

# Cyprus TODAY

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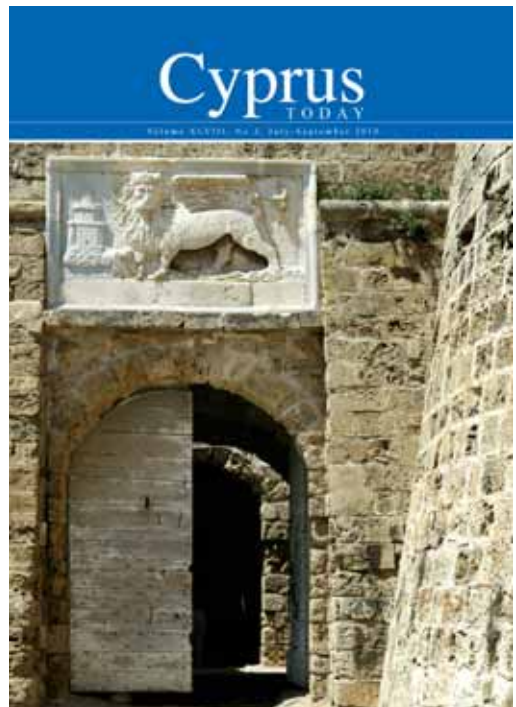
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## Editorial

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Famagusta is the terminal station of the “Cyprus Today” route across the six major cities of the island. Once the “Regal Capital” of Cyprus, today Famagusta lies in desolation. The Turkish invasion interrupted abruptly the cultural and economic development of Famagusta, turning it into a “ghost city”, which is how the Swedish journalist Jan-Olof Bengtsson described the fenced part of Famagusta in 1977, when he saw it from an observation post.

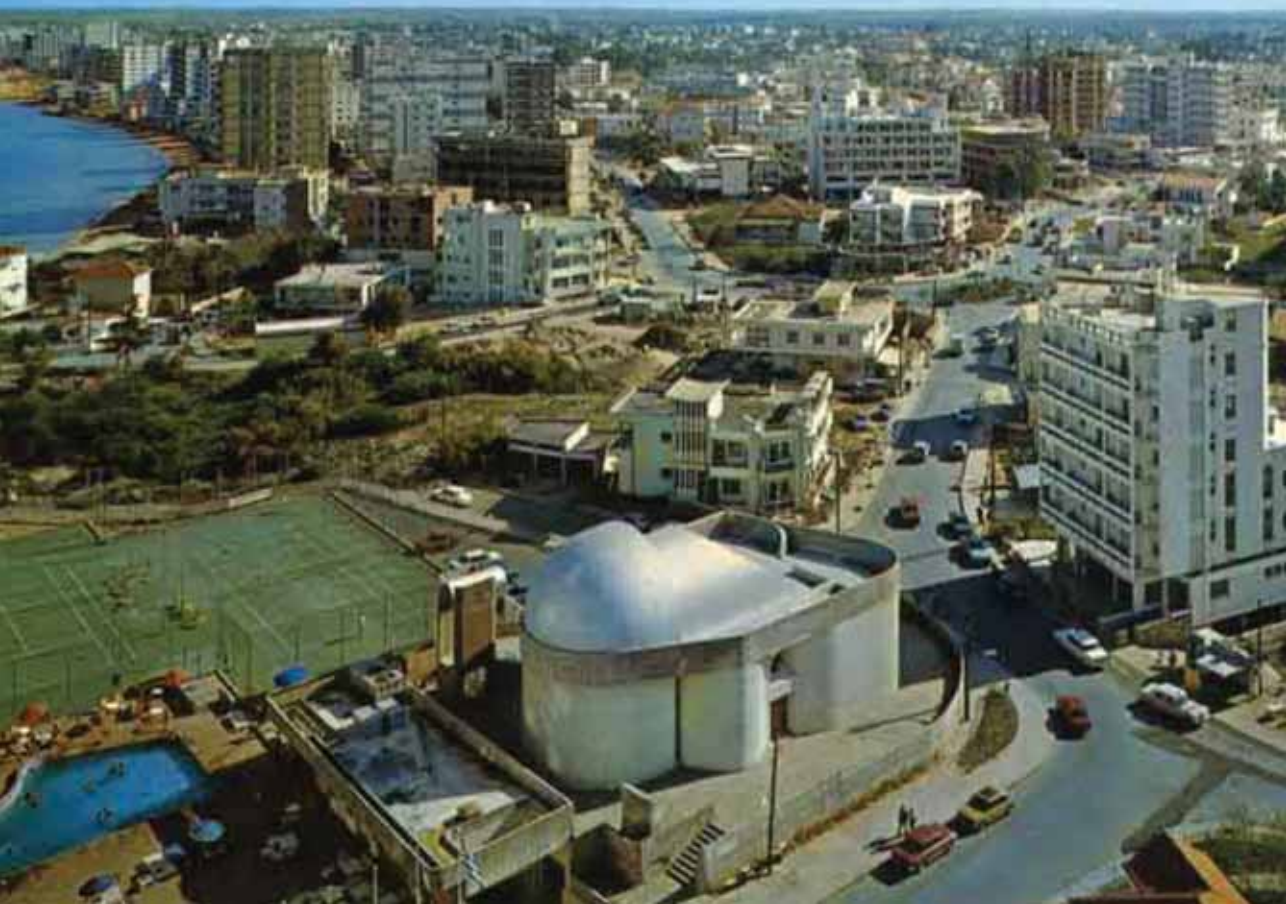
The survey of Famagusta’s historical background is complemented by a selection of excerpts from Claire Angelidou’s book, “The Street”. This prose could be regarded as a “literary testimony” –and a reminiscence, of course– of the life of the people of Famagusta before 1974. In particular, Claire Angelidou’s prose focuses on the streets of Famagusta and consequently on the daily life of her fellow citizens which is reborn through the description of houses, persons, churches and everyday incidents.

The celebrations for the 50th Anniversary of the Republic of Cyprus continue with major events. “Cyprus Today” focuses on the most prominent among them. In particular, the International Festival “Kypria 2010”; a leading cultural event of the island which this year was dedicated to the 50 years of the Republic and hosted once again musical, dance and theatrical performances of high cultural standard. The Press and Information Office initiated a series of events to mark the 50th Anniversary of the Republic with the event “50 Years PIO – Creatively Communicating Over the Years” at the Cultural Centre of Famagusta Gate.

This issue also highlights on a number of celebration events which were held abroad: a concert by the Oxford Philomusica Orchestra at the Cadogan Hill in London, and “Cypriot Spring” in Munich, organised for the 5th year in-a-row by the Cultural Office of the Cyprus Embassy in Berlin, which brought distinguished artists to the Gasteig, the Cultural Centre of Munich. This year’s focus was the sea surrounding Cyprus and shaping the life on the island. In addition, the Open Art Exhibition by Greek Cypriot Artists of UK at the Britannia Centre commemorated 50 years of Cyprus’ Independence and a major emblematic concert (entitled “Cyprus – Sweet Homeland”) was organized with great success by the Cyprus Embassy in Moscow at the “New Opera” Theatre.

Our readers can enjoy a article by Vassos Karageorghis describing his experience from a visit to the Museum Island of Berlin, where Cypriot antiquities are hosted, and also can be enlightened on Pantheon Urban Soul Festival 4.0; an open-air festival of arts which aimed to bring together artists of all kinds in a common urban space in which they would be able to project their work and enjoy it with the public.

“Cyprus Today” also includes articles on the Paphos Aphrodite Festival 2010, where the Slovak National Opera presented the well-known opera by Giacomo Puccini “La Bohème”, on the two-day tribute to the best European short films for 2009 “SHORT matters”, as well as on the annual International Festival of Ancient Greek Drama organised by the Cyprus Centre of the International Theatre Institute. Finally, we publish an obituary in honor of the acclaimed Cypriot sculptor Demetris Constantinou.





# Famagusta

## Regal Capital

Famagusta is one of the six cities of Cyprus and the capital of the district that carries the same name. Famagusta, which translates as “buried in the sand”, took its name from its location – built between two capes, inside the bay of Famagusta. Today the city of orange groves, windmills, golden sandy beaches and tourists from all over the world, which stood throughout its history as one of the richest and most beautiful towns of Cyprus lies in desolation.



## Forerunners of Famagusta

The oldest remains of human settlement in the vicinity of the modern city of Famagusta go back to the early 16th century BC, when a small town called Enkomi was established in eastern Cyprus at the mouth of Pedieos River. It was a town that served the needs of the nearby port used for copper export. Its fame and life as a copper processing centre is testified both by archaeological excavations and historical sources. Towards the end of the 13th century BC, public buildings of a monumental character were erected of large hewn stone blocks and streets were constructed crossing at right angles; the town was fortified with a “cyclopean” wall; metallurgy received a fresh impetus and new artistic styles were introduced. All these changes are attributed to the arrival of newcomers to the island who are usually identified with the Achaeans of the Aegean. At the end of the 12th century BC Enkomi was gradually abandoned.

Following a major catastrophe which may have been due to either internal strife or a natural phenomenon the town rapidly declined and its population moved eastwards to establish a new centre on the coast around a natural harbor. The fact led to the rise of Salamis, located about ten kilometers from Famagusta. The earlier traces of ancient settlement in Salamis date to the Late Bronze Age. Salamis became the most glorious town of Ancient Cyprus. It is said that the city was founded in 1184 BC by Teucer, son of Telamon –King of the island of Salamis near Attica– and his second wife Hesione, who named it Salamis after his fatherland. In the Greek mythology, Teucer fought alongside his half-brother, Ajax, in the Trojan War. Because of his half-brother’s suicide, Teucer was disowned by his father and emigrated to Cyprus where he established the city of Salamis, dedicating it to Zeus.

The Kingdom of Salamis was considered the most prominent among the kingdoms of Cyprus due to its location, to its natural harbor that al-



*The workers of the excavations in Salamis, some 60 people of men and women, coming from the surrounding villages: Enkomi, Agios Sergios and Trikomos*



*A felicitous moment of the excavations was the discovery of the 4th century BC marble head of Aphrodite - the only classic period sculpture discovered in Salamis*



*Breast piece of gold leaf with convex sides pierced by holes, Late Cypriot III, Cyprus Museum*



*Bronze statue of a horned god from a sanctuary at Enkomi, possibly a representation of Apollo Keraiates, whose cult was brought to Cyprus by the first Achaean settlers. End of 13th century BC*

lowed trade with neighboring Phoenicia, Egypt and Cilicia and to the leadership of remarkable rulers such as King Evelthon and King Evagoras.

In particular, King Evagoras revolted against the Persians and restored Greek authority in Salamis in 411 BC, while he undertook intensive efforts to unite all the Cypriot kingdoms. At that time, Salamis was the capital of the island; therefore it had a leading role in the struggle of the other Cypriot cities to liberate themselves from Persian rule. A policy of hellenisation of the island followed, Greek culture and art flourished and Evagoras introduced the Greek alphabet to Cyprus. Evagoras' reign (411-374 BC) has been considered as the golden era of Cyprus. According to the Greek rhetorician Isocrates, Evagoras "was worthy of ruling not only over Salamis but of the whole

Asia." Evagoras was assassinated in 374 BC and succeeded by his son Nicocles (373-361 BC).

