followed by postdoctoral appointments in Berkeley California and in Cambridge, where I have spent most of my academic career.”

### **A little about my science**

“Modern physics is based on three key principles encapsulated by three constants of Nature: the theory of gravity described by Newton’s gravitational constant  $G$  which measures the strength of the gravitational force; Einstein’s principle of relativity which links together space and time via the speed of light ( $c$ ); and Planck’s theory of quantum mechanics in which the Planck constant  $h$  distinguishes the quantum from the classical world,” Professor Efstathiou explained. “What we are trying to do in Physics is to understand everything about our Universe in terms of these principles: grav-



ity, relativity and quantum mechanics.”

He added, “Now this immediately raises a fundamental problem, because the constants  $G$ ,  $c$  and  $h$  define a ‘natural’ set of units for Physics – often called ‘Planck units’. These seem anything but natural to us. The natural unit of time is less than a trillionth, trillionth, trillionth of a second, very much less than the age of the Universe (nearly 14 billion years). The natural unit of length is microscopically small, much less than the size of our observable Universe and the natural unit of energy is enormously high – 14 orders of magnitude higher than the energy achieved at the Large Hadron Collider at CERN.

So if the natural time unit is  $10^{-44}$  seconds, why is our Universe so old? Why is our Universe so big? Did it ‘begin’ at  $10^{-44}$  seconds or was there something there beforehand? You see that the big questions of modern cosmology are very similar to the questions that might be asked by a six-year-old child!

Is it possible to answer these questions? The answer is yes and this is what my collaborators and I have been doing over the last few years with the aptly named Planck satellite. We launched this satellite in May 2009 and it has been measuring the temperature irregularities of the cosmic microwave background radiation – the remnant radiation from the hot big bang, which has cooled as the Universe has expanded and now has a temperature of only 2.7 Kelvin.” Presenting a map produced by Planck, Professor Efstathiou explained: “It shows temperature

differences of about  $1000^{\text{th}}$  of a percent in different directions of the sky. This is a very important picture. Every bit of information that we can extract from this map tells us about Physics at the time that these irregularities were generated, which we believe happened just  $10^{-35}$  seconds after the birth of the Universe.”

### **Is the Universe bigger and older than we thought?**

So what have we learnt from these important findings? The results from the Planck satellite lead to a theoretical prediction: “The agreement is basically perfect; we have clearly uncovered a fundamental truth about the birth of our Universe. The theory is based on the idea that the irregularities started as quantum mechanical fluctuations in a tiny region of space. The Universe then expanded faster than the speed of light to make the entire observable Universe, stretching the quantum fluctuations to huge scales. Everything that we see in our Universe, the planets, stars and galaxies, came from these quantum fluctuations. This is how we can understand why the Universe is so much bigger and older than implied by the natural scales of Physics.”

It is an incredible human achievement that Professor Efstathiou and his team have been able to test Physics at such early times, before even the matter in the Universe was created.

“If this theory is correct, then it is likely that our Universe is part of a much greater structure; just a little patch of an eternal multiverse. Fur-



*President Nicos Anastasiades presents Professor George P. Efstathiou with his award*



*Professor George P. Efstathiou*



thermore, our current understanding of quantum gravity implies the existence of extra dimensions – five or six additional space dimensions to the three dimensions that we are familiar with. Is it possible to test these ideas? The answer is yes and that is the focus of my research in the immediate future.”

**Address by the President of the Republic of Cyprus, Mr Nicos Anastasiades**

“It is a great joy and an honour for me to be here today, to celebrate a distinguished son of this country, a notable Cypriot scientist, whose contribution to world science honours our country and is recognised in the world’s most important centres of science. As the President of the Republic of Cyprus, it brings me great pleasure to see the success of Cypriots who emigrated during difficult times at home to seek a better life overseas and have managed to not only grow and thrive, but to excel and to honour their homeland at the high-

**“I am grateful to the Nemitsas Foundation for its contribution and to George Efstathiou for making the nation proud”**

est levels in the arts and sciences. Tonight, we have the opportunity and the honour to award one Cypriot prodigy, one of three children born to Peter Efstathiou from Achna, and Christina Parperis from Famagusta, who immigrated to England in

the 1950s. We shall award the Takis and Louki Nemitsas Prize in Physics to renowned Professor George Petros Efstathiou, a brilliant Cosmologist, who at a very young age embarked on a distinguished academic career at both Oxford and Cambridge Universities, as a Professor of Astronomy and Astrophysics. George P. Efstathiou is renowned in international scientific circles for his pioneering use of computer simulations of structure formation in the Universe. His work gave the first indications of a hitherto invisible force, the so-called ‘dark energy’. He has researched the traces of radiation left over from the birth of the cosmos and discovered that our Universe is part of a much greater structure. Of course, I am not the best qualified to describe



*President Nicos Anastasiades addressing the ceremony*



the achievements of George P. Efstathiou in a field that most of us can barely comprehend. I will add only that he founded and is a director of the Kavli Institute for Cosmology, which is one of the most important of its kind in the world and has already been awarded three prestigious international honours in the field of Cosmology. We are proud that people like George P. Efstathiou transcend our homeland's narrow borders and promote the spiritual virtues of our country universally. For this, we thank him warmly.

Let us be honest, however. How much would we know of, and how much would we appreciate the existence of this brilliant scientist who honours us, had it not been for the contribution of the Takis and Louki Nemitsas Foundation, highlighting and rewarding our worthy and distinguished compatriots around the globe?

I wish to take this opportunity to praise the work of the Foundation and the generosity of Takis and Louki Nemitsas, who bestowed upon the Republic of Cyprus the Foundation, including all of their movable and immovable property. Since its establishment in 2009, the Takis and Louki Nemitsas Foundation has been awarding scholarships to Cypriot scientists whose research elicits inventions, discoveries and improvements "which would bear great benefit to Cyprus and thus to the whole world", as stated in the *aims of the Foundation*. I also want to stress the fact that the Board of Trustees works voluntarily and altruistically. The Academic Council, the Secretary and the Coordinator of the Foundation and other committees also work in the same manner. Their contribution is immeasurable.



Such initiatives not only reaffirm the greatness and generosity of our people, but also enhance our desire to be useful and beneficial to our country and to our people as exemplified by Takis and Louki Nemitsas. In such difficult times as our country is experiencing, these undertakings are an invaluable contribution to our efforts to rebuild our economy and adjust our strength in the face of the situation we are enduring. I recognise the trying conditions presently experienced by the Nemitsas Foundation, and I share the concerns of Takis Nemitsas about the Foundation's future and its ability to maintain its commendable contribution. The economic crisis we are experiencing has been a serious blow to the whole of Cypriot society and has unfavourably affected a multitude of foundations, organisations, citizens, and the state itself. The economic potential of the state has decreased radically, but our intention to help maintain worthy institutions, such as tonight's, must be taken as a given. Together, we shall endeavour to cooperate in the hope of finding the best possible way to solve the shared problems we all face. It is my hope and expectation that in a year's time, when we award the 5<sup>th</sup> Nemitsas Prize honouring another worthy child of our homeland, we will be able to speak with more certainty and confidence about the future of our country and people. I thank you for the confidence you have given us. I am grateful to the Nemitsas Foundation for its contribution and to George P. Efstathiou for making the nation proud. I warmly and profoundly congratulate you."

## Aspects of Armenian Art Exhibition

The Leventis Municipal Museum of Nicosia opened the exhibition *Aspects of Armenian Art - The Kalfayan Collection* on 7 April 2014, which will run until 30 June 2014.

The exhibition showcases aspects of Armenian art, with artefacts of unique historical and artistic value from the collection of the Kalfayan family, dated from the late 16<sup>th</sup> to the 19<sup>th</sup> century. It also incorporates relics from the Armenian Archbishopric in Cyprus.

The diachronic presence of Armenians in Cyprus, as well as the close ties of the Kalfayan family with the island since the early 1960s, was what prompted the Leventis Municipal Museum of Nicosia to host this exhibition. The exhibition was first presented at the Museum of Byzantine Culture in Thessaloniki in a different form and magnitude.

The collection comprises objects of special historical and artistic significance. The items have either been crafted by Armenian artists and craftsmen or belonged to Armenians, as indicated in their inscriptions. Many of the exhibits were do-

nations to churches. Among other exhibits, the collection includes rare ecclesiastical and secular objects, such as handwritten manuscripts, textiles, exceptional ceramics mostly of the Kütahyan style, porcelain from China and other objects that reveal various aspects of the Armenian history.

### The Kalfayan family

The Kalfayan family has a long history and tradition in Greece. Roupen Kalfayan found himself in Thessaloniki at the end of World War I, after the persecutions and uprooting of the Armenians and the Greeks in Asia Minor and Constantinople. He was a descendant of the family of architect Avedis Kalfayan, a well-known figure in the Ottoman Empire of that period.

His marriage to Nevart Ghazarian linked him to the eminent family of landowners and bankers from Evdokia (Tokat), Asia Minor. From as early as the Interwar period, members of the by then related Ghazarian and Kalfayan families, led by the famous in his time antiquer of Thessaloniki, Ghazarosh Ghazarian, initiated



*Egg - Kütahya glazed ceramic. Consists of four Seraphim with interstitial crosses*



*Ewer - from copper and enamel. Decorated in polychrome enamels and gilt - 1776*





*Curtain - For Bema printed on cotton fabric. 19<sup>th</sup> century*



*Bowl - silver gilt with enamel. In the interior, at the centre has a relief representation of the "Lamb of God" - 18<sup>th</sup> century*



*Plate - Kütahya glazed ceramic decorated with dressed female figure - 18<sup>th</sup> century*

the collection of old, mostly Armenian objects of any nature, urged by the need to salvage the history and memory of the Armenian culture.