After the death of Alexander the Great, Cyprus became the "apple of discord" between two of his most able successors, Ptolemy I and Antigonos. The Cypriot Kings, having joined Alexander the Great as allies, kept their thrones and autonomy. Now they split, some joined Ptolemy while others allied themselves to Antigonos. Ptolemy came to Cyprus and with the help of allies on the island (the most important was Nicocreon of Salamis) defeated the allies of Antigonos (the Kings of Kitium, Marion and Lapithos-Kyrenia). Then followed a campaign in Cyprus by Demetrius the Besieger, son of Antigonos, who defeated Ptolemy and conquered the whole island. In 294 BC, Ptolemy I recaptured Cyprus and made it part



*Engraved ivory plaque with inlaid faience decoration, carved on both sides with the representation of a sphinx among lotus flowers. This was part of the decoration of a throne discovered in Royal Tomb 79 at Salamis, together with several other valuable pieces of furniture. Late 8th century BC*

*Gold-plated bronze ring, from a grave at Enkomi. The bezel is decorated with an engraved lion in the Mycenaean style. 14th century BC*



*Necklace from Enkomi, with gold beads in the form of figure-of-eight shields and tubular spacers of gold wire. 13th century BC*



*Silver cup from a grave at Enkomi with inlaid decoration of gold and niello: bulls' heads, lotus flowers, and rosettes. Early 14th century BC*

of its Kingdom, which had as its capital Alexandria of Egypt. Ptolemy II Philadelphus founded three towns in Cyprus, which bore the name of his sister Arsinoe, deified after her death. One of the towns was located in the area of Marion, the other close to Yeroskipou and the third near Salamis; in the region where Famagusta later developed. The Greek historian, geographer and philosopher, Strabo, said: “[...] after these we came to Salamis [...] and then to Arsinoe, town and port.” Arsinoe must have been founded after 274 BC apparently as a port town. Famagusta was later built and flourished on the same site.

Although Salamis ceased to be the capital of Cyprus from the Hellenistic period onwards when it was replaced by Paphos, its wealth and impor-

tance did not diminish. Actually, Salamis continued to be the most important harbor of the island and developed into the greatest commercial centre of Rome in the Levant.

However, two great earthquakes, in 332 and 342 AD, totally destroyed Salamis. The city was rebuilt, smaller in size by the Roman Emperor Constantios (337-361) – one of the three sons of Constantine the Great. He relieved the inhabitants of all taxes for four years to enable them to rebuild the city faster. The description of Ioannis Antiocheas is devastating and vivid:

*Salamis of Cyprus, having been ruined by an earthquake and the largest part of it having been submerged into the sea while the rest collapsed, was rebuilt by Constantios, who, in all*



*kindness, relieved the inhabitants of all taxes for four years and rebuilt different buildings the city of what used to be Salamis, and now renamed Constantia.*

For a short period of time both names of the city were used until finally Constantia prevailed.

An important figure who lived in the city at the time was Saint Epiphanius, the Bishop of Salamis and Constantia. He became Bishop in 368 and held office for 36 years. The most significant event in this spiritual activity was the convening of a synod at Constantia of Cypriot Bishops to excommunicate the sect of Origenis. When he died in 403 he was buried in the city's Basilica, today considered one of the most important early Christian monuments of Cyprus and which bears his name.

During the early Byzantine age the city continued to be a bishopric.

In the years of conflict between the Arabs and the Byzantines, Constantia suffered great destruction. At first it was attacked by the Mir of Syria, Moavia, who heading a fleet of 1,700 vessels, conquered and looted the city.

According to historians of the time, he installed himself in the palace of the Bishop and converted the Basilica of Ayios Epiphanius into a mosque. More Arab raids followed, twenty-four in all (648-964).

Constantia began to be abandoned. The few inhabitants moved to Arsinoe –then, a small hamlet– at a short distance from Constantia. Gradually the city was renamed by its inhabitants “Ammochostos”; the seat of the Church also moved to the new successor city.

The Arab raids lasted until 965, when Nicephorus Focas, a Byzantine Emperor whose brilliant military exploits contributed to the resurgence of the Empire during the 10th century, rid Cyprus of the Arabs. A period of economic, cultural and religious prosperity followed, with a great number of important monasteries and churches being built. The island became part of the Byzantine Empire.

## Medieval Famagusta

**T**he turning point for Famagusta was 1192 with the onset of Lusignan rule. It was during this period that Famagusta developed as a fully-fledged city. It increased in importance to the Levant due to its natural harbour and the walls that protected its inner town. Its population began to increase. By 1300, Famagusta was an exceedingly prosperous trading port. The wealthy city was regarded as the principal market place of the Mediterranean with costly merchandise coming in from important trading places such as Pisa, Genoa, Venice and Barcelona in the West and from Constantinople, Beyrouth, Damascus and Alexandria in the East.

Actually, the development of Famagusta accelerated in the 13th century after the downfall of Acre (1291) in Palestine. An influx of Christian refugees settled in Famagusta and transformed it into one of the richest cities in Christendom. Famagusta became the obligatory “entrepot” for



*The Cathedral of St Nicholas in Famagusta was the appointed place for the coronation of the Lusignan Kings as Kings of Jerusalem after they had been crowned in Nicosia as kings of Cyprus. The title of Jerusalem was assumed by Hugh III in 1269 and retained by all his successors down to James the Bastard. The picture shows St Nicholas badly damaged, turned into a mosque*

all commercial transactions between East and West. Among the merchants of that time there were Greeks, Syrians, Jews, Italians, Provençals and Armenians. Camille Enlart writes in his book “Gothic Art and the Renaissance in Cyprus” for life in Famagusta of that era:

*The wealth of Famagusta was proverbial between 1300 and 1370. John of Verona speaks of it in 1335 and describes the lavish pomp of local ceremonies, such as a funeral with mourners and a wedding procession in which the bride rode on horseback surrounded by forty candles. In 1350 Ludolf of Sudheim was astonished by another bride whose ornaments were richer than those of all the brides of France put together. Both these pilgrims comment on, and are scandalised by the wealth and display of the courtesans of Famagusta. But the outstanding example of riches ostentatiously flaunted was afforded by the Lachas brothers, Nestorian merchants from Syria. When they entertained King Peter I in their palace the two brothers went to ridiculous*

*lengths to display that parvenu splendor with which the rich merchants of Famagusta used to dazzle all the travelers who came there. Precious stones were laid out on plates, the gentlemen of the royal court showing no scruples about picking up a few keepsakes; huge armfuls of aloe-wood blazed in all the fireplaces; even the kitchen stove was filled with the same aromatic firewood, which must have given a wonderful taste to the food. On another occasion one of the Lachas paid a huge sum for a carbuncle which he proceeded to grind down in a mortar; once he presented the King with the 30,000 ducats. In the end they were ruined when the Genoese sacked Famagusta in 1373 and took from them everything they had, amounting to two million ducats.*

In 1372 the port was seized by Genoa. This commercial activity turned Famagusta into a place where merchants and ship owners led a luxury life. The belief that people’s wealth could be measured by the churches they built inspired these merchants to have churches erected in



*Famagusta city walls*



*Caterina Cornaro*

varying styles. These churches were the reason Famagusta came to be known as “the district of churches.” The development of the city focused on the social life of the wealthy people and was centred upon the Lusignan Palace, the Cathedral, the Square and the harbor.

In 1374 Genoa sent its fleet to Famagusta to conquer the city. The Genoese took Famagusta by surprise and by treachery and sacked it thoroughly, committing the most abominable cruelties. In 1374 a treaty was concluded between the Genoese and the Lusignan rulers; according to its provisions Famagusta was left to be occupied and exploited by the Genoese. The city remained under Genoese occupation for ninety years, despite the numerous attempts to recapture it by the Kings of Cyprus. Under Genoa the city declined.

Finally, the Genoese were expelled by the last Lusignan King (1460-1473), James II, aided by Egyptian troops. His successful attack on Famagusta brought the ninety-year Genoese occupation to an end. Famagusta never managed to re-

gain its past glory, though it continued to play a leading role in the island’s history.

In 1468, James II (also known as James the Bastard) sought political support in Venice. Thus, he married a fourteen-year-old Venetian girl, Caterina Cornaro, daughter of Marco Cornaro –one of the most respected noble Venetian families–by proxy. However, Caterina Cornaro remained in Venice until July 1472, when she travelled to Cyprus and got married in person at the Cathedral of St Nicholas in Famagusta, in October or November of the same year. James died a few months later, amidst some suspicion that he might have been poisoned by agents of Venice; Andrea Cornaro and Marco Bembo, the Queen’s uncle and cousin, respectively. The Venetians with their turn accused the Catalans for poisoning the King.

According to James II’s will, Caterina, who was pregnant, became regent. On August 28th 1473 James III, the couple’s son, was born; however the heir of the throne died under suspicious circumstances in 1474 before his first birthday. Both the father and the infant were buried in the Cathedral of St Nicholas in Famagusta. Caterina Cornaro was now officially the Queen of Cyprus. During her reign the island was controlled by Venetian merchants. The Venetians who lived in Cyprus increased their power and became richer. Venice managed to solidify its military presence on the island and in 1489 forced Caterina Cornaro to abdicate; thus Cyprus became a colony of the Republic of Venice. The solemn abdication of the Queen was held in the Cathedral of St Nicholas on February 26th when the Venetian captain-general Francesco Prioli accepted the island on behalf of the Venetian Republic.

When the Venetians took over the administration of the island, it was already under Turkish threat. As the main naval power in the Mediterranean, Venice undertook to check the Turkish advance. Famagusta was a city torn apart by the long feud between the Lusignans and the Genoese. The Venetians brought engineers to the island from Venice to reconstruct the walls. The design of the new defensive walls of Famagusta was the



Map of Famagusta, G. Braun & F. Hogenberg, Cologne, 1572, Collection A.G. Hadjipaschalis

work of the young engineer Giovanni Girolamo Sanmichele, who died after being taken ill in Famagusta during his mission there.

In his book “Gothic Art and the Renaissance in Cyprus”, Camille Enlart registers a testimony for Famagusta of that era. In 1507, the pilgrim Pierre Mesenge, a canon of Rouen, said that Famagusta

*has a fine harbour, but for as much as the said harbour has long been in ruins, and is still not well restored, ships cannot use it [...] This beautiful city is very poor, and but few merchants live there; it is almost all inhabited by poor farm-labourers whom the above-mentioned soldiers (a thousand men in garrison) hold in great subjection [...] The churches are very poor and ill-appointed.*

It is worthy to remark that the Venetians carried out massive rebuilding in Famagusta; though, these works were hindered by storms and earthquakes in 1546 and 1568. After the Venetian occupation the monasteries were converted into barracks.

## The Turkish Siege

In 1566, after the death of Suleiman the Magnificent, his son and successor of the throne, Selim II, decided it was time to conquer Cyprus. The Sultan appointed Lala Mustapha Pasha as Commander-in-Chief of the land forces of the Turkish expedition against Cyprus. The troops sailed from the Bosphorus on May 26th 1570. On July 1st, the fleet appeared off the coast of Paphos and the following day the Turkish army captured the unopposed Limassol. On July 4th the Turkish fleet anchored in Larnaca, waiting for the arrival of the whole expeditionary force. The Turkish army marched to Nicosia without opposition and encamped around the city. Venetians and Greeks defended the city; however after a seven-week siege the Turks succeeded in taking the capital of the island. Turkish troops under the command of Mustapha Pasha remained to guard Nicosia, while Lala Mustapha Pasha led his soldiers to Famagusta.

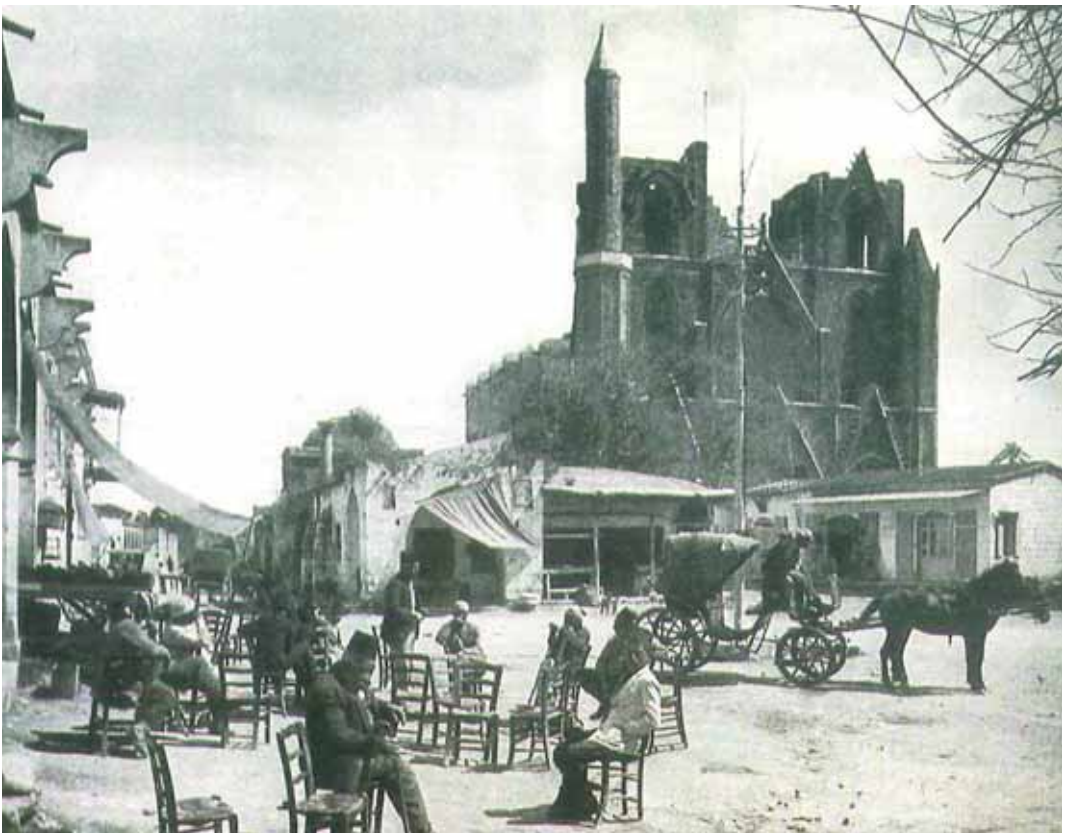
The city was strongly fortified; therefore Lala Mustapha decided to prepare the siege of Famagusta throughout the fall and winter of 1570/71. In April 1571, when additional troops, ammunition and provisions arrived from Syria, Caramania and Anatolia, the Turks began their assault against the fortress.

The siege of Famagusta lasted almost one year. Within the walls of the city there remained about 7,000 defenders, since women, children, old men and other non-combatants had been sent out of the walled city. From September 23rd 1570 to August 1st 1571, the defenders warded off six major successive attacks by the enemy. Lala Mustapha Pasha lost 80,000 soldiers, but at the same time the number of the brave soldiers under the command of Marco Antonio Bragadin, had been reduced.

Bragadin was a military officer of the Republic of Venice. He led the defence of Famagusta

along with Lorenzo Tiepolo, Captain of Paphos, and the General Astorre Baglioni. Marco Antonio led a heroic struggle lasting well beyond the most optimistic assumptions, and against the new military tactics the Turks were employing. Finally, Bragadin realized that the skill and bravery of the defenders were not sufficient to save Famagusta. At noon of August 1st 1571 he gave his consent for the city to be surrendered. Apart from the losses in soldiers, Bragadin could not find a solution for the reduction of ammunition and food supplies.

The Venetian officer negotiated with Lala Mustapha Pasha an honourable agreement to surrender the city. The agreement, which provided for the European soldiers to be transported to Crete and the Christian Greek to remain in Famagusta under Ottoman administration, was signed by Lala Mustapha. Nevertheless, what happened in reality was a different thing altogether.



During a meeting of the two Commanders-in-Chief, a dispute broke out over some Turkish prisoners of war that allegedly Bragadin put to death during the truce. Bragadin replied that the charge was entirely untrue and Lala Mustapha defied the agreement between the two parts. The Turkish conquerors pillaged and torched the city, and destroyed everything they could lay their hands on. Bragadin was flayed alive, Tiepolo was hanged and the inhabitants were either massacred or reduced to slavery. Few managed to escape and fled to Venice, while the Christians left their city and settled farther south where their tilling fields were situated, in what is today the modern city of Famagusta.

The capture of Famagusta completed the conquest of Cyprus; this was the end of the eighty-two-year Venetian occupation.

## Under Turkish Rule

**I**n the 17th century Famagusta was practically deserted. Camille Enlart notices in “Gothic Art and the Renaissance in Cyprus” that *the Turks used to sell the materials of the houses; when one of the Pashas forbade them to sell the stones they satisfied themselves with carrying off the timbers until the time when the construction of Port Said, Larnaca and the Suez canal brought a new demand for materials from the quarry that Famagusta had become.*



*The lion of St Mark keeps lonely vigil at Famagusta*

*Under the Turkish regime Christians were not permitted to live in Famagusta; they were only allowed to enter it on foot, and even so it was difficult to get permission.*

The gradual abandonment of Famagusta following the Turkish occupation is also described by the medieval traveller Giovanni Mariti:

*Near the gardens is the village of Varosha, where there are Greek orthodox churches. Pursued from the Forbidden City, the Greeks have started a new life south, outside the walls.*

Soon the Cathedral of St Nicholas was turned into a mosque. Medieval buildings were ruined or torn down. The harbor of Famagusta silted up, lost its trade and steadily diminished in importance. During the first years of Turkish occupation Christian ships were not allowed to approach the port of Famagusta; thus Larnaca replaced Famagusta as the principal port of Cyprus.

Later on, Turkey sent convicts to the prisons of Nicosia and Famagusta. In fact, the Ottoman Empire started to send bandits, robbers and murderers that were sentenced to long terms of imprisonment. The convicts were allowed to move freely in the streets of Famagusta, but with chains on their feet. However, Famagusta also sheltered several exiles and state prisoners who were banished from the Ottoman Empire. These were government or military officials who were under the Porte's displeasure or even religious leaders who had the courage to speak out against the Sultan.

A more accurate account of Famagusta and Varosha during the Turkish rule is given by the journals, travel diaries and books of the few travellers who visited the city between 1571 and 1878. William Turner, a member of the British Embassy in Constantinople, registers in his “Journal of a Tour in the Levant”, published in 1820:

*[...] It is hardly credible that a city so lately flourishing should be so completely ruined as is Famagusta: of its numerous palaces and churches not one remains entire. It is now inhabited by not more than one hundred souls, almost*



*all Turks, for there are only three Greek families [...] The streets are in many places hardly passable, from the heaps of stones that choke them. But the city might easily be restored, for the walls and fortifications yet remain entire.*

The English traveler and writer Lady Anna Brassey highlights:

*If Famagusta presents a melancholy appearance from the outside, the spectacle within is still more depressing. In the midst of the dust and ruins of houses and palaces, once containing a population of three hundred thousand souls, are now to be found a few miserable mud huts, the habitation of some three hundred people. Three churches remain standing where once there were two hundred: and in the streets only a few cadaverous-looking creatures may be seen gliding about like ghosts.*

## Under British Rule

In the aftermath of the Russian-Turkish War (1877-78), administration, but not sovereignty, of the island was ceded to the British Empire. In particular, the Turkish Sultan Abdul Hamid II consented to assign Cyprus to Great Britain in 1878 in exchange for guarantees that Britain would use the island as a base to protect the Ottoman Empire against possible Russian aggression. The island would serve Britain as a key military base in its colonial routes. The agreement between Turkish and British put an end to over three hundred years of Ottoman sovereignty in the island.

The first High Commissioner and Commander-in-Chief of Cyprus, Lieutenant General Sir

Garnet Wolseley writes about Famagusta in his journal:

*The place is, without doubt, most unhealthy and even when the harbour is dredged out, and the marsh drained, if the latter be possible, I don't think it will ever be a healthy locality. There is a serious matter to be considered before any large sums are expended on the place.*

The British, who took over an oriental town in a miserable condition, were quick to realize the importance of Famagusta port. By 1906, when the works at Famagusta harbor were completed, Cyprus became a strategic naval outpost overlooking the Suez Canal, the crucial main route to India which was then Britain's most important colony. Thus, the port of the city regained its lost significance.

As it is mentioned above, the enlargement of the town outside the city walls accelerated during the Ottoman period. The Turkish population generally settled in the inner town while the Greek population settled in lower and upper Varosha. In tune with their colonial policies, the British set up an administrative base between the Turkish and Greek quarters rather than following the convention of establishing a base in the inner town. As a result, the enlargement of the town was increasingly centred around the Varosha district.

Under the British rule, the town also underwent an architectural change. The influence of British architecture became practically apparent in the form, the details and materials used. Moreover, the Cyprus Government Railway, with the head offices located in Famagusta, is said to have transformed the town into a modern harbor city of the Levant. The proposal for the construction of the Cyprus Railway was approved in November 1903 and the earthworks began in May 1904; the existing line at Famagusta harbor was extended south to Varosha by 1.6km and Section 1 (Famagusta-Nicosia, 58km) was inaugurated on October 21st by High Commissioner Sir Charles Antony King-Harmane.

Famagusta now developed into a dynamic regional centre. The biggest population rise came after 1930. In 1946, the population of the town reached 16,194 inhabitants with a further rise of 35,000 residents in 1960 mainly due to the influx of people from the rural areas. Towards the end of the British period, in parallel with socio-economic developments, and in order to meet the changing needs of the population, new residential districts were built, incorporating new housing, commercial, tourist and recreational areas. Varosha was developed in large part as a tourist resort.







*The main square with the Municipal Market (before 1974)*

## Independence

Since Independence in 1960 and until the Turkish invasion of 1974, Famagusta had flourished both culturally and economically. The contribution of Famagusta to the country's economic activity by 1974 far exceeded its proportional dimensions within the country.

By 1974 Famagusta had become a modern and prosperous town of over 40,000 people, a popular tourist resort, an important centre for commerce and trade: a centre of intense cultural and economic activity in every respect. The growth of population reflected the economic conditions both of town and its district. After Independence the rate of urbanisation slowed down as the rural areas in the district started developing with a faster pace than heretofore. The growth of Famagusta was thereafter balanced growth-evenly spread

between the district and its town. Famagusta was the capital of the largest administrative district of the country; a district characterised by a strong and balanced agricultural economy based on citrus fruits, potatoes, tobacco and wheat. Its agricultural success and the good communications between the town and the district ensured a balanced population spread and economic activity, which could be considered as a model for other developing areas.