The present-day descendants of the family, still residents of Thessaloniki with an active presence in the city's Greek and Armenian society, carry on the enrichment of the collection with the same zeal and love of their ancestors.

### **Armenia through the ages**

The "historic" Armenia (Hayastan in Armenian) used to extend across a wide plateau enclosed by the mountain ranges of Caucasus in

the North and Taurus in the South. Today, in the aftermath of successive misadventures through the centuries, only a part of that expanse belongs to the jurisdiction of the Armenian Republic, which declared its independence in 1991 after the collapse of the Soviet Union.

Greek historian Herodotus (5<sup>th</sup> c. B.C.) records the ancient Greek tradition, according to which the Armenians descended from Thraco-Phrygian tribes who, circa 1200 B.C., moved to Asia Minor and later, around 600 B.C., reached the land called Urartu (Ararat). The homonymous mount, known from the Old Testament as the place where Noah's ark moored after the Del-





*Priest's head-covering - silver gilt. Destined for a priest or archimandrite (Vardabet)*

uge, falls outside the boundaries of present-day Armenia; nevertheless, it is for the Armenians the symbol of their country and appears on their current national emblem.

Through the centuries, the expanse of Armenia had both increased and diminished. Therefore, the Armenians have seen prime and glory but they also suffered persecutions and genocides. The Armenian population came into contact with Medes, Persians, the Hellenistic kingdoms and later, the Roman and Byzantine Empires. Greater Armenia, Cilicia, Syria and Lebanon were the areas where Armenians settled and all of these were linked with Armenia's history. Due to its strategic importance between two continents, Armenia has known several conquerors, even into modern times. In spite of the particularly adverse conditions facing the Armenians through history, they have been able to excel in several fields, mainly commerce, leaving their creative mark across the entire world.

### **The Armenian Diaspora and Cyprus**

The Armenian presence in Cyprus is dated to 578 A.D. when, during the Byzantine period, villages like Armenochori were first founded. The renowned Monastery of Sourp Magar in Pendadaktylos, the Gothic Cathedral of Notre Dame de Tyre in Nicosia, as well as the church of Ganchvor in Famagusta attest the presence

of Armenians in Cyprus during the Medieval and Ottoman periods.

The late 19<sup>th</sup> and early 20<sup>th</sup> century saw a significant increase in the number of Armenians residing in Cyprus, in the aftermath of mass deportations, slaughters and genocides committed by the Ottomans and the young Turks. The Armenian community in Cyprus makes part of the Armenian diaspora, the descendants of genocide survivors. One of the most significant projects of the previous generation of the Armenian community in Cyprus was the foundation of the Melkonian Educational Institute.

Several members of the Armenian community have gained fame as men and women of the letters and the arts, but also as skilled craftsmen and photographers. The population of the Armenian community was reduced during the inter-communal unrest of 1963-64 and the 1974 Turkish invasion. Having sustained grave losses and deracination from their traditional neighbourhoods, several Armenian Cypriots immigrated to the United Kingdom and Soviet Armenia. Quite a few Armenian Cypriots of earlier generations have left their mark on the island's history, while the younger generation of Armenians in Cyprus includes distinguished personalities across the financial, cultural and social levels.

**For further information: Tel.: 22661475 or email: [info@levantismuseum.org.cy](mailto:info@levantismuseum.org.cy)**

# The Cyprus Historic and Classic Motor Museum

The first ever Cyprus Historic and Classic Motor Museum has opened in Limassol. After several years of efforts, the museum opened its doors to the public on 1 February 2014.

It is located in the Ypsonas area of Limassol in a spacious 1.000 square metre space where visitors can come to appreciate an insightful collection of about 70 classic, historic and collectible cars and buses, as well as the first agricultural tractors.

Visitors can admire the museum's eclectic collection of cars covering the period of the last century. The museum highlights the cultural importance of the development and growth of the automobile industry. The oldest car in the collection at the moment is a Ford "T" roadster from 1912, which currently has 102 years of life on the road. The newest vehicle is a collectible piece from 2004. The armoured presidential



“Cadillac” donated by the U.S. Government and built especially for President Makarios III in 1977, is an important piece of the island's history. Also to be found is, officially certified, the famous and well known green «Mini» with the lock on the side from Mr Bean's movies and one of the Rover P5 cars of 1973 used by the “Iron Lady”, the late Baroness Margaret Thatcher. Each visitor can enjoy a different yet memorable experience learning about the progress of the vehicles through the passage of time.



Part of the museum's collection

## **A dream comes true**

The founding of the museum became a reality due to the vision of veteran Rally Racing champion of International and Cypriot rally competitions, Dimi Mavropoulos, who provided his personal collection of 70 historic, classic and collectable cars and launched this museum especially for their display.

The viewing of a movie about the history of the automobile is included with every visit to the museum and additionally, road safety seminars are offered with every school visit. Seminars, photo shoots and various events or presentations can be held at the museum's premises.

The Museum also features a classic car rental service with a driver, providing visitors the opportunity to enjoy special life moments by renting out a historic and unique classic car. This is an ideal choice for weddings, tours of the city of Limassol or simply for doing something different. In awareness of social responsibility, part of the proceeds from the entrance tickets of the museum will be given to charitable and philanthropic institutions.

## **About Dimi Mavropoulos**

The founder of the Cyprus Historic & Classic Motor Museum, Dimi Mavropoulos was born in Limassol in 1949 and began his rallying career as a teenager. By the age of 20, he had already won numerous local events and in 1969, began to drive for Ford, Mitsubishi and then for the Chrysler/Talbot Cyprus team, where he remained their leading driver for many years achieving and maintaining his status as one of the top drivers/entrants in the Cyprus Championship.

In 1969, Dimi Mavropoulos moved to London to establish the European office for his family's fruit export business. He entered the British and the European Rally Cross scene and began what turned out to be a highly successful rallying career while still returning home to participate in the Cyprus Rally Championship. He drove a variety of cars such as factory prepared Ford Escorts, followed by Lotus Esprit S2, Talbot Sunbeam Lotus's and ultimately Audi Quattro and Mitsubishi Evo 6 and 9.

In 1985, with the development of the revolutionary Group B Audi Quattro rally car, Dimi Mavro-



*Dimi Mavropoulos*

poulos began to dominate rally-cross in UK and Europe and rallying in Cyprus.

## **Winning the Cyprus Championship**

In 1986, he won the Cyprus Championship for the first time and finished the Rothmans International Cyprus Rally in second place, behind the Lancia driven by Patrick Snijers, the European champion of the same year.

In 1987-1988, as the regulations for international rallies changed to group A, he entered factory prepared Ford Sierras supplied by Ford UK Motorsport for the Rothmans International Cyprus Rally while driving for Audi for the Cyprus Championship.

Dimi Mavropoulos won the Championship again in 1988 and in 1990, when he set an all-time record by winning all seven Championship events including the Rothmans International Cyprus Rally.

With the FIA'S decision to end all Group B entries in 1989, Dimi Mavropoulos continued with Audi Group A cars (Audi Coupe Quattro 1989/90 and Audi 90 Quattro B-3 in 1991). In the 1992 Cyprus Rally Championship, Dimi Mavropoulos entered a factory prepared Group A Ford Sapphire RS Cosworth 4x4 with full support from Mobil Oil Cyprus – his main sponsor for the past 12 years. Finishing second in the Cyprus Championship, he recorded an excellent second place overall (first Cypriot driver) in the prestigious Rothmans Cyprus International Rally (when Alex Fiorio won in a factory prepared Lancia Integrale).

In 1993, Dimi Mavropoulos' entry to the Cyprus Rally Championship was with a brand new factory built Group A Ford Escort Cosworth RS 4x4. While



taking part in only five out of seven events he took second place in the Championship and finished 5<sup>th</sup> overall in the Rothmans Cyprus International Rally despite the problems he encountered all season.

In 1994, he continued with Mobil 1, entering the Cyprus Rally Championship with a factory-prepared Ford Escort Cosworth 4X4. Ford Competitions Department in U.K. helped Dimi Mavropoulos and his car for some gravel testing and development. Dimi Mavropoulos finished 3<sup>rd</sup> overall in the Rothmans Cyprus Rally. This gave him another FIA “B” seeding for 1995.

In 1995, Dimi Mavropoulos built a new Audi S2 Quattro Rally car for Group A but due to the Audi factory withdrawal from rallying, Dimi Mavropoulos stopped the project. With over forty-five years of rallying experience, Dimi Mavropoulos holds the best finishing record of any Cypriot driver in the Rothmans International Rally and highest overall placing in

all the Cyprus Championships to date.

After the end of his driving career his passion turned to classic and vintage cars. His “Dream Come True” was to establish the first historic and classic motor museum in Cyprus.

### **Proceeds donated to charity**

From every entrance ticket to the Cyprus Historic and Classic Motor Museum, €1 is donated to charitable and philanthropic institutions. All the proceeds from the opening weekend were donated to the Theotokos foundation.

The museum is open on Wednesdays, Saturdays and Sundays from 10 am - 4 pm, but by prior arrangement the museum can accept group visits on other days and times.

**For more information, you may contact 7000 9000 or 99742495, or visit [www.cyprusmotor-museum.com.cy](http://www.cyprusmotor-museum.com.cy)**



*The Museum was officially opened by the late Minister of Defence - Minister of Communications and Works at the time Tasos Mitsopoulos*



*The opening of the Museum*



*The Cyprus Historic and Classic Motor Museum team*



## Lecture series for the occupied communities

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The Ministry of Education and Culture of the Republic of Cyprus is organising a series of lectures dedicated to the occupied areas. On the occasion of the forty-year anniversary of the Turkish invasion and occupation of a large part of the island, the Ministry's Cultural Services prepared a plan to promote remembrance of the occupied areas through four cycles of lectures dedicated to the history, culture, intellectual life and yet unknown aspects of the occupied municipalities' and communities' cultural influence. The lectures are taking place at the Cultural Services' conference hall, at their premises on 27 Ifigeneias Street, Acropolis, Nicosia.