Since 1932 Famagusta possessed the only deep water port in Cyprus which enabled it to become an important trade centre and extend its influence all over the island. In 1961 the port was expanded to double its original size to cover the expanding import and export trade of Cyprus and the ever increasing demand in berthing capacity and storage space. The completion of the expansion of the port which coincided with an upsurge of economic activity brought conditions of unprecedented boom in

the port and the town. Until 1974 Famagusta's port remained the island's main harbor. In 1973 Famagusta's share of total commercial imports through Cyprus' ports was 48,6%, while exports from the same port represented 42,7% of the total. Famagusta also possessed the 49% of total passenger traffic to and from the island. The bustling harbor inevitably helped concen-

trate in Famagusta most of the commercial activity of Cyprus which has had, since ancient times, strong trading links with the countries of the Eastern Mediterranean.

The years 1965-1974 saw great developments in the construction industry. Apart from the erection of new hotels there was an upsurge in the



*The famous Flower Festival in Famagusta (before 1974)*



*The ancient theatre of Salamis was the centre of Famagusta's cultural life*



*The Municipal Band of Famagusta (before 1974)*



*Famagusta had golden sands, rich orange groves, a medieval city, a modern city that flourished more and more as the days went by. All this came to a sudden end in August 1974*

construction of residential and holiday apartments, villas, shopping centres and public buildings. The population of Famagusta would swell during the peak summer tourist period to about 90,000-100,000 with the influx of tourists from numerous European countries, mainly England, France, Germany and Scandinavia.

Among the basic factors for the aforementioned economic growth and development was the human element. The people of Famagusta with their hard work, dedication to and love for Famagusta, combined with their entrepreneurial spirit, succeeded in transforming the city into an important commercial, economic, tourist and culture centre in Cyprus and the Mediterranean basin as well.

It was inevitable that the material progress de-

scribed above would spawn and sustain the most fertile kind of cultural activity in the area, with Famagusta as its hub and centre. Painting, poetry, music and drama were finding expression in innumerable exhibitions, folk art festivals and plays enacted in the nearby reconstructed ruins of the ancient Greek theatre of Salamis. Poets, painters and people of arts distinguished themselves in the town, leaving behind them a huge cultural heritage. The Greek Girls Lyceum of Famagusta, the Municipal Gallery and Library were also cultural reference points and venues for painting exhibitions, presentations of poetry collections, music concerts and theatre performances.

The pursuit of human happiness in a free, just and democratic society was in 1974 the prime characteristic of Famagusta and its people.

## A “Ghost City”

**D**uring the second phase of the Turkish invasion of Cyprus, the Mesaoria plain was overrun by Turkish tanks and in two days the Turkish army was in Famagusta. The town had been completely evacuated by its Greek population who fled before the invading army and after the town had been bombed by air forces.

Unlike other regions of occupied Cyprus, part of Famagusta was sealed off immediately after being captured and no one was allowed to enter the town. The term “ghost city” with reference to the fenced part of Famagusta was coined by Swedish journalist Jan-Olof Bengtsson, who visited the military contingent of his country serving with UNFICYP and saw the sealed-off part of the town from the battalion’s observation post. Bengtsson wrote in “Kvallsposten” newspaper on September 24th 1977:

*The asphalt road is full of cracks and bushes*

*have sprouted on the pavements. Today –September 1977– the breakfast tables are still there, the washing lines are drying in the sun and electric lights are still switched on. Varosha is a ghost city.*

Today the fenced and prohibited part of the town, which in the past housed more than 15,000 inhabitants, remains empty, left to destruction and desolation. The streets are full of weeds, bushes and trees, while the derelict houses are gaping open everywhere. Time has frozen with empty department stores and hotels, though still fully equipped. The inhabitants expelled from their homes and properties after the Turkish invasion are scattered in the areas controlled by the Cyprus Government and abroad. The Turkish Cypriots and Turkish settlers continue to live north of Varosha, especially in the walled city, reaching 39,000 inhabitants. These sections of Famagusta remain vibrant with many fascinating buildings.



*The town today is a ghost town; a beautiful town has been returned to the natural elements*



*The occupied port of Famagusta after 1974*

The main representative of the residents after they were driven from their town is the Famagusta Municipality, which has been active since, having Limassol as its temporary base. Since 1974 the return of the city to its lawful inhabitants has been one of the main objects of the bi-communal negotiations. The issue of Famagusta is crucial for a comprehensive solution of the Cyprus problem, leading to the reunification of

the island with the Greek and Turkish Cypriots living and prospering together.

Due to its relative isolation and neglect over the past three and a half decades despite being such a historically and culturally significant city, Famagusta was listed in the World Monuments Fund's 2008 Watch List of the 100 Most Endangered Sites in the world.

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# “The Street”

*By Claire Angelidou*

## **The House of Kostas Petrides**

Adjoining Demofodos Street –the name of my street– was Olymbou Street, which I think was the highest point of Ammochostos.

There, at number one, the manor house of Kostas Petrides was built; he was one of the first dentists to establish a practice in Ammochostos.

From the terrace of that house there was a clear view of the whole town and on down to the sea. So much beauty would face you. In china cabinets there were souvenirs from Asia Minor: swords, parchments, a holy gospel of great value and a miraculous icon which the blond Athenian Maritsa Petridou had carried with her in exile for protection and comfort. [...]

During the time of strife of E.O.K.A. the house was used as an observation post to monitor the movement of English troops in the town as well as serving as an illegal radio station. There too members of the resistance were hidden, among them was Kyriakos Matsis. [...]

## **The Baker’s**

[...] The baker’s was a popular meeting place for local women who, while waiting to buy bread, found the chance to exchange recipies for food and sweets (the best cookery book then was by Etta Kidi) and to take a break from the everyday routine of housework. They would also arrange their visits and walks, often out to the country churches: St George the Exorinos, St George the Faragga or to St Memnonas. Naturally being kids we all had great fun. Around ten of us would gather then, laughing and singing, running ahead of the more respectable pace of our mothers.

At St Memnonas we ended up in a pleasant orchard out in the green suburbs. There were many windmills which turned uninterruptedly, filling huge cisterns with water in order to water the orchards at dawn before the sun raised its head, proud to illuminate the earth.

We tasted spoon sweets with cold water and ate lots of fruit. The hospitality was warm and welcoming to the Aimemnitisses, for visitors to St Memnonas were rare.

At that time St Memnona really was the country. The women spent their days in the orchards, sometimes helping their husbands and children with the watering and picking of oranges. Sometimes too they would cook for the market gardeners who tended the immense spread of green and fragrant orchards during the spring. [...]

## **Saint Zoni**

St Zoni was a picturesque church with a fine, almost lacy, bell tower. The congregation was very large since it lay in a densely populated parish, but also due to the priest Father Kyriakos who was a good and pious man.

In the centre of the church, in the cavity of the rock, the icon of St Zoni was kept. You descended two steps to genuflect before the smoky, silver icon where there were many offerings from childless women. The Saint Zoni belt was a pilgrimage for all and was stored in a chest.

Father Kyriakos would read a prayer then open the chest and place the belt around the waist of any woman who desired it. Faith brought hope to many such childless women who came from all over Cyprus.



*A city that blossomed in all ways: Commercially, touristically, culturally (before 1974)*

Later the church was extended to twice its size into two sections but in such a way as to ensure that the rock and the icon remained in the centre, always with an oil lamp burning day and night for the Virgin's sake.

There I baptized my three children.

In the forecourt of St Zoni was the tomb of Hatzipetros Papageorgiou, who was the first to bring grafts of the giafitiki orange tree to Ammochostos.

Close to the church the first Boys' School was established and later on the first classes of the Gymnasium. Later still they were used as store-rooms by the school board.

The borders of the street began at the small church of St Catherine built over a cave and ended at the church of St Zoni.

On Monday mornings we went to the church of St Zoni and on Monday evenings to St Catherine's.

### **Saint Catherine's**

At St Catherine's all the women of Ammochostos devotedly attended vespers conducted by the priests of St Nicholas, Father Miltiades and Father George.

Since St Catherine's was not a parish it had no priests of its own. The bells tolled with a sweet sound calling the faithful. The congregation was made up mostly of women although occasionally there were a few men among them.

Many candles were lit and prayers were read. I was impressed by the women's small hats, decorated with imitation flowers or ivory broaches. The hat-makers did a great deal of business in those days. [...]

On the name day of St Catherine crowds of people gathered and the church quickly filled up as well as the wide streets and higher ground



*The public garden and the Greek High School (Gymnasium) of Famagusta (before 1974)*

around the church by the 1st City School of St Nicholas and the “Polivios Papadopoulos” Primary School, as it was known, where I, and later on my own children, studied.

Now, from the military embankment at Derynia by the roadside at the foot of Ammochostos I can see its bell tower and so place the location of my old home with absolute precision. It is exactly opposite the small church. In a corner of its cave they found the icon of the saint. [...]

Every day passing on the way to the Primary School and later in the first classes at the Gymnasium we would visit the cave of St Catherine.

Devotion and fear!

The verger, Mrs Maritsou was always there sweeping out the cave and dusting the icons. She always had a good wish or word on her lips.

People young or old feel the need of communion

with deity. This calms us and offers hope. [...]

Further down from St Catherine’s on the first road ascending the hill, where there were caves in which French soldiers stayed during the 2nd World War, was Koumi’s grocery which always had sweets for the kids and other attractive confectioneries. [...]

### **Evangelos Louizos of Loui**

Opposite St Catherine’s and my own home, which has been occupied by the Turks since 1974, lay the orchards of Evangelos Louizos of Loui. This was generally known as “the orchard of Loui”, Evangelos’ father. It was a wide expanse of land with many orange and other trees of citrus fruit.



In spring we were engulfed by the fragrance of the budding flowers.

I still perceive the delicate scent every spring. Strangely though, since for twenty-three years now I have lived in the city where there are no citrus trees. [...]

Evangelos kept a dairy farm and organised the distribution of bottled milk from house to house. He also ran the local Milk-bar where rather than alcohol he served dairy products, ice-cream, hot milk with chocolate or cocoa. It became one of the busiest bars in the 1960s, a completely new idea.

Now Evangelos, who had dedicated his life to collecting rare books –his library, of inestimable value, we're told, was removed to Constantinople– sleeps in the tiny cemetery of Derynia as near as possible to Ammochostos, awaiting the day of return.

Evangelos travelled a lot and was an omnivorous reader as well as collecting ancient and contemporary works of art. He also planted trees. His house was on Hercules Street. "The house about to become a plant," Seferis once said. He was an old, close friend of Evangelos from their university days and stayed as a guest at the house twice during his visits to Cyprus. Another guest was the poet Odysseus Elytis who won the Nobel Prize. He stayed for three months and completed his collection "The Light Tree" there. [...]

### **Kantaras Street**

In Kantaras Street, another narrow street cutting across Demofodos Street, where I spent my infant years and my child years, were the house of all my beloved friends. We grew up together, going to Nursery School, Primary School and on to High School. Thelma, Nina, Ino, Nitsa, Maro and Tassoula. Every corner and every lane adjoining it was familiar to me.