The theme of the first cycle focused on the Kyrenia district and was entitled "*Achaean coast*", serving as a reminder that the Greeks of Cyprus first set foot on the northern shores of the island. This is where the ancient Mycenaeans are presumed to have landed, before definitively Hellenizing the island's indigenous population. This cycle opened on 7 February 2014, with a lecture by researcher Kalliope Protopapa, which attempted to give an overview of the cultural production and action of the Kyrenia District.

It is worth noting that the event was opened by a string quartet of the Cyprus Youth Symphony Orchestra with Cypriot melodies. On 14 February, Assistant professor of Byzantine Archeology at the University of Cyprus, Maria Parani, analysed the significance of the murals in the chapel of the Holy Trinity at the monastery of Saint John Chrysostomos at Koutsovendis. Honouring the event with his presence was the Exarch of the Patriarchate of Jerusalem, the ecclesiastical jurisdiction under which the Koutsovendis monastery falls, Metropolitan Timotheos of Bostra.

On 20 February 2014, Rina Katselli, an iconic figure of Kyrenia's intellectual world, spoke



*Attendees at the lecture series for the occupied communities*

about 'Kyrenian Writers'. On 10 March, the Most Reverend Metropolitan Chrysostomos of Kyrenia analysed his views on his ridden metropolis and the prospects of his pilgrims in the future. On 13 March, Byzantinologist Stylianos Perdikis stressed the significance of the treasures of Lambousa, and on 18 March, the Director of the Leventis Municipal Museum Demetra Papanikola Bakirtzi introduced Paschalis Papapetrou's film on Lapithos's glazed pottery. The film which has been financed by the A.G. Leventis Foundation is launched within the framework of the Ministry's events. The theme on Kyrenia closed with a lecture by Andreas Voskos, Professor Emeritus of the University of Athens on the Kyrenia region during antiquity titled "The voyage of Kifeas and Praxandros".

On 26 March 2014, Mr Voskos opened the next cycle of lectures, dedicated to the Morphou region, as well as the part of the Lefkosia district occupied by Turkey, with special reference to the archaic roots of the occupied areas of the district of Lefkosia. The second cycle of lectures is titled "*They shall settle in Morpho*" and is an extract from the ancient Cypriot grammarology. It explores the relationship of Goddess Aphrodite with the Morphou region,

since *Morpho* is the Kypris Goddess.

On 28 March 2014, Antigoni Papadopoulou, Member of the European Parliament and former Mayor of Morphou, elaborated on the significance of Morphou as the birthplace of a 3600 year old civilisation. Particularly novel approaches have been incorporated in this cycle, such as the one by lawyer Marinos Kleanthous, who spoke, on 29 April 2014, on the web and digital profile of Morphou, as well as the parameters which put together the request to establish the Morphou region as a separate district.

On 22 May 2014, Archaeological officer of the Department of Antiquities Efstathios Raptou will guide the audience through the archaeological monuments of the region beginning from earliest antiquity to the Hellenistic years. The second cycle shall be rounded up on 30 May with Theonitsa Alexandrou's lecture on visual arts and the artists of the Morphou region.

The third cycle, which has been planned for September and October 2014, will be dedicated to Ammochostos; it bears the special seal of an internationally significant theatrical proposal. The Ministry of Education and Culture of the Republic of Cyprus takes this opportunity to announce that

in October 2014, at the House of Contemporary Dance of Nicosia, there will be a closet drama, for the first time ever in the Greek language, with scenes from the work of Elizabethian author John Ford "*A Lover's Melancholy*", which is associated with Ammochostos. Internationally renowned drama teacher of the Open University of Athens Avra Sidiropoulou is the director and she will also introduce the play, with Vaios Liapis as the translator. Leading speakers with novel and radical lectures are included in the same theme. More specifically, the following persons will address the event:

1. Marina Schiza, "*Visual Ammochostos up to 1974*"
2. Tasoula Hadjitofi, "*Desecration of the cultural heritage in Ammochostos*"
3. Nadia Anaxagorou, "*Leontios Machairas, 'Exegesis of Ammochostos'*"
4. Anna Marangou, "*Works and Days of the Writers of Ammochostos, a Voyage through the literature of Ammochostos of the past*"

The event will close with the fourth cycle, which will be held in November-December 2014 and will focus on the Karpasia region. Leading speakers have been invited to host the event, among them Rita Severi and others.



*The Director of the Cultural Services of the Ministry of Education and Culture, Mr Pavlos Paraskevas*



*Clergy from the occupied municipalities address the attendees*

# HOME Collective Exhibition

Following the first exhibition in Brighton, UK, last October, the collective *dissemiNation* decided to embark on a series of exhibitions taking place in each members' native country. The first of these international exhibitions – *HOME* – took place in Cyprus from 21 February until 7 March 2014.

The two-part exhibition, which included a live performance by Demetra Kallitsi (*Box Full of Sadness*) and artist talks by Umberto Buttigieg and Demetra Kallitsi, was then transported to the occupied part of Nicosia, on foot.

## dissemiNation

*dissemiNation* is a collective initiated by six international artists: the Cypriots Demetra Kallitsi and Nurtane Karagil, Holly Mulveen from Ireland, Kyehyoung Jun from South Korea, Pipat Saksirikasemkul from Thailand and Umberto Buttigieg from Malta.

The collective aims at exploring the potentials and limitations of long distance collaborations and creating a cross-national and beyond-border artistic fusion. *HOME* is their second collective exhibition and marks the beginning of a series of exhibitions taking place in the native country of each member of the group.

The six artists invited guests to a two-part experience in Nicosia. The first exhibition took place at the Loukia & Michael Zampelas Art Museum, between 21 February and 7 March 2014. On 8 March, the exhibition was dismantled and all art works were carried on a pedestrian journey across the Ledra crossing point in old Nicosia. This served as an introduction to the second part of *dissemiNation's* Cyprus endeavour; a film documenting this journey was screened in a one-night-only exhibition on 11 March. The exhibition took place at Efruz, Müniroğlu Apartments in Nicosia.



## About HOME

The exhibition explored the term *home* as a broader concept, also meaning a feeling of comfort, stability, quotidianity (a space where you feel at home), but at the same time the search for a place where one belongs and where the sense of self lies; 'home', which is eventually found in the image of the 'other', the 'foreigner'. The exhibition featured a number of different mediums including live performances, video art, photography and painting.

Visitors got the chance to experience a dynamic fusion of styles, concepts and approaches reflective of the collective's multi-cultural background. Nurtane's humorous, child-like drawings and Kyehyoung's candy-coloured and fancy patterned paintings contain much more than what is visible at first

glance. Both touch upon issues of social identity and how the system or 'the other' impacts on one's concept of the self. Demetra and Umberto have a somewhat darker, cruder and more personal approach to dealing with questions of existentialism. Both artists' works, one in its stativity and empty silence and the second in its obsessive, aggressive rhythms, serve as a cathartic means for the artists to deal and understand pain and find comfort and stability. Pipat's miniaturesque drawings of uninhabited worlds and Holly's delicately coloured renditions of mundane objects, although more sterile looking and seemingly more distant in approach, reveal a powerful commentary on a dehumanised contemporary society, diseased of alienation and disconnection from history and the present surroundings.

### **The story behind dissemiNation**

In mid-September 2012, six young artists who had never met before, each from a different state and none speaking the same native language, were all travelling, some just for a couple of hours and others for up to 12 hours, to the UK eager to start the same experience. Holly, Demetra and Nurtane, Umberto, Pipat and Kyeheyong, were all in East Sussex

to commence a full time MA course in Fine Art at the University of Brighton. In the following ten months of sharing the same studio space there were some difficulties regarding language barriers and cultural differences and the occasional disagreement, but it was mostly a good time filled with fruitful discussion, creative criticism, inspiration, laughter, and hard work. It was an experience where they learned how to work together as artists and friends, offering each other the needed support, advice and encouragement. As the experience was coming to an end and all were anxiously trying to figure out future plans, with most planning to leave Brighton to return to their countries or find a new 'home' somewhere else, the idea of constructing a project together was contemplated. In early July 2013, all six were gathered in the studio's local pub, heads locked to finalise plans for an art collective. From here, *dissemiNation* was born.

The aim of this collective is to explore possibilities of collaborating together, setting up strategies defying the limitation of long distance collaborations and creating tangible fusions of ideas through the cohabitation of the art works created in different regions of the globe.





## The Name

“[d]issemination generalises the theory and practice of the graft without a body proper [and it] produces (itself) and advances only in the plural. It is a singular plural, which no single origin will ever have preceded.” (Derrida, 1972)

The name of the collective, “dissemination”, intentionally seeks to resonate its character... It aims to represent a collectivised group of six artists with different backgrounds, styles and approaches while encompassing all in a hybrid and unique, yet non-unitary form striving to enunciate a cross-national and beyond-bordered ‘here & now’ world experience. Dissemination thus refers to the multitude of views, styles, experiences with a collectivised, pluralist, hybrid voice that will continue to develop and express itself as a graft continuing to disperse and circulate new and anew ideas.

## The artists

**Holly Mulveen’s** paintings investigate a domestic side of the *HOME* concept, reflecting upon visual phenomena in Western urbanisation, commoditised by desire for material, wealth and privatisation. *Study for Varmluft square*



*Box full of sadness by Demetra Kallitsi*

*lampshade* and *Study for Abstract Vase-Black/Red* focus on typical decorative items found within domestic spaces that serve to enhance the appearance and personal identity of a living space, in spite of its basic foundation and facilitation. Ornamental features and décor are a typical part of any culture, at times heavily influenced by such cultural dominance as religion or patriotism. Yet, in the modern/post-colonial age, such materialistic cultural sentiments have been forgotten, making way for a universally shared notion of the ‘now’, what’s ‘in’ or ‘out’ this year. Images of affordable, low-cost and widely available objects from catalogues and magazines are appropriated by the artist who treats them as contemporary still-life compositions. Ultimately, these works comment on contemporary society’s lack of interest in the history of their home, seeking comfort in material wealth provided by capitalist-led manufacturers, whose influence has become so embedded that such consumerism acts as a mode of culture and social identity.

South Korean artist **Kyehyoung Jun** also comments on the phenomenon of the capitalist, consumer society. Her series of three paintings entitled *Conquer the World* reflects upon the con-



*Conquer the world, 2013 by Kyehyoung Jun*



Holly Mulveen



Study for Abstract Vase-Black/Red by Holly Mulveen

temporary dehumanisation and co-modification of human beings, treated as products intended to consume other products. Ultimately, it is the consumer system that consumes consumers as they become entrapped in a vicious circle of buying and owning. Consumption has become the *HOME* for entire generations, the system through which they can identify themselves, reach self-realisation and attain future aspirations and personal dreams. It is through consumption that one is...a Citizen no longer existing. Only consumers exist. No longer 'I think therefore I am' but 'I consume therefore I am'.

**Nurtane Karagil's** colourful marker drawing *I'm Stuck Somewhere in Nowhere* presents a somewhat ironic depiction of how personal identity and

self-perception is impacted upon and shaped by the social system. For the artist, *HOME* is a concept that varies depending on perspectives. *HOME* is what you know, what you are accustomed to, what you consider 'normality' and 'everyday'. We are a product of the society, culture and period we live in...That is *HOME* and there is nothing one can do about it! As hard as one tries to escape from it and as fed up as one is of its restrictions and anomalies, as much as one is enthusiastic to book the first cheap flight to anywhere in the world as long as it is as far as possible and as different as possible from home, home is always home and there is nothing one can do about it! You are born and you die, and even the journey in between is mostly already paved for you...



Observers admire Nurtane Karagil's work *I'm Stuck Somewhere in Nowhere*



Demetra Kallitsi



*Unseen Bricks* by Pipat Saksirikasemkul

**Demetra Kallitsi** deals with the exhibition concept in a more personal way. For her *HOME* is achieved through creative thinking and artistic production. The process of creating is for her a comfortable space where she can deal with the encountered difficulties, a way to crystallise and make tangible her personal life troubles in order for her to understand the situations better and liberate herself from them. *Notes for Imaginary Future Lover* is a series of personal and ironic embroideries where the artist deals with past relationships and bad breakups by putting her hands forward and drawing a list of conditions for future lovers. Her performance *Box*

*Full of Sadness*, which plays on similar autobiographical elements, is a reflection upon some verses of Mary Oliver:

“Someone I loved once gave me a box full of darkness. It took me years to understand that this too, was a gift.”

Demetra becomes the box. She sheds the facade of happiness and embraces her saddest feelings, struggles and troubles in an attempt to ‘heal’ personal wounds. The artwork closely references upon seminal artworks in the History of Contemporary Art, such as *I like America and America likes me* (1974), a performance piece by American artist Joseph Beuys, in which he



refers to Art as a place where the wound is recognised and healed.

Echoing the same attempt of confronting and understanding life's troubles are *The Anti-Narcissus* and *Stained* by **Umberto Buttigieg**. But while Demetra deals with existential problems and internal darkness through meditation with works that are characterised by crude staticity and empty silence, Umberto's works are more aggressive and violent in nature. While in Demetra's work there seems to be a light at the end of the tunnel, a sense of endless struggle and helplessness emerges from Umberto's art. In his works, focus is put on the alternating and eternal emotional process of guilt, fear, repulsion and anxiety in an attempt to erase and annihilate a present image and recreate a new self; more pure and far less complicated. *The Anti-Narcissus*, a series of five manipulated self-portrait photographs, takes on a story from Greek Mythology to address spiritual and existential crisis. Here, *HOME* is only a longed-for wish. Balance and stability are not yet struck and the sense of tranquillity and self-confidence is not yet found.

The sense of self-immersed existence that emerges from Umberto's works seems to find a more universal interpretation in *Unseen Bricks* by **Pipat Saksirikasemkul**. The intricate and detailed drawing of an imaginary work composed of separate plots of land seems to highlight a certain individualistic and egocentric sentiment that plagues contemporary societies. In the age of communication, the ability to construct physical relations with one another is becoming rarer by the day. Like tiny bugs living in between bricks, the contemporary beings are becoming more confined to the space of their room, interacting with the world through virtual means. And as the physical world is becoming more complicated to comprehend and foreign to the last generations, we continue to compose new artificial, invisible space to fulfil our essential desires of comfort and protection.

*Source:* [www.disseminationcollective.com](http://www.disseminationcollective.com)

**For more information about *dissemiNation* and its activities in Cyprus, please visit the collectives' website: [www.disseminationcollective.com](http://www.disseminationcollective.com), facebook page: [disseminationcollective](https://www.facebook.com/disseminationcollective) or send an e-mail to [disseminationcollective@gmail.com](mailto:disseminationcollective@gmail.com)**



*The Anti-Narcissus by Umberto Buttigieg*



## New series of works by Maria Tourou

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**R**enowned Cypriot artist Maria Tourou returned to Nicosia this year with a series of her latest works, exhibited at Apocalypse Gallery from 21 February until 8 March 2014.

Colours and shapes become uncompromised means of expression in Maria Tourou's work. Experiences and sensations from faraway and foreign countries, mixed with feelings and aromas of her homeland, seem to float around her canvasses. A significant artist with rich cultural activity and quirky visual work, she belongs to the cluster of artists who have defined and stigmatised the pioneering, contemporary history of Cyprus art. Through the wealth of experience and knowledge she has amassed from her journeys and residence abroad, the artist's work appears ecumenical and completely free.

### **A wandering soul**

A soul wandering outside the hustle of the world, outside the compromises and far from encounters, she works tirelessly. Starting off in Famagusta, Maria Tourou decided to study in London and Italy. She then found herself in Columbia, where she resided for five years and taught art. She also taught art in Secondary Education schools in Cyprus. She then left for the United States, where she would live for many years. In Washington, she taught at the Smithsonian Institute and she was also the director of art centres where she taught in parallel.

Colour is the basic element of her work; by majority, not even the shapes are taken into consideration. Colour is the first gesture, which guides and balances out the other elements. Fluid figures without background reflect how our life is both suspended and fluid. The figure is then eliminated, but always in a composition that is free, abstract and filled with colour, defining a dreamy nature with a metaphysical dimension in the artist's rich work.

Often, her illustrative starting point merges with the colouring matter, as if colour, imagination and technique all fuse together to become one.



### **Work filled with optimism and vitality**

Maria Tourou's work is free from academic and classical imperatives. Her journeys have brought her optimism and vitality. Imagination and aesthetic sensitivity travel to places where, when the subconscious comes to the surface and to the light, it creates exceptional works.

Having lived in Washington for 16 years, Maria Tourou has definitely been influenced by the Colourist Movement, by artists such as Mark Rothko and Leon Berkowitz, and of course artist Gene Davis who originates from Washington and is famed for his use of concentrated colours and linear patterns.

With a very rich and energetic resume, with more than 30 solo exhibitions and participation in many other important group exhibitions, educational and professional posts, Maria Tourou is characterised by her longstanding presence in the artistic scene. Her work has been presented, not only all over Cyprus, but also in Washington, Columbia and California among others.

The exhibition at Apocalypse Gallery presents Maria Tourou's work of the past 3-4 years, with



simplicity and abstraction as two very noticeable virtues. This may have something to do with the way she has lived over the past few years, in the countryside surrounded by nature. The artist will also be presenting her tales without words, something she has been working on recently.

### **About the Apocalypse Gallery**

**By Despina Chrysanthou**

**General Manager of Apocalypse Gallery**

The Apocalypse Gallery was founded in 1987. It took its name from the Greek verb ‘apokalyp-tomai’ (I transpire), interpreting the full meaning of the verb literally, wanting to manifest all the feelings and practices that build up ahead of

presenting and preparing an exhibition: tension, anxiety, stress, reward, satisfaction, reflection.

The main aim of our Gallery is to promote and present contemporary art; the new trends, innovative concepts, new styles. The space maintains a dynamic and a vibrancy, elements that are transferred to the space through each presentation. It is a meeting point for artists, art lovers and creators, as well as intellectuals.

The Gallery’s selections provide the audience with the ability to distinguish the high quality of the artworks; an element that is possibly the main factor for understanding, assessing and upgrading the public’s broader cultural level.

Natasha Tofaridou is the founder and manager of the Gallery.

## We Only Live Once

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The well-known film by Greek director George Tzavellas, *We Only Live Once*, from the golden era of Greek cinema, was presented in theatrical form across Cyprus from 11 January until 18 February 2014.

The play, which was under the auspices of the Embassy of Greece in Cyprus on the occasion of the Greek Presidency of the Council of the European Union, was shown at the Cyprus Theatre Organisation (THOC) main stage in Nicosia, Rialto Theatre in Limassol, Markideio Theatre in Paphos, Larnaca Municipal Theatre and the Municipal Theatre of Sotira.

### The play

The discovery of a bank error and squandering of 1,101,101.1 drachmas leads the life of a young bank cashier to change radically, turning him from an insignificant employee into a high earner with

prestige and power. The play's hero is chasing the high-life, money and love in the name of "we only live once". He manages to live the dream today, mortgaging however, the tomorrow.