It was my neighborhood. To have a neighbor-

hood is a very good feeling. This is what contemporary city people are missing, surrounded by towering, impersonal blocks of flats: the sense of neighborhood. The warm "good mornings" of neighbors, small talk about unimportant things on the pavements among the small streets: the games of the children in the yards. Psychologically, all of these things drew us together. Everyone knew everyone, we lived as an extended family.

In the mornings the local women would sweep the pavements and streets in front of their houses. It was an opportunity to meet others and to discuss the events of the previous day. These were truly blessed times. Now we live in a de-personalized era in impersonal cities. We have no neighborhood. We pass by both people and life in haste.

In Kantaras Street lived Arsenios Nikolaides, an intellectual and the father of one of my friends. He was always writing or reading and we would walk on our tiptoes so we wouldn't disturb him. There were huge book cases and always open books lying around. He was a keen scholar and a creative translator of classic English texts. [...]

Nearby lived another school teacher, Prodromos Akylas, a close friend of my father. They went to the same café and played "pilota". Opposite this lived Loizos Michaelides, "Loucoulos" was his nickname and he was the best restaurateur in town.

The "Loucoulos" family were really newcomers to the neighborhood. The draper Angelides lived in their house. He imported French materials of the finest standard and the women of Ammochostos, always noted for their good taste, chose the material for their dresses there. Expensive but certainly of high quality. [...]

The high ground around Kantaras Street was owned by a man named Hadjisoteriou. He was a wealthy merchant and fathered a lot of kids, six sons and one daughter. He built a number of houses and rented them out to different, often transient tenants with only one exception, Dr. Vassilakis Papadopoulos who had only one son. [...]

## Men

The road was long and enfolded the entire southern side of the town. It has its own history, as perhaps did all the streets. Fences entwined with roses, honeysuckle and the scents of musk and jasmine.

On Demofodos Street the town's skilful furniture engraver lived, George Trikomitis, as well as another accomplished engraver, Mavratsas, both of whom created very fine furniture.

They carved trees, mermaids, all kinds of ornamentation on their work: chairs, sofas, sideboards and trunks. All of our popular traditions rendered there with love.

Trikomitis was proud of his work and was right to be so. I remember walking down the street on my way to school. I would often linger by the shop admiring the carvings which were displayed on the verandah of the shop. [...]

In this street lived another notable character, Mamas Hadjiantonis, the gardener. He was a very fat and congenial man though he still scared me because I was so thin, as thin as a rake. I was lost beside him and thought of him as Odysseus' Cyclops.

He owned a huge orchard in which there was a wide variety of citrus trees but it was the yellow fruit of a small bush called mersini, I loved most, and no less, the handfuls of whole olives I never failed to collect when his daughter Andreoula and I finished with our games.

One of my closest friends was Vouttis, the coachman. Every day he drove my sister to her work. In those days there were no buses or taxis. Everyone moved around by coach. It was a great joy for me to climb up beside Vouttis and ring the coach bells when he drove our whole family down to the beach to swim, or, on Saturday nights, to St George the Exorinos, in old Ammochostos.

The coaches then were always coming and going to St George's to take or return the faithful who attended services there. Invariably, first

and foremost were Michalakis Loizides and his family.

It was a strange sensation to find yourself in a Turkish area and to hear the gospel, the psalms and the sweet sound of the bells. The Turks were our friends then and many Greek families lived in Old Ammochostos.

In the evenings first of all came the roll merchant selling hot bread rolls, eggs roasted in the oven and patties. A crowd quickly gathered around his bike which he had converted into a kind of go-cart come counter from which he traded.

At dusk when the evening star appeared in the sky our friend Yusuf "the yoghurt man" came round to distribute clay pots full of a fine yoghurt made by his wife and my mother would often give him home made sweets or lemon juice.

Why are now walls raised between us? The green lines, the demarcation lines imposed by foreigners? They changed our lives irrevocably. When will the likes of Yusuf and I be able to retrieve those great, past years, times of close relationship and familiarity among people, when in the back of their minds there is no mistrust.

I am certain Yusuf would have wept when the walls were raised and the gates were closed prohibiting him from circulating the Greek neighborhoods. Everything was devastated, blocked by barbed wire which tore at our hearts. Shall we weep together? [...]

## St Paraskevi's Street

In spring this street, laden with citrus trees, was rich with a sweet fragrance. In those days you could go for walks – we walked a lot. You could count the number of cars on your fingers. The skies were clear and there were no exhaust fumes. It was a delight to be immersed in the trees' aromas.

I could tell then which blossoms belonged to the lemon trees and which to the tangerine. I loved this mixture of aromas, each blending with the

breadth of the jasmine.

At that time the little chapel of St Paraskevi lay at the end of the street. There was no architectural logic. Amid the orchards and mansions of the area, in the small (monoklitos) church, a miraculous icon could be found, rich with offerings, silver eyes hanging on the Saint's red apron and many waxen faces.

During vespers it was always quiet. A few old women, the verger (the same one as in Chryssos-pilotissa), always read to help the priest write out names for the prayer of supplication. The priest, tall and thin, with a white beard like that of a saint as if he had descended from the church's screen of icons to conduct the service. [...]

The people of Ammochostos were cultured, while remaining firmly rooted in their own land. They were people who, for their time, traveled a great deal and consequently developed broad and creative ideas.

Men and women alike always aspired to breathe new life into their little town. Mt Head Mistress, at the Girls' School, Eleni Hadjipetrou, was among the first to initiate an impetus among the women of Ammochostos. One of her pupils, Maria Ioannou, first established the Lycée of Greek girls, gathered the young women together and taught them to appreciate music, literature and drama.

It was there then, at the top of St Paraskevi Street where the old School for Girls was situated, that the young and select studied, moving on carrying the light of knowledge and appreciation of beauty with them.

When at last they built the new schools, the old School for Girls was transformed into the town's significant Archaeological Museum, housing many important findings from Salamina, Engomi and other areas. [...]

It is incredible, after twenty-three years [note: "The Street" was published in Greek in 1997] of exile to recall so many details, simple events and facts in my life which at the time seemed of no account, but today they are of a great impor-

tance. Yet they run through time like galloping horses.

My father crosses the street to go to the Registry of Property. The doctor in his white suit and straw hat goes to Mantzouras' chemist's, occasionally removing his hat to greet a lady. The children play without a care in the world on undeveloped pieces of land around the street or go off to school in their clean school uniforms with their satchels, some to Mantzourio and some to the 1st Civil School of St Nicholas –where I too had gone– chattering like birds, as their laughter is lost among the soft, gentle sounds of the street. The women of the neighborhood talk to one another with brooms in their laps, preparing to sweep the street in front of their houses.

In these details my town is reborn as beautiful as it was, without make-up, real. This is my town Ammochostos, this is my street, Demofodos Street.

*Excerpts from the book "The Street" by Claire Angelidou, published by Dionysia Press (Edinburgh) in 2003, and translated by Thom Nairn and D. Zervanou. «Ο Δρόμος» was first published in Greek by Kastaniotis Editions in 1997.*



# ΚΥΠΡΙΑ ΚΥΠΡΙΑ

**2010** 3-22  
Σεπτεμβρίου  
September

# ΔΙΕΘΝΕΣ ΦΕΣΤΙΒΑΛ INTERNATIONAL FESTIVAL



ΥΠΟΥΡΓΕΙΟ  
ΠΑΙΔΕΙΑΣ ΚΑΙ  
ΠΟΛΙΤΙΣΜΟΥ  
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ΒΡΟΝΙΑ ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ  
YIL KIBRIS CUMHURİYETİ

## International Festival “Kypria 2010”

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The leading cultural event of the island, the “Kypria” Festival, hosted once again the best musical, dance and theatrical performances. The Festival, which has been committed to excellence for many years, commenced on 3 September and continued up until 22 September presenting six exclusive events of high cultural standard performed by well-known and acclaimed artists and groups.

This year’s Festival was dedicated to the 50 years of the Republic of Cyprus “marking the beginning of many special events that will honour the 50-year anniversary of the Republic,” as the Minister of Education and Culture Dr. Andreas Demetriou pointed out on the brochure published for the Festival. Moreover, the Minister expressed his “gratitude to the Advisory Committee, which was assigned the task of evaluating the proposals that were submitted and of distinguishing those that were considered more suitable to be included in the ‘Kypria’ Festival’s program; [...] a task which takes place every year and is not at all an easy one.”

### “Rushes Plus”

A performance by the Inbal Pinto & Avshalom Pollak Dance Company opened “Kypria 2010” on 3 September at the Strovolos Municipal Theatre and the following night at the Rialto Theatre in Limassol.

The evening began with selected pieces from the Company’s repertoire. The second part of the performance, entitled “Rushes Plus” had six eccentric and charming characters who were adrift in a parallel cosmos constructed of the various constellations of their unrealized dreams. From this surreall tragic comedy –a collaboration of Inbal Pinto, Avshalom Pollak and Robby Barnett (founder and choreographer of the American-



based Pilobolus Dance Theatre)– emerged a triumph of elegant minimalism. “Rushes Plus” employed objects as quotidian as simple chairs to masterfully convey an enchanting wit, which left the spectators moved and delighted.

The Dance Company was founded by the artists Inbal Pinto and Avshalom Polak in 1992. Together they have been involved in a variety of artistic endeavours – mainly the creation, direction, choreography and design of unique, award-winning, dance performances for their company of 12 dancer-actors based in Suzanne Dellal Centre in Tel Aviv. Their work has been presented and acclaimed in Israel and in many other countries around the world.

### “Modern Creative Jazz”

The musical performance “Modern Creative Jazz” by M. Takoushis & G. Karapatakis Quartet was held on 5 September at the Larnaca Municipal Theatre, on 6 September at the Pallas Theatre in Nicosia and on 7 September at the Rialto Theatre in Limassol.

The audience enjoyed new inescapable jazz sounds, with a unique blend of original compositions and fresh approaches. Each composed piece acted as a point of reference which allowed the musicians to develop their interaction and ideas freely. Pianist Marios Takoushis and bassist Gabriel Karapatakis presented their music from their first CD entitled “Symphnoia” as well as new material. They interacted musically with George Krasides (sax, clarinet) and Stelios Xydias (drums) and let their music to take them and their audience on a unique and personal journey by providing a collective experience at the same time. Nenad Bogdanovic (accordion) –a Serbian/Cypriot musician and cultural, youth and socialist activist– joined as a guest artist at the concert.



The ensemble is a result of a friendship and collaboration between the two founding members which spans over 10 years. It was first put together towards the end of 2008 and began appearing in several festivals and notable music venues. In July 2009 they recorded their debut CD which was released in March 2010 with a release concert at the Rialto Theatre. In July they appeared at the University of Cyprus’ Cultural Festival. The reason behind the Quartet is the development of a jazz style with unique compositions and ideas closer to the mediterranean culture – the result is a combination of each player’s musical influences.