**Theatrical adaptation:** Erië Kyrgia

**Direction/Set Design/Movement:** Konstantinos Rigos

**Set Design Collaboration:** Konstantinos Kounnis

**Costume Design:** Natar/Georgiou

**Music:** Giorgos Papadopoulos

**Cast:** Prokopis Agathokleous, Demetris Antoniou, Lefteris Zambetakis, Margarita Zachariou, Loukas Zikos, Valentinos Kokkinos, Varnavas Kyriazis, Giorgos Kyriakou, Panayiotis Larkou, Marina Mandri, Michalis Moustakas, Polyxeni Savva, Sotos Stavrakis, Andreas Tselepos, Thea Christodoulidou, Christina Christofia.

The play was accompanied by two parallel events;







on 12 January 2014, a debate on George Tzavela's *We only live once*, between the public and the play's director Konstantinos Rigos and its actors, and a workshop entitled "Theatre and Greek cinema: an open discourse between two arts".

### Director's note

Finos Films, in an ironic – one could say – way, chose the issue of greed for the movie *We only live once*, which would later become the company's most expensive – to date (1958) – production.

It was this film – adapted for theatre – that I had the joy to accept as a proposal by the Director of THOC, George Papageorgiou, to direct as my first venture in Cyprus.

The timing could not have proved to be more apt; not just because the topic is "current" (big issues are always current), nor because the place of action (banking scene) is current; not even because

the terms embezzlement, breach etc. are current, but because all of us, Cypriots and Greeks, in this present moment, are more prepared than ever to accept criticism – from the stage as well – for some of our defiant choices and consider where we went wrong and what we did right. Like the play's (lead character) Kleonas, many of us have been "haunted" by Sougioul's verse "We only live once" and "It is the ninth of the month". And like Kleonas, we now have the experience to assess with a clear view what really counts in life.

With all this in mind and the common admission that greed is the most deadly of the seven sins, I worked with the actors and my associates on reliving the play through today and my personal artistic style. I would like to hope that the film had a lot to say to its contemporaries, as I hope our play will reach out to your hearts."

*Konstantinos Rigos, Director of We only live once.*



## Suum cuique Exhibition

*Artist Michalis Papadopoulos presents a lifelong project at Gloria Gallery*

Gloria Gallery hosted an exhibition by Michalis Papadopoulos entitled *Suum cuique* from 4 until 18 February 2014. The exhibition was opened by director Dimitris Karatzias.

Describing his work, the artist said, “To each his own, to each what he deserves... This is the title of my exhibition, which completes the final part of a trilogy that began in 2005 and wrapped nine years later.

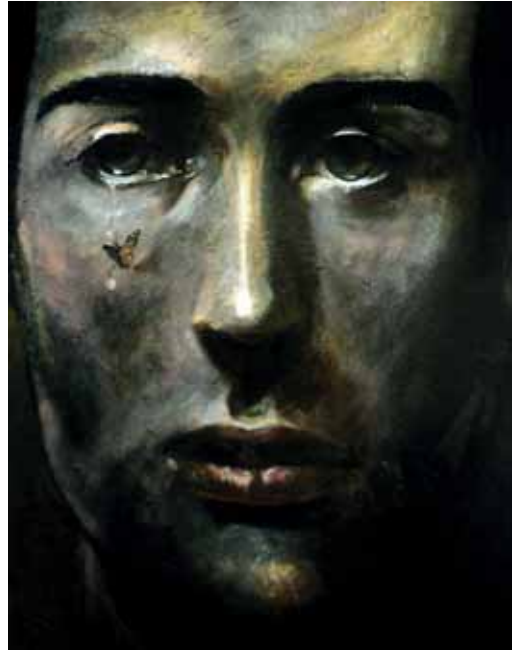
With the work I am presenting, I am relaying the now quiescent conclusions of a 45-year course, from a journey through human existence – or if you will, the final score of my battle with my two holy demons, Jesus Christ and Freud. Through my paintings I attempt to offer the impressions I garnered from this course, which began in childhood and ended just this year.

I was a happy child. I grew up in the 70s in a home that smelled strongly of bleach and freshly cut watermelon, filled with books and people who questioned everything, even God’s existence; dear friends of my father, who had the luxury of being troubled about matters of existence. From them I learned to love Epicurus, Nietzsche; I learned about the revolutionary man, the God-man, and even ‘the man with the clove’.

Adults interested me; they were a source of knowledge for me, they taught me to be angry in the right way and debate with arguments. They taught me to hate, to love and to rejoice without guilt.

The great philosophers became my friends; I knew what Aristotle, Marx, Adam Smith and Socrates had to say. I hosted them in my head. Psychologists, philosophers, revolutionaries, dictators and I enjoyed the battle within; a battle that would become all the more bloodied and intense as the years went by, almost barbaric.

But the years of fighting are over. I have become the adult; I am the carrier of wisdom. Years later, and on the occasion of a trip to Jerusalem, I checked to see who was left in my arena and there

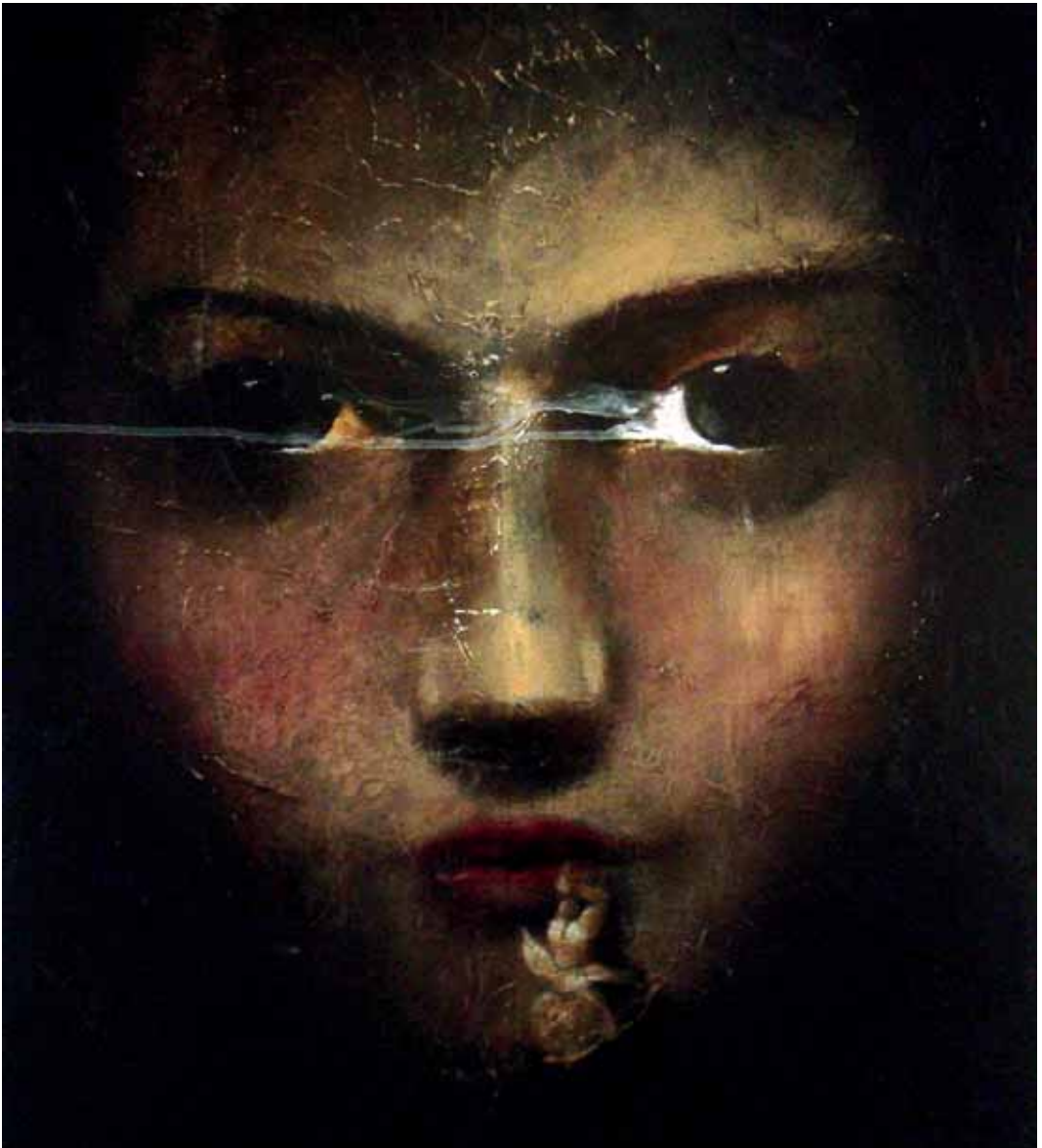


in the corner, almost conciliated, I found my two favourite Jews sitting there; Jesus and Freud. It was a great surprise for me, you see I am neither religious nor do I strive to explain the human behaviour I see around me. But I have accepted them and embraced them with love. It goes without saying that I conciliated along with them.

I realised that the existence of one gave life to the other. I understood the value of guilt, its treatment and the void of its absence. So with a clear head, I attempted to create direct paintings with strong symbolisms, revealing the course to catharsis in an almost educational manner.

The collection is divided into two units: the *deep* and *white* series. The *deep* series is characterised by Christian symbolisms, and the *white* by symbolisms with a strong influence from psychoanalysis.

My materials are oil and acrylic paints, while my pallet gradually transforms from dark with intense dramatic lighting, to almost entertaining.”



### **About Gloria Gallery**

“As Cyprus’ longest established venue for contemporary arts, Gloria Gallery has showcased the work of well-known and up-coming artists for over 30 years, since the Gallery’s foundation in 1977.

The Gallery sees its principal aim as giving and extending the voice of artists from Cyprus and overseas, in a local, international and cross-cultural context.

The artists represented here form part of the Gal-

lery’s stable of artists, each reflecting in their own way the Gallery’s diverse nature and concern for all aspects of contemporary artistic endeavour without let or hindrance of borders - geographical, conceptual or political.”

Gloria Kassianidou, Founder of Gloria Gallery

**For more information, please refer to: [www.gloriagallery.com](http://www.gloriagallery.com)**

**Telephone: 22 762605**

## Exhibition by Maria Lianou and Marina Yerali

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The Centre of Contemporary Art Diatopos presented a joint exhibition by visual artists Maria Lianou and Marina Yerali entitled *Contact Point*, from 25 February to 21 March 2014.

### **Maria Lianou**

Maria Lianou presented a series of illuminated signs, using neon as her basic material.

In the words of the artist: “In conditions of levitation, situations in standby, exposed to the indiscretion of a third-party world, we invoke the basic functions, everyday thoughts, characteristics of nature, leaning towards the activation of a truth. Words, graphics, are designed in a handwritten way and in a next stage, transferred to the objective tongue of public writing, such as that of neon lights. The English language, entrenched in its

international resonance, writes these meanings in a detached articulation frame. Words such as feel, simply, breathe and designs such as a sun, a mountain, a cloud, attempt to format themselves and emerge to the surface of the visible. Manipulating the light, they assume their exhibitional regard, their communicatory dimension. They become disclosed points, signals that come from the outside; from outside the language.”

### **About the artist**

Maria Lianou studied Sculpture and Art at the Athens School of Fine Arts. She works with a variety of media, including sculpture, painting, installations, photography and video art. She has received scholarships and awards, and has participated in exhibitions and art biennales in





Greece and other countries, such as the Thessaloniki Center of Contemporary Art, the 1<sup>st</sup> Thessaloniki Biennale of Contemporary Art, the 10<sup>th</sup> International Cairo Biennale, the 12<sup>th</sup> Biennial of Young Artists from Europe and the Mediterranean, the Ekaterinburg Museum of Fine Arts, the National Centre of Contemporary Art Moscow, (two solo exhibitions in 2007 and in 2010), the Centre of Contemporary Art Diatopos in Nicosia (Window Project 2011), Penindaplinena Contemporary Art Gallery in Limassol, CAN Christina Androulidaki Gallery Athens (2012-2013), Supermarket Art Fair (2012) and Remap4 Athens (2013).

### **Marina Yerali**

Marina Yerali employs the art of collage to present her new collection, mainly inspired by the discovery of old archive photographs, especially from the National Geographic Magazine of the 1950s. The collage series is based on short stories by Maria A. Ioannou, which were published in Politis newspaper's cultural supplement *Parathyro*.

In the words of the artist: "My approach is similar to the practice I follow in ink design. Common motives reappear through the investigation of complicated structures and layers,

which mainly refer to various mental landscapes. They normally express the complexity of a mood and an internal landscape, which predominantly deteriorates or tends to reflect the complexity of an inner world.

Some works 'remodel' the raw materials through mixed media, combining collage with design in a recreation of the photograph and painting together. The collage technique is something more than just cutting and sticking pieces of images together. It is the delight at discovering an old photographic archive in a rural market and the ability to personally "catalogue" it. Listing the possible library classifications that can be used, such as classifying by alphabetical order, by colour, by size, by type and so on, systematic exploration, collection and archiving of photographic material, and the ability to process it into something new, is also part of a personal need – to regenerate through a pre-existing material."

### **About the artist**

Marina Yerali is a librarian at Neapolis University in Paphos. She has worked as a Research Associate at the Technical University. Her research interests focus on the form of the book as a work of art and simultaneously on the fact





that through creative collaboration, public libraries and artists can form joint partnerships to provide a strong platform for communities to exchange ideas. As an artist, her work centres on investigating complicated structures through designs made primarily by ink and collage. The themes are based on the technique of repetitive patterns, lines and motives, creating imaginary worlds.

She studied Book Arts and Crafts (BA Hons) at the University of London and holds an MA in Book Arts, specialising in artists' books, from the University of the Arts in London.

### About Diatopos

The Centre of Contemporary Art Diatopos was established in 2000. The Centre's main objective is to promote and exhibit the work of contemporary artists. The Centre is a live and dynamic space of meeting and communication between authors, theorists and art, together with the public. Selected qualitative exhibitions are presented, which assist the public to come in contact with the particular values of contemporary art. At the same time discussions, lectures



and tours are organised, that help in the better comprehension and estimate of the contemporary work of art, thus strengthening the communication role of the Centre.

Works by artists who collaborate with Diatopos are exhibited on the first floor of the Centre and are available at very reasonable prices. Hand-made jewellery by Black Rose, by DN and by LilaCGreen is also available for sale.

**For more information, please refer to Centre of Contemporary Art Diatopos.**

**Telephone: 22 766117**

**E-mail: [info@diatopos.com](mailto:info@diatopos.com)**

**Website: [www.diatopos.com](http://www.diatopos.com)**

# Cyprus Symphony Orchestra

The Cyprus Symphony Orchestra has been busy over the past quarter, staying true to its word and providing the orchestra-loving public with a multitude of events to keep them happy through the cold winter months.

Continuing a number of thematic series, the Cyprus Symphony Orchestra provided its members with the chance to perform as soloists. This was followed with its community outreach and family concerts hailing *The Joy of Music* plus the continuation of its chamber music concert series with a musical tribute to the 20<sup>th</sup> century and of course, celebrating the Carnival in March in its own humorous way.

## Cyprus Symphony Orchestra Soloists

Continuing its series of concerts with the participation of its members as soloists, the Cyprus Symphony Orchestra presented the concerts *Cyprus Symphony Orchestra Soloists (3)* with Ewa

Bartmann (viola) and Nicos Ioannou (double bass) on 6-7 February 2014.

The concert began with the ballet music for the opera *Idomeneo* by the famous Wolfgang Amadeus Mozart, which takes place in Crete after the Trojan War and concerns the King of Crete, Idomeneo. The concert continued with Carl Ditters von Dittersdorf's *Sinfonia Concertante for viola, double bass and orchestra*. Symbolically, the less famous Dittersdorf chose to compose for these two mainly accompanying instruments that were rarely used as solo. The concert ends with Beethoven's fourth symphony, which through the spontaneity and freshness of its themes reflects the composer's genius and his ability to charm the listener. The German composer Robert Schumann characteristically likened the *Symphony no. 4* to a supple Greek girl standing between two giants from the West.

The concerts were supported by the Municipality of Larnaca.



**CYPRUS SYMPHONY ORCHESTRA**

**Community Outreach Concerts**  
**"THE JOY OF MUSIC"**

Conducted by **Charis Hadjigeorgiou**  
Commentary on the musical pieces by **Angelos Angelides**

**Thursday 6 March 2014,**  
**"Ktima Elaokipoi", Tseri, 19:30**

In collaboration with Tseri Municipality on the occasion of International Women's Day  
A short lecture by **Ms Elena Zarnava, Calculating Psychology on the "Psychological needs of the modern women"** and reception will follow.

**Friday 7 March 2014,**  
**3<sup>rd</sup> Idalion Primary School, Events Hall, 19:30**

In collaboration with the Municipality of Idalion on the occasion of International Women's Day  
Reception will follow.

**Entrance free**  
Information: 22 463144, [www.cyso.org.cy](http://www.cyso.org.cy)



**CYPRUS SYMPHONY ORCHESTRA**

**CARNIVAL CELEBRATION**

Works by Beethoven, Delibes, Samara, Anderson, Salgan, Stravinsky, Piazzola a.o.

**SOLOISTS:**  
**Miodrag Djordjević,**  
**Nenad Ljubenović (accordion)**

**Conductor:**  
**Alkis Baltas**

**Wednesday 26 February 2014**  
**Rialto Theatre, Limassol**

**Thursday 27 February 2014**  
**Larnaka Municipal Theatre**

**Friday 28 February 2014**  
**Pallas Theatre, Nicosia**

€12 and €7 (18-25 years old and pensioners) free entrance for children and students under 18 years old  
Information:  
22 463144, [www.cyso.org.cy](http://www.cyso.org.cy) Cyprus Symphony Orchestra

Ticket Sales by TicketOut Tickets at SOFASO Events, TIME OUT Beach Parties and online [www.TicketOutTickets.com.cy](http://www.TicketOutTickets.com.cy)

## The Joy of Music

True to its mission, the Cyprus Symphony Orchestra continued its community outreach and family concerts, offering the wider public and young children three special concerts titled *The Joy of Music* on 6-8 March 2014.

Viewers were welcomed on a musical journey in the land of orchestral art, during which the dominant emotion was joy. The programme included works from the classical and romantic period that “speak” about joy, through their extroversion and vivacious rhythms. The audience was treated to Mozart dances, movements from Haydn and Beethoven Symphonies, music for ballet by Schubert, excerpts from romantic works by Mendelssohn and Rossini, Spanish dances from Carmen Suite by Bizet and The Beatles’ song *And I love her*.

The Orchestra was conducted by Cypriot maestro and violinist Charis Hadjigeorgiou. Angelos

Angelides provided an enlightening commentary on the musical pieces, thus adding to the enjoyment and appreciation of the music.

The two community outreach concerts on 6 and 7 March were organised in collaboration with Tseri and Idalion Municipalities respectively, and were part of the municipalities’ celebrations of International Women’s Day. A reception followed both concerts, whilst after the concert on 6 March at Ktima Elaiokipoi, a short lecture on “The psychological needs of the modern woman” followed, given by Ms Elena Zarouna, Consulting Psychologist.