### “Eroica”

The Cyprus Symphony Orchestra gave three concerts, performing “Odyssey” by Tasos Stylianou (1st Prize in the CySO Foundation Composition Competition for the 50th Anniversary of the Republic of Cyprus) and Symphony No 3 in E flat major, Op. 55 (“Eroica”). This musical performance was presented on 8 September at the Rialto Theatre, on 9 September at the Strovolos Municipal Theatre and at Markideion Municipal Theatre in Paphos. Conductor of the concerts was Spiros Pisinios.

Spiros Pisinios held the position of chief conductor and artistic director of the Cyprus Symphony Orchestra between 2005 and 2008. He has conducted orchestras including the Philharmonia Orchestra of London, Milan’s Pomeriggi

Musicali, Genoa’s Carlo Felice Opera, Sinfonia Finlandia, Athens and Thessaloniki State Orchestras and West Australia Symphony. In order to celebrate the “Day of Europe” on 9 May 2009, he conceived and conducted the first performance of Beethoven’s IX Symphony by the Cyprus Symphony Orchestra, along with extra leading musicians mostly from Daniel Barenboim’s West-Eastern Divan Orchestra and the



Czech Philharmonic Choir–Brno. Spiros Pisinou founded and conducts the Ensemble Philharmonia composed by professional Greek Cypriot, Turkish Cypriot and other musicians from European Union member-states and has performed in Cyprus and Paris with great success.

Tasos Stylianou has studied music in the USA; in particular, Jazz and Contemporary Music and Composition. He has received plenty of awards and honours such as the Leroy Robertson Composition Prize. He has also collaborated with Parma Recordings for a compilation CD called “Mosaic”, through the Society of Composers where he is a member. He has cooperated with various musicians such as Morris Rosenzweig and Thea Musgrave, while his works have been performed by other musicians and ensembles such as the New York Music Ensemble, ALEA III and many others. Tasos Stylianou is also a full-time faculty member at the University of Nicosia’s Music Department.

The Cyprus Symphony Orchestra was founded in 1987 by the Ministry of Education and Cul-

ture and worked as the Cyprus State Orchestra until 2006. In 2006, the Ministry established the Cyprus Symphony Orchestra Foundation which manages the Orchestra since January 2007. According to the Foundation’s artistic policy, the Orchestra aims to bring classical music close to the wider public of Cyprus. This is achieved by giving concerts in all main cities as well as by organising community outreach programs. The Orchestra’s activities also include participation in international and local festivals, as well as in opera productions. Aiming to promote the work of Cypriot artists, the CySO regularly collaborates with Cypriot composers, presenting premieres of their works. It has collaborated with distinguished Cypriot and foreign artists and at the same time gives a platform for young Cypriot artists, by offering them regular public exposure. Moreover, it develops cultural exchange programs and has toured several times in Greece, Germany, Denmark, Bulgaria, France, Malta, United Kingdom and Switzerland.

## “Oedipus Rex”

Sophocles’ “Oedipus Rex” was performed by “Evangelatos Amphi-Theatre” on 8 September at the Makarios III Amphitheatre in Strovolos and on 9 September at the Pattichion Municipal Amphitheatre in Larnaca. Constantinos Markoulakis performed Oedipus, Kariofyllia Karabeti was Jokasta and Nikos Arvanitis played the role of Kreon.

The translation of the work belonged to K. Ch. Myris, the music to Yannis Anastasopoulos, and the costume design to Yorgos Patsas. The director was Spyros A. Evangelatos who is the founder and artistic director of the “Amphi-Theatre”. Moreover, Spyros Evangelatos has directed over 220 plays (ancient Greek drama, European classics and modern playwrights, operas) in Greece and abroad. He has been awarded many times for his productions and has been elected member of the Academy of Athens.

“Amphi-Theatre” was founded in 1975. It has focused its attention on three main sectors of the theatre: the ancient Greek drama, the Greek theatre of the period between 1600 and 1900 and at the same time, it has regularly produced plays by classical and contemporary foreign writers. The response to the work of the “Amphi-Theatre” has been positive not only in

Greece but also abroad. Throughout the three decades –and more– of its continuous presence, the “Amphi-Theatre” has produced more than ninety plays.

“Oedipus Rex” is an Athenian tragedy by Sophocles that was first performed c. 429 BC. It was the second of Sophocles’ three Theban plays to be produced. It deals with themes such as the state control, the power of free will and fate. Over the centuries it came to be regarded as the Greek tragedy par excellence.

## “Treasured Island”

The Oxford Philomusica Orchestra presented a musical program including an overture to “Rosamunde, Princess of Cyprus” D. 644 by Franz Schubert, “Shall we Dance?” by Sophia Serghi, “Treasured Island” by Christodoulos Georghiadis –making world premiere–, and Symphony No 9 in E minor, Op. 95 “From the New World” by Antonín Dvořák. The event was held on 12 September at the Markideion Municipal Theatre in Paphos and the following evening at the Strovolos Municipal Theatre.

During the last eleven years the Oxford Philomusica Orchestra has become “a musical resource for its city and beyond.” Its perform-







ances have attracted consistent critical praise, and loyal and growing public support. Beyond Oxford, the Orchestra is rapidly developing a national and international profile with regular appearances in London and a regional and international touring program. Countries already visited include France, Switzerland, Greece, Denmark and Sweden, while major tours of Belgium and the USA will take place in 2010 and 2011 respectively.

The rapid rise in the Orchestra's standing is founded on uncompromising artistic standards,

maintained by some of the very best orchestral musicians in London, Oxford and Thames Valley. From the start, Oxford Philomusica has enjoyed endorsement of its mission from a remarkable roster of distinguished artists, including Vladimir Ashkenazy. Oxford Philomusica has frequently appeared in the presence of British Royalty and has also established an annual fund-raising concert and dinner in the Palace of Westminster.

Education and community work is central to the Orchestra's mission. As part of the University Residency, the Orchestra collaborates with the Faculty of Music in educational programs for the student community, and its dedicated team of specialists maintains a program of work in schools, hospital and community centres. The Orchestra's partnership with Oxfordshire County Council provides performance opportunities to hundreds of talented young musicians.

#### **“Just Like a Poem by Lipertis”**

This concert was held on 20 September at the Rialto Theatre, on 21 September at the Markideion Municipal Theatre and on 22 September at the Strovolos Municipal Theatre.

Evagoras Karageorghis presented songs and music influenced from the musical roots of Cyprus, that he has composed during the last two decades. Songs based on poetry by M. Pasiardis, K. Montis, M. Pieris, G. Neophytou and his own. Also, a number of traditional themes were presented through Karageorghis' own musical arrangements.

The Orchestra Jindrichuv Hradec–Prague joined the concert. Conductor was Solon Kladas, while Pavlina Constantopoulou and Alexis Anastasiou “were the voices” of the performance.

For the last twenty years, through his various musical activities, Evagoras Karageorghis has become one of the most important music figures of our times. With his music for the theatre, tel-



*Evagoras Karageorghis*

evision series, his song cycles, his cooperation with various ensembles in and out of Cyprus, the Symphony Orchestra, the Centre of Cypriot Composers and other groups, has created a musical style distinctive in colour and character that helped in the development of today's music in Cyprus. His engagement and long study of the traditional music has given him the tools to produce works that gave new directions and dimensions to the Cypriot song and music. His work influenced the local music outcome and many composers and musicians as well. With songs like the "Dream", he managed to keep his people awake –and gave hope to those who needed to believe and expect justice to come to Cyprus.

The Orchestra Jindrichuv Hradec–Prague was founded in 1998. Several of its original members are still active today. Ever since its founda-

tion, the OJHP includes in its repertoire works of the Baroque, Classical and Romantic periods. Apart from the works of J. S. Bach, W. A. Mozart, L. van Beethoven, M. P. Mussorgsky and other great composers of the international musical stage, in several of its concerts, the Orchestra also performs great works of Czech composers such as A. Dvořák and B. Smetana, and of course of the famous local composer A. V. Michnaz Otradovic. It is with great interest and success that the Orchestra cooperates with young conductors such as Andrea Krausova, Jan Steyer, Solon Kladas and others. The Orchestra is also conducted on a regular basis by students of the Conducting Departments of the Academies and Universities of the Czech Republic, while the opportunity is given to new and talented soloists to demonstrate their abilities and skills in singing and playing their instruments. In addition, the Orchestra cooperates with big and popular choirs such as the Prague Mixed Choir, the Smetana Mixed Choir, the YMCA Jakoubek Mixed Choir and others. Every year the OJHP is invited by several cities of the Czech Republic and abroad to participate in concerts and music festivals. The past successes inspire the determination of the Orchestra for further musical experiences and distinctions, not only within its local musical world, but also in the broader international community.



*Pavlina Constantopoulou*



*Alexis Anastasiou*

## A Concert to Celebrate the 50th Anniversary of the Republic of Cyprus by the Oxford Philomusica Orchestra

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The Cyprus High Commission in the UK presented a concert on the occasion of the 50th Anniversary of the Republic of Cyprus. The concert included the UK premiere of “Treasured Island” by Christodoulos Georghiades and Sophia Serghi’s “Shall we Dance?”, an overture to “Rosamunde” (Princess of Cyprus) D. 644 by Franz Schubert, and Symphony No 9 in E minor, Op. 95 “From the New World” by Antonín Dvořák. The concert was held on 28 September at the Cadogan Hall in London and constituted one of the leading events organised within the framework of anniversary program in European capitals.

“Treasured Island” was formed by six musical movements. The first two, “The Struggle” and “Independence 1960”, depicted the fact that every Cypriot was intensely involved one way or another, at least emotionally, in the four-year struggle which ended in the island’s becoming an independent Republic in 1960, whether leaving in Cyprus or far away. The fourth movement, “Christos Anesti”, was prayerful and affirmative, although somber in mood. As Christodoulos Georghiades stated: “I felt compelled to include this austere but moving chant from the Byzantine church calendar, which is sung every year on the eve of Easter Sunday. It does not feel especially joyful, though the words announce ‘Christ is risen’, but to most Greeks this is a uniquely powerful moment.” The other three movements (“Hasapikos with Solo Violin”, “Hasaposervikos with Solo Oboe” and “Kalamatianos”) were devoted to traditional dance rhythms, “celebrating the colourful diversity of our heritage,” commented the composer. “As Cyprus was so often invaded in the past, much folk material has come from neighboring cultures, often merging with the wealth of in-



digenous music, and I have used some of these melodies and rhythms which have now become ‘ours’,” he added.

“Shall we Dance”, by Sophia Serghi, was an open invitation to anyone who wished to enter the dance of life! Sophia Serghi commented that this dance “is at times tumultuous, sensual, sultry, erotic, hilarious, unpredictable but always with forward momentum. The piece is also inspired by the new ballroom dancing craze, as well as the popular ‘Dancing with the Stars’ phenomenon... and though the music is not ‘strictly ballroom,’ the idea of short dances which capture the audience in a relatively short time span, as is the model for TV’s popular show, was the structural premise for my composition.” “Shall we Dance?” started with a jive/boogie and progressed to a Balkan like dance, followed by a medley of a timid tango, a demented cha-cha and a suspicious waltz... a dark force momentarily interrupted the fun, but the Greek zeibekiko settled the score back to a reprise of the opening. The final climax was given by a latin salsa, while the structure of the work was in rondo form, with the jive/boogie returning as the point of arrival and departure.

The concert was conducted by Marios Papadopoulos. Marios Argiros (oboe) and Ayse Karaoglan (violin) also joined the performance.