## Chamber Music Concert

The second chamber music concert this year of the already established chamber music concerts series of the Cyprus Symphony Orchestra is a musical tribute to the 20<sup>th</sup> century, with works for flute and piano performed by distinguished







*Vicky Stylianou*

artists Virginie Bove (flute) and guest pianist Vicky Stylianou.

The 20<sup>th</sup> century was a time of huge losses and turmoil for humanity and, at the same time, it evidenced rapid developments in technology, science and culture. This unprecedented intense experimentation and innovation were also expressed in the development of music, where never before had there been such richness of different styles and forms. Presenting a concise overview of the 20<sup>th</sup> century in music, the two artists interpreted works which showcased this aesthetic and expressive wealth, written by composers from different countries: Ernst von Dohnányi (Hungary), Henri Dutilleux (France), Babis Kanas (Greece), Frank Martin (Switzerland) and Lowell Liebermann (USA).

In the works, features such as experimentation with atonality and the technical capabilities of the instruments were evident, whilst lyricism,



*Charis Hadjigeorgiou*

pessimism and drama gave way to wittiness, energy and exhilaration through the combination of the “agile” flute and the “orchestral” piano.

The concerts took place on 8 February 2014 at the Pallas Theatre in Nicosia.

### **Carnival Celebration with the Cyprus Symphony Orchestra**

The Cyprus Symphony Orchestra celebrated the Carnival with a very pleasant programme of humorous rhythms on 26-28 February 2014. Protagonists at the concerts were two accordions, performed by Miodrag Djordjević and Nenad Ljubenović, and a piano, performed by Nicolas Melis, under the music direction of Alkis Baltas.

Among other works, the audience enjoyed tangos composed by the most important repre-





Virginie Bove



Miodrag Djordjević



Nenad Ljubenović

representatives of the dance. The Argentinean Tango originated from the suburbs of Buenos Aires at the end of the 19<sup>th</sup> century and is usually expressed by melodic instruments such as the bandoneon.

The concert started with the Music for a Ballet of Knights by Ludwig van Beethoven. Then came *The Flower Duet* by Léo Delibes, which was performed in numerous adaptations, as well as the *Blue Tango* by Leroy Anderson, both orchestrated by Vicky Stylianou. The *Blue Tango* (1951) was the first orchestral recording ever to sell a million copies. A special work was then performed; *La Chitarrata*, a light, humorous and spirited piece imitating the abandonment of a guitarist to his improvisations (orchestrated by Alkis Baltas for the celebration of the composer's 150<sup>th</sup> anniversary in 2011 in Corfu).

In the second half of the programme, there was an opportunity to “dance” tango, with works by the most important Argentinean composers:

Horacio Adolfo Salgán, Juan d’Arienzo and Osvaldo Pedro Pugliese, famous for their tangos and popular across the globe. Their works scored here for two accordions, piano and strings were: *A Fuego Lento* (In slow fire) by Salgán; *La Yumba* (a title imitating the instruments’ sounds) by Pugliese, and *Este es el rey* (This is the king) by D’Arienzo. All have the controlled passion and rhythmic power of the Argentine tango.

Finally, the concert concluded with the greatest Argentinean composer of the 20<sup>th</sup> century, Astor Pantaleón Piazzola and his works *Preparense*, *Chau Paris*, *S.V.P.* and *Plus Ultra*. Piazzola’s oeuvre is enormous and includes both songs and tangos as well as symphonic, chamber and other types of art music.

The concerts were a great opportunity for both adults and children to get to know the accordion in the rhythms of tango.

# The Pharos Arts Foundation

The Pharos Arts Foundation continued its tireless effort to provide the Cypriot music-loving public with a variety of shows, featuring leading names in the world of classical music.

The foundation started off the year with a number of concerts, a number of which are presented by *Cyprus Today* further down. All concerts were held at The Shoe Factory in Nicosia.

## Dudok String Quartet

Regarded as one of the most promising string quartets in Europe, the Dudok String Quartet appeared for the first time in Nicosia on 5 March 2014 at The Shoe Factory.

In a concert organised by the Pharos Arts Foundation in collaboration with the Embassy of the Netherlands in Cyprus and supported by the European Union through the United Nations Development Programme *Partnership for the Future* (UNDP-PFF), the String Quartet performed works by Haydn, Webern and Schumann.

Graduate of the Dutch String Quartet Academy, the Dudok Quartet has appeared in Europe's most distinguished venues and is winner of many international competitions, including the 7<sup>th</sup> International String Quartet Competition "Quatuors à Bordeaux", the International String Quartet Competition in Radom and the 27<sup>th</sup> Charles Hennen International Chamber Music Competition.

## A promising start

In June 2013, the Dudok Quartet finished their studies at the Dutch String Quartet Academy with highest distinction. Partly due to their successes at international competitions, the Quartet has been recognised as one of the most promising young European string quartets.

In May 2013, the Dudok Quartet was finalist and laureate of the 7<sup>th</sup> International String Quartet Competition "Quatuors à Bordeaux". Some of the prizes the Quartet has won throughout the years include the first prize at the International String Quartet Competition in Radom, Poland, in 2011 and first prize at the 27<sup>th</sup> Charles Hennen International Chamber Music Competition in 2012. In November 2012, the Quartet was awarded the second prize at the 6<sup>th</sup> Joseph Joachim International Chamber Music Competition in Weimar, Germany.

The members of the Dudok Quartet met during concerts of the Ricciotti Ensemble, a Dutch street symphony orchestra. From 2009 until 2011 the Quartet studied with the Alban Berg Quartett at the Hochschule für Musik und Theater München in Cologne. Subsequently, they studied with Marc Danel at the Dutch String Quartet Academy. They actively participated in master classes with members of the Lindsay Quartet, the Takács Quartet, Ysaÿe Quartet and Eberhard Feltz.

**Pharos Arts Foundation**  
**DUDOK STRING QUARTET**  
*Works by Haydn, Webern & Schumann*

**WEDNESDAY 5 MARCH 2014**  
The Shoe Factory, Nicosia / 8:30pm

In collaboration with Supported by

Information & Programme: [www.pharosartsfoundation.org](http://www.pharosartsfoundation.org)  
Box Office: Tel. 7000 9304 (9.30-11.30am) / [www.pharostickets.org](http://www.pharostickets.org)

The Dudok Quartet performed at many prestigious festivals, such as the Gergiev Festival, the Grachtenfestival, the Orlando Festival, Festival Jeunes Talents (Paris) and the Linari Classic Festival (Italy). The Quartet also gave concerts in every main concert hall in the Netherlands and Europe. They have collaborated and shared the stage with many renowned musicians, including cellists Pieter Wispelwey, Dmitri Ferschtman and Quirine Viersen, violist Mikhail Zemtsov and pianist Hannes Minnaar.

Apart from the classical string quartet repertoire, the Dudok Quartet has performed a number of contemporary works and has collaborated with many well-known contemporary classical composers, such as Kaija Saariaho, Mark-Anthony Turnage and Calliope Tsoupani, on their music. The Quartet gave the world premiere of Julius Röntgen's Concerto for String Quartet and Orchestra in the Czech Republic, followed by concerts in the Netherlands.

The Dudok Quartet is named after Willem Marinus Dudok (1884-1974), a famous Dutch architect and great music lover who came from a musical family and composed music in his spare time. "I owe more to composers than I owe to any archi-

tect," he wrote. "I feel deeply the common core of music and architecture: after all, they both derive their value from the right proportions."

#### **Programme:**

Joseph Haydn: *String Quartet in C major Op. 54, No. 2 (1788)*

Anton Webern: *Langsamer Satz (1905)*  
*String Quartet Op. 28 (1938)*

Robert Schumann: *String Quartet in A major Op. 41, No. 3 (1842)*

#### **Piano recital with Ishay Shaer**

The Pharos Arts Foundation, with the support of the Embassy of Israel in Cyprus, presented a piano recital with Ishay Shaer on 26 March 2014 at The Shoe Factory in Nicosia.

Being considered one of the leading Israeli pianists of his generation and having earned great critical acclaim, Ishay Shaer has performed in numerous concerts throughout the world and has won prizes in several national and international competitions. For his recital in Cyprus, Ishay Shaer performed works by Bach/Brahms,





Ishay Shaer

Beethoven, Schumann, Debussy and Bartók.

According to Fritz Herzog (General-Anzeiger Bonn Newspaper), “Shaer treats the composer’s allusions by “reading” both the musical and the literary texts: asking questions, providing answers, leading dialogues, meditating, narrating or being impulsively enthusiastic. Ideas that seem as though they develop at the very moment give his interpretation of the piece a persuasive originality.”

Among other venues, Ishay Shaer has given recitals and concerto performances at the Queen Elizabeth Hall and the Purcell Room, UK; Warsaw Philharmonic Hall, Poland; deSingel Antwerp, Belgium; Sala Sinfónica Pablo Casals, Puerto Rico; Preston Bradley Hall in Chicago, USA; and Teatro Solis, Uruguay. His performances include broadcasts in radio stations in the USA, Switzerland, Scotland, Spain, South Africa and Israel, as well as concerts for the Dame Myra Hess Memorial Concert Series, Sociedad Filarmónica de Lima (Peru), Sion Festival in Switzerland, Montreal Bach Festival in Canada, Swansea Festival of Music and Arts in the UK, Semanas Musicales de Frutillar in Chile, Dimitria Festival in Greece and Israel Festival.

He was awarded the first prize in the 2006 Newport International Competition in the UK, and a year later, he won the third prize in the Silvio Bengalli International Piano Competition in Italy. In 2008, he was awarded three national competitions, among them the prestigious Clairmont prize. In 2009, he was a prize-winner at the International Beethoven Competition in Bonn, and performed with the renowned cellist Mischa Maisky.