## PIO Celebrates the 50th Anniversary of the Republic of Cyprus

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The Press and Information Office of the Republic of Cyprus initiated a series of events to mark the 50th Anniversary of the establishment of the Republic of Cyprus with the event “50 Years PIO – Creatively Communicating Over the Years” at the Cultural Centre of the Famagusta Gate on the 10th and 11th of September.

The Government Spokesman, Mr. Stephanos Stephanou, addressed and inaugurated the event which centred round an exhibition aiming to present to the public the work and the evolution of the PIO in the years of the Republic. This was done through archival material, contemporary audiovisual and printed material and photographic exhibitions. The Director of the PIO, Dr. Eleonora Gavrielides, made a speech in the

framework of the event which also included a short musical program by Koullis Theodorou and Argiro Chistodoulidou.

The exhibition remained open to the public on Saturday, 11 September.

A large part of the exhibition was transferred to Athens and presented at the “House of Cyprus” between the 20th and 24th of September. The opening of the exhibition took place in the presence of the Ambassador of Cyprus in Athens, Mr. Iosif Iosif, and the Director of the PIO, Dr. Eleonora Gavrielides, who gave a speech on “The Work and Evolution of PIO”.

On the 12th of October a photographic exhibition of front pages from all Greek language Cyprus newspapers from 1960 to date will take



*Address by the Director of the Press and Information Office, Dr. Eleonora Gavrielides*



*The Director of the Press and Information Office, Dr. Eleonora Gavrielides, with the Director General of the Ministry of Interior, Dr. Lazaros Savvides*



*Aspect from the exhibition*



*Piano concert held on the sidelines of the exhibition*

place at the PIO. The exhibition is co-organised by the PIO and the Mass Media and Communication Institute (IMME) of the University of Nicosia and has been supervised by the Director of the IMME and former Director of the PIO, Dr. Andreas Sophocleous.

The culmination of the events organised by the PIO to mark the 50th Anniversary of the establishment of the Republic of Cyprus will be a large exhibition that will conclude the official

celebrations. The exhibition, expected to be inaugurated by the President of Republic, Mr. Demetris Christofias, on the 27th of December 2010 at the Cultural Centre of the Famagusta Gate, aims, through various media and a particularly original presentation, to highlight both the historical periods of Cyprus and landmarks in the history of the Republic of Cyprus since 1960. This is done by a variety of thematic units as well as visual and artistic interventions.

## “Cypriot Spring” at Munich

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The 50th Anniversary of the Republic of Cyprus brought distinguished artists like Alkinoos Ioannides, Katerina Mina, Elena Mouzala, Marios Ioannou Elia and Savvas Savva once again to the Gasteig, the Cultural Centre of Munich. “Cypriot Spring”, which is now an institution for the Bavarian capital, was organised for the 5th consecutive year by the Cultural Office of the Cyprus Embassy in Berlin. The focus of this year’s program was the sea which surrounds Cyprus and shapes the life on the island.

The series of cultural events opened on March 22nd, in the presence of the Ambassador of the Republic of Cyprus to Germany, Mr. Pantias D. Eliades, with the soprano Katerina Mina and the pianist Elena Mouzala, who performed songs of water and the sea, a musical exploration of various seasons and civilisations.

Before an audience of about two hundred people, the Ambassador referred in his speech of welcome to the 50th Anniversary of the Republic of Cyprus, saying that “We are very proud of this anniversary and at the same time it reminds us of our duty to find a just and viable solution to the Cyprus Problem and to reunify our beautiful island peacefully. I assure you,” he continued, “that we are fully committed to this and I believe that we will succeed in the end. 2010 marks the 20th Anniversary of the reunification of Germany, an Anniversary in which we rejoice and on which we congratulate our German friends. 2010 also marks 50 years of diplomatic relations between Cyprus and Germany and this is something else which gives us particular pleasure.”

A reception followed in the Foyer of the Cultural Centre, where there was a photographic exhibition entitled “Sea” with works by three Cypriot photographers: Michalis Papamichael, Andros Efstathiou and Erato Kantouna. According to the



statistics of the Gasteig, about 2,000 people visited the exhibition during the period of events.

The cultural events continued with the double concert “Water Stories” on March 24, with works by the composer and virtuoso pianist Savvas Savva, in which he described on the piano the various faces and the multiple significance of water for our planet, and the work “At Sea” (“En Plo”) by the composer Marios Ioannou Elia, who is characterised by many of his fellow European composers as a pioneer among the composers of his generation.

The events continued with the charity concert “Downpour”, with Alkinoos Ioannides, on March 25th at the Carl-Orff Hall at the Gasteig, where about 600 people attended. The Cyprus Embassy donated the proceeds towards the res-



*Photograph by Erato Kantouna*



*Alkinoos Ioannides*



*Marios Ioannou Elia*



*Katerina Mina and Elena Mouzala*



*Savvas Savva*

toration of the Church of the Saviour in Munich. On March 29th there was a showing of the documentary “Troodos... and Cyprus was born”, the work of the director Paschalis Papapetrou. This was a fifty-minute documentary which described through fascinating images the geological history of the birth of the island of Cyprus, which was the result of unique and complex

geological developments which have made Cyprus a geological point of reference for scientists all over the world, thus contributing to the understanding of the development of the oceans and of the planet Earth in general.

The photographic exhibition “Sea” as well as some of the cultural events have already been on tour to various German cities.

# Open Art Exhibition by Greek Cypriot Artists of UK

*By Dr. Criton Tomazos*

## COMMEMORATING 50 YEARS OF CYPRUS INDEPENDENCE

Under the auspices of the National Federation of Cypriots in the UK

Organised by the Greek Cypriot Community Trust, Britannia Centre, National Greek Cypriot Federation in UK and sponsored by Cyprus Airways, London Greek Radio and PDG Strategy Ltd

**16-22 SEPTEMBER 2010 AT THE BRITANNIA CENTRE**

**T**he formal opening/private view of this new art exhibition for artists of Greek Cypriot origin, living and working in the UK, proved to be an exciting, lively, high profile and very well attended event.

Approximately 250 people filled the exhibition area and adjoining room to capacity, spilling into the attractive under cover, open patio and garden, enough to confirm beyond doubt that this was a popular and stimulating, as well as representative exhibition of current Cypriot artistic talent in Britain.

Mr. Chris Ioannou, Manager and Organiser of the Britannia Centre exhibition space, Treasurer of the Greek Cypriot Community Trust, welcomed the visitors and distinguished guests, giving a brief introduction of the origins, aims, achievements and the many events and functions, which have made the Britannia Centre an attractive and well known community centre in North London, tracing its development and the many-faceted activities it encompasses. He

focused particularly on the thinking behind the Open Art Exhibition, giving credit to Mr. Renos Lavithis, the well-known Greek Cypriot artist, who collaborated and assisted in the successful realisation of this new project from start, as well as several other exhibitions before. He also thanked and congratulated all the artists who took part and/or helped in various ways.

Councillor Lisa Rutter, Deputy Mayor of Barnet, was the next speaker, giving a warm welcome to those present, expressing her strong admiration and giving a high praise for this exhibition, which she found particularly beautiful and inspiring beyond words.

The exhibition was formally opened by Mr. Peter Droussiotis, President of the National Federation of Greek Cypriots in Britain, founder/Chairman of “Episteme” –the Association of Cypriot Scientists in the UK– as well as PDG Strategy Ltd, one of the exhibition sponsors.

Mr. Droussiotis praised this significant initiative to bring together representative contemporary,





*Left to right: Christos Ioannou from the Greek Cypriot Community Trust of Britannia Centre; Peter Droussiotis, President of the Federation of Cypriots in the UK; Deputy Mayor of Barnet cllr Lisa Rutter of Cypriot background; Artist Renos Lavithis; The High Commissioner, Alexander Zenon; Marina Yannakoudakis MEP (UK member of the European Parliament); George Georgiou Consul General of the High Commission; and Andreas Agathou, General Manager of UK Cyprus Airways*

living Greek Cypriot artists in Britain, especially to mark the 50th Anniversary of the Republic of Cyprus, so tragically tried by divisive events and conflicts, which led to the brutal Turkish invasion of Cyprus in 1974 and the continuing occupation of the northern part of Cyprus. He also commended the positive work and influence of the Greek Cypriot Community Trust, which organised this special art exhibition and the National Federation of Cypriots in UK, under whose auspices it was placed.

He paid special tribute to the two main organisers and welcomed the distinguished guests, the artists and all those present, who included: H.E. Mr. Alexander Zenon, High Commissioner of the Republic of Cyprus in the UK; Mr. George Georgiou, Consul General of the Republic of Cyprus in the UK; Councillor Mrs Lisa Rutter, Deputy Mayor of Barnet and her partner, Mr. Rutter; Mrs Marina Yiannakoudakis, European MP for the Conservative Party; Mr. Andreas Agathou, General Manager of Cyprus Airways

in Britain, which was another of the exhibition sponsors; Mr. John Kyriakides, acting General Manager of LGR, the Greek Radio Station, also an exhibition sponsor; Rev. Father Damianos, from St Catherine's Greek Orthodox Church in Barnet, representing H.E. Archbishop Gregorios; Professor John Charalambous, from the Metropolitan University of North London; Mr. Kyriakos Tsioupras, Journalist and News Correspondent for the Cyprus Broadcasting Corporation (RIK), previous Director of LGR and editor of "Parikiaki" newspaper; Mr. Theo Papapavlou, Consultant of Kounnis & Partners Plc (Chartered Accountants); Mrs Eleni Hajifanis, widow of Dr. George Hajifanis, architect and many times secretary of the NFGCB; and, of course, all the participating artists, relatives and friends, the sponsors, individuals from the cultural, educational and business sectors and many art lovers who were present.

Following Mr. Droussiotis' address, Mr. Chris Ioannou presented the three Prize winners of



*Left to right; Alexander Zenon, High Commissioner; Peter Droussiotis, President of the Federation of Cypriots in the UK; Marina Yannakoudakis, MEP*

the exhibition: Chrystalleni Georgiou, First Prize; Renos Lavithis, Second Prize; and Criton Tomazos, Third Prize.

Despite evident unevenness in the standard, level of artistic accomplishment and the overall quality of the works exhibited, this exhibition merited a lot of attention and closer examination, especially as it was a good cross section of current work produced by Greek Cypriot artists of the Cypriot UK community.

I feel strongly that, if the positive aim in any community is to encourage and support the arts and cultural achievements of its members, then inclusiveness and fuller participation is always preferable to exclusiveness, discrimination on any grounds or preferential treatment, based on preconceptions, political, religious or commercial bias, or prevailing attitudes and changing fashions.

There was a rich variety of styles, techniques, subject matters and artistic approaches and orientations, ranging from the almost simplistic, naïve representation in the childlike “Village Stream” by John Michaeloudis, the amateur and semi-professional, to

the highly sophisticated and accomplished professional artworks, from the shy, evocative and often delicate topographical landscapes to the bolder, freer and stronger realistic landscapes, still lifes and painterly nudes and other life studies, to the more abstract, abstract expressionist, symbolist and surrealist works.

Apart from the traditional techniques of painting and drawing in oils, watercolours, acrylics, pen and ink wash, pencil and crayon, a few works explored mixed media, the use of collage, applied textures or shaped objects e.g. copper, to create shapes, giving the effect of a painting relief.