Ishay Shaer has collaborated as a soloist with the BBC National Orchestra of Wales, Orquesta Sinfónica de Navarra in Spain, the Brandenburgisches Staatsorchester Frankfurt in Germany and with the major Israeli orchestras, such as the Jerusalem Symphony and Haifa Symphony. In April 2011, he was called on a two days notice to substitute for Fazil Say with the Israel Philharmonic Orchestra. This led to six subsequent concerts in the orchestra’s subscription series, four of them at Israel’s main concert hall, the 2700-seat Mann Auditorium. Nearly six months later, he made his debut at the grand hall of the Tonhalle Zürich, performing with Orchestre de Chambre de Lausanne, to earn critical acclaim in various media outlets, including the German magazine *Das Orchester*: “Embedded in the orchestral sound, almost overshadowed by playful joy, Ishay Shaer plays Concerto KV 488 in A Major expressively, with a differentiated touch, a soul deep articulation and a thrilling phrasing. A storyteller who knows his Mozart well.”

#### Programme:

Robert Schumann: *Novelette Op. 21, No. 8 in F-sharp minor*

Claude Debussy: *Images pour Piano, Set 1*

J.S. Bach/Johannes Brahms: *Chaconne for the left hand (arranged from violin partita No. 2)*

Béla Bartók: *Out of Doors (Szabadban), suite for piano, Sz. 81*

Ludwig van Beethoven: *Piano Sonata No. 28 in A major, Op. 101*

**For more information, please visit: [www.pharosartsfoundation.org](http://www.pharosartsfoundation.org) or Tel:22663871**



### **Recital by Katya Apekisheva and Yuri Zhislin**

The Pharos Arts Foundation presented a recital with violinist and violist Yuri Zhislin, who teamed up with pianist Katya Apekisheva in a programme of works by Schubert, Brahms, Schnittke and Tchaikovsky on 20 March 2014.

### **Yuri Zhislin (violin & viola)**

Described by music magazine *The Strad* as a “virtuoso with a truly Romantic temperament”, Yuri Zhislin is one of the most versatile musicians of his generation. Equally at home on both violin and viola, Zhislin enjoys an active and illustrious career as soloist and chamber musician, performing in his native Russia, as well as throughout the world.

Born in Moscow in 1974, Yuri Zhislin began playing the violin at the age of six, joining the Moscow Music Gnessin School for gifted children where he studied with Irina Svetlova. From his early years, Zhislin took part in numerous public concerts, representing the school both in Russia and abroad, performing as a soloist with orchestras such as The Kishinev Philharmonic, The Ermitage Chamber Orchestra and The Yaroslavl Philharmonic. He recorded for Moscow Radio and appeared on national radio and television.

Yuri Zhislin is the recipient of many prizes and awards and in 1989, won the Balis Dvarionas International Competition for Young Musicians in Lithuania. As a member of the Rosamunde Quartet, founded at the College in 1994, Zhislin has also won chamber music prizes and toured extensively throughout the UK. He took part in the Tippett Festival in Berlin in January 1995, performing in the composer’s presence and gave a quartet recital by invitation of HRH, The Prince of Wales at Highgrove. In 1993, Yuri Zhislin became the BBC Radio 2 “Young Musician of the Year” and in 1994, won the Malcolm Sargent Award. In 1996, he was a prize winner at the Douai International Violin Competition in France and in 1997, received Special Prize for the best performance of the Mozart Violin Sonata at the Premio Trio di Trieste Chamber Music Competition in Italy.

In 2004, Zhislin formed the Russian Virtuosi of Europe, an ensemble comprising musicians with an enviable list of international awards and prizes including the Paganini, Michael Hill, Brahms, Lipizer and Queen Elisabeth International Violin competitions.

Zhislin recorded his debut recital CD with the Greek pianist George Lazarides in 2005 for the SOMM label and recently released for Linn Records, a CD of violin/viola duets with Natalia Lomeiko on the Naxos label. In 2012, on the Nimbus label, Zhislin recorded with Luigi Piovano and Dmitry Sitkovetsky, a transcription of Bach’s Goldberg Variations.

### **Katya Apekisheva (piano)**

A finalist and a prize-winner at the Leeds Piano Competition and Scottish Piano Competition, Katya Apekisheva is one of Europe’s foremost pianists, in demand internationally as a soloist and chamber musician, and she has been described by *Gramophone Magazine* as “a profoundly gifted artist” who has “already achieved artistic greatness.”

Born in Moscow into a family of musicians, she studied at the Gnessin Music School for exceptionally gifted children under Ada Traub and Anna Kantor (teacher of Evgeny Kissin). At the age of 12, Katya performed Mozart’s *Concerto No.17* with the Gnessin School Orchestra which was recorded for Moscow Classical Radio. In 1992, Katya continued her studies at the Rubin Music Academy in Jerusalem with Irina Berkovich. There, she won an America-Israel Foundation scholarship and was awarded Second Prize at the Young Talents Competition in Jerusalem. In 1994, Katya moved to London to study with Irina Zaritskaya at the Royal College of Music and, in 1995, she was awarded President’s Rose Bowl which was presented to her by HRH the Prince of Wales.

Apekisheva has appeared as soloist with many of the world’s leading orchestras including the London Philharmonic, The Philharmonia Orchestra, The Halle Orchestra, The Moscow Philharmonic, The Jerusalem Symphony, The



Yuri Zhislin and Katya Apekisheva



English Chamber Orchestra and the Royal Philharmonic Orchestra. She has collaborated with such conductors as Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev. In 1996, Katya won The London Philharmonic Soloist of the Year and the prestigious Terence Judd Award.

Equally at home as a chamber musician, Katya Apekisheva has collaborated with Janine Jansen, Natalie Clein, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Alexei Ogrintchouk, and Nicholas Daniel among others. In this capacity she is a regular guest at major chamber music festivals around the world.

Apekisheva's solo CD release of Grieg solo piano works on Quartz label in 2008 has received overwhelming critical acclaim. It was chosen by Classic FM as CD of the week and selected by Gramophone Magazine as Editor's Choice. It received a Rising Star Award in International Piano Magazine and was critic's choice for the year 2008 in Gramo-

phone Magazine. In May 2012, she released a solo CD on Onyx label with works by Mussorgsky and Shostakovich to great critical acclaim.

#### **Programme:**

Alfred Schnittke *Suite in the Old Style for violin and piano*

Franz Schubert: *Arpeggione Sonata in A minor, D821, for viola and piano*

Johannes Brahms: *Scherzo for Violin and Piano in C minor, Op. posth. (From the FAE Sonata)*

Johannes Brahms: *Sonata for Viola and Piano No. 2 in E-flat major, Op. 120*

Pyotr Ilyich Tchaikovsky: *Souvenir d'un Lieu Cher for Violin and Piano, Op. 42 (Scherzo in C minor & Mélodie in E-flat major)*

## A tree called Nicholas

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Versus Theatre presented the children's theatrical play *A tree called Nicholas* by Dimitris Potamitis, from 25 January until 15 March 2014.

In a neighbourhood somewhere in Greece live four miserable people: General Fataoulas, actress Sabrina, poor and ailing Mrs Penelope and Nicholas, the little tree. Each of them wants to find something that will make them happy. So the Storyteller of the play decides to help them find the nectar of happiness. How will he do this? By changing and differing the roles. And children were warned: they needed to be ready to help when needed!

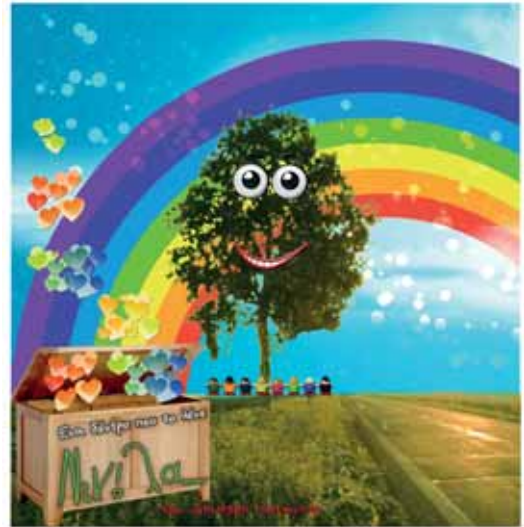
The play is a hymn to the values of life, which are none other than self-awareness, friendship, peace and of course, love. Sadly, however, people sometimes forget the beautiful and important things in life. Dimitris Potamitis wrote this play in 1998 in the hope of creating a better world.

### Dimitris Potamitis (1945-2003)

Dimitris Potamitis was born in Limassol, Cyprus, in 1945. He studied Drama at the Athens Drama School.

He started acting in the Manos Katraki-Alexis Solomou Theatre, while in 1989 he played the role of Orestis for the Cyprus Theatre Organisation (THOC).

Among others, he founded the Research Theatre in the Zografou area of Greece in 1971, which presented a multitude of pioneering shows to the Greek public over a period of 30 years. These included *The Elephant Man*, *The Greek Frog* and many others in the classical and contemporary repertoire.



He wrote six children's books, including *The Upside Down Fairytales*, *Tales of Grandpa Aristophanes* and *Socrates' leash*.

In fact, he believed especially in theatre for children, and in an older interview he said: "With theatre for children we are preparing tomorrow's good viewer, tomorrow's conscientious citizens, but mainly, tomorrow's Prime Minister of Greece."

Dimitris Potamitis eventually closed the Research Theatre down, not just because of financial difficulties, but in the words of its founder, for emotional and moral reasons too.

His passionate views on theatre and art often brought him into conflict with the political leadership, while he rarely missed an opportunity to exercise criticism on the political events in Greece.

He passed away in 2003 at the age of 58 years old, after a long battle with an incurable disease.