Some interesting graphics, including two striking mono-prints suggesting movement, (“Statuesque” and “Mood in Turquoise”) by Despina Symeou, and the very intriguing, incisive life studies in graphite by Cos Gerolemou, which are details of the human body suggesting magical landscapes or even imaginary sculptural compositions, and the more elaborate, atmospheric depictions of well-known Greek Orthodox church buildings in London, by Renos Lavithis, using a pleasing technique of pencil and ink and wash, provided a quieter, reflective mood in an otherwise mostly vividly colourful show.

The predominant subject seemed to be land-



*First Prize winning picture “The Harvest” by Chrystalleni Georgiou*

scapes and, expectedly, seascapes, especially of Cyprus, Greece or other parts of the Mediterranean. Also fields, gardens, notable locations or places marked by personal affection or memory, e.g. “Garden, Tochni” by Kleantis Kotsiofidis, “Capel Manor, Enfield” by Evanthis Theodorides, and “Lucy Kemp Welch Home” by Toulla Hadjigeorgiou.

The seascapes ranged from the delicate, hazy morning sea paintings with fishing boats, by K. Kotsiofidis, to the bolder, horizontally composed, serene seascapes by Maria Andreou, the fresh and so vivid views of “Kalamies Bay” and “Lake” by Evanthis Theodorides or the “Island Harbour” by Anastasia Loizou. Toulla Hadjigeorgiou attempted more dramatic views of famous Cyprus landmarks (“The Myth of Aphrodite’s Rock” and “Akamas”) and used a daring technique, by using textures with acrylics. Strangely, both Evanthis Theodorides and Toulla Hadjigeorgiou achieved, in my view, their most convincing and pleasing results in their oil paintings – “Riva, Lake Garda Italy” and “The Village of Marathovounos”, respectively.

Alexandra Protopapas’ paintings, (“Exotic fuchsia”, “Tulips”, “Mukt-huf”, “Blubel”, “Waterfall”), identical in size, subject and technique,

worked like variations on a theme, almost like musical explorations of colour. They were details of flowers, painted in vivid, bold, unrealistic colours and appeared like painted sculptural forms or magical drapery. There was a subtle play between the botanical identity of the flowers and the imaginative exploration of the magnified forms and vibrant colours.

“Anemones at Kourris Dam” (acrylics), by Anastasia Loizou, was similarly a vivid semi-abstract flower painting, transmitting a feeling of visual joy in the play of colours and shapes across the canvas.

John Michaeloudis’ paintings “Sunset” and “Moonlight” were romantic landscapes, which seemed sentimentally anchored in a bygone time, refusing to face the turbulent times we are living through.

At the other end of the scale there were striking examples of landscapes, startling visions emerging from the mainstream of contemporary painting, which stood out for their accomplished, masterful techniques, imagination and daring. Three works by the brilliant Cypriot artist Chris Savvides were truly masterful and vibrant inspirational paintings, which would be a credit to any mainstream or public gallery.



*Second Prize winning picture “Timios Stavros Orthodox Church of Golders Green” by Renos Lavithis*



*Third Prize winning picture “Thought in Space” by Criton Tomazos*



*Left – Top: “Panayia” by Haroulla Charalambous, Bottom: “Edge of the Island” by Maria Andreou. Centre – Top: “Ayia Sophia Cathedral – London”, Bottom: “Panayia Church at Wood Green”, both by Renos Lavithis. Right – Top: Copper and acrylic work by Anastasia Loizou, Bottom: “Claire’s Knee” by Ronis Varlaam*

Chrystalleni Georgiou (First Prize winner) exhibited two of her realist/ expressionist oil paintings (“The Harvest” and “Poppies”), skilfully and competently painted, with two smaller, vivid flower paintings in a more impressionist style. She had used oil paint boldly, with panache, creating textures with her brush or palette knife so that the paintings provided a visual as well as sensuous experience.

Criton Tomazos’ “Summerscape” was a semi-abstract painting, using figurative elements, juxtapositions and strong, evocative colours, suggesting the thrills and pleasures of summer.

“Thinking of Pythagoras”, by Ronis Varlaam, was a startling, dramatic night vision, a haunting view of a promenade by the sea at late dusk, curving away into infinity, with the abstract “Pythagoras Theorem” hovering uneasily in the centre.

An intriguing 3D painting by Ronis Varlaam (“Reading”) also fell between photography or even film, creating a three-dimensional effect as it wrapped round a very thick canvas, looking like an object/painting, while his two pure abstract paintings “Pythagoras Theorem” and “Squaring the Circle” showed that this artist has

a healthy attitude towards change and experiment, evident also in his abstract expressionist “Landscape” in dramatic primary colours.

Anastasia Loizou also moved decisively away from simple representation toward a more experimental approach, in her “Island Harbour”, “Building” and “Pomegranates”, using copper cut out shapes of birds and fruit or other shapes, together with acrylics and textures, achieving a raised surface which worked more like a light relief.

Haroulla Charalambous had only one work, a well conceived and professionally executed colourful religious mosaic, “Panayia”, a portrait depicting the Virgin Mother’s face. It was the only mosaic in the show.

The brilliant Cypriot sculptor Cos Gerolemou had a striking and very impressive drawing of a head (from one of his masterful sculptures) in conté a paris. “The Traveller” was boldly realistic, yet metaphorical and was thought provoking. The exhibition truly felt incomplete without any 3D work, especially some of his inspiring sculptures.

Another predominant theme in the exhibition was the female nude body, with representative



*Renos Lavithis' drawing of the High Commission at St James' Square*

examples by Despina Symeou, (acrylics and mixed media/collage), Criton Tomazos (mixed media/collage), Cos Gerolemou (graphite), Ronis Varlaam's "Claire's knee" (oil) and Nicky Marcou (acrylic). Despina Symeou's sensuous "Ruby Pose" felt a little laboured, while "Languid Twist" seemed more like a rough study for a larger painting. Her "Perpetual Motion" was an exciting and lively study of the nude in movement. Nicky Marcou's "Birth of Venus",

a competent nude study in acrylics, centrally placed, seemed to be a modern version of Botticelli's famous pose – but without the shell, attendants, background or adornments. Criton Tomazos' "Woman at the Crossroads" was a metaphor of the dilemma of womanhood in a man-made world of contradictions.

Renos Lavithis (Second Prize winner) selected six representative drawings of buildings of the Cypriot community, from his broad spectrum of drawings of both famous and less known landmarks in London and one in Cyprus. They were skilful and sensitive depictions in ink/wash pen and pencil of the High Commission at St James and the buildings of the Greek Orthodox churches: Panayia at Wood Green, the Cathedral of Ayia Sophia, Timios Stavros in Golders Green, Twelve Apostles in Brookman's Park and A View of Paphos Harbour. Renos, who has taken part and also organised many exhibitions, has very recently participated in two Barnet group exhibitions, while one of his works was selected for an exhibition at Bankside Gallery.

There was a truly stunning, apocalyptic work by Chris Savvides, "Blue Sea", which worked equally well as a visual abstract and as an aerial view of the sea. Like other works by the same artist – "Hypnagogia" and "I can ride my bicycle" – it was a purely visual experience – no words can substitute. They transported the



*Works from some of the artists: Top row, left to right by artists only: Alexandra Protopapas; Toulla Hadjigeorgiou; Evanthis Theodorides; Cos Gerolemou; Criton Tomazos; Despina Symeou. Bottom row, left to right by artists only: Chrystalleni Georgiou; Kleanthis Kotsiofides; Renos Lavithis; Despina Symeou; Nicky Markou; Chris Savvides*



*Part of the crowd*

viewer to another realm, where the magic of colour, composition, shape and poetic metaphor translated into immediate visual ecstasy, and uplifting, transforming joy.

Criton Tomazos, (Third Prize winner) had one work, “Dawn of Independence” which directly related to the 50th Anniversary of the Republic of Cyprus. It was an early work – a drawing in colour pencils, created approximately three months before the declaration of the Independence of Cyprus, shortly after the artist celebrated his twentieth birthday. Poignantly the rising dove of peace, central in the composition, was later chosen also as a central emblem of the Cyprus flag. His other works included “The Tears of Stars”, a surrealist painting in watercolours and pen drawing, which originated as a poem titled: “Through an open window”. Like several other of his paintings the composition suggested an interior perspective or an imaginary stage set. The painting in acrylics “Four minutes before the execution” had both an immediate and long term resonance. Placed at the viewer’s eye level, it depicted a blindfolded man, his hands tied be-

hind him, who is about to be executed. It could be a view through a window to a prison yard or concentration camp, a view through the camera lenses zooming into the face of a doomed captive or simply the anonymous face of a resistance fighter or prisoner of war, through the eyes of the executioner, moments before his unknown face disappears forever. On another level and longer term, the painting invited contemplation of the relationship of the viewer to the traditional portrait, such a dear subject in representational art throughout the centuries.

Finally, “Thought in Space”, the painting which received the Third Prize, was a symbolist, surrealist painting – creating a visual metaphor of the philosopher’s hovering view of mankind and the world we inhabit.

The exhibition closed on 22nd September.

Let us wish and hope that it becomes an annual event, setting the pace for a new era in the life of the arts (and Cypriot artists) in the Cypriot community in Britain, with many more inspiring and uplifting ones to follow.

## Emblematic Event in Moscow to Celebrate the 50th Anniversary of the Republic of Cyprus

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The major emblematic event organised by the Cyprus Embassy at the “New Opera” Theatre in Moscow on September 14th, on the occasion of the 50th Anniversary of the Republic of Cyprus, was a huge success.

The climax of the event was the concert, entitled “Cyprus – Sweet Homeland”. The world-famous Ossipov National Academic Folk Instruments Orchestra of Russia, with the music of Vassos Argyrides, the singers Margarita Zorbala and Vakia Stavrou, and the Russian singer Alexander Zacharov, delighted the public. In the foyer there was a big exhibition of photographs and documents relating to the course of the Republic of Cyprus, while the most significant milestones of Cypriot history were shown on television screens.

In his speech of welcome, the Ambassador of the Republic to Moscow, Mr. Petros Kestoras, emphasised, inter alia, that in 50 years of Independence the Cypriot people have realized through their hard work and the far-sightedness of their governments one of the two original goals which the founders of Cypriot Independence set: the transformation of Cyprus into a modern state. They turned the under-developed agrarian country, whose main characteristic was emigration, into a modern state, a thriving society, with social cohesion, macroeconomic stability, excellent infrastructure and a high standard of education as its main characteristics.

On the eve of the event, a Press Conference was held at the Embassy of the Republic in Moscow. The main speakers were Ambassador Kestoras and the presidents of the Russian-Cypriot Friendship Association, Mr. Georgy Muradov, and of the Cypriot-Russian Friendship Association, Mr. Haris Thrassou. Other speakers were the composer Mr Argyrides, the Director of the Ossipov National Academic Folk Instruments



Orchestra, Mr Vladimir Andropov, and the singer Margarita Zorbala.

Referring to the emblematic events, Mr. Kestoras emphasised the excellence of Cypriot-Russian relations and said that the choice of the Russian capital was not fortuitous, “since it reflected the excellence of our relations and the indisputable fact that historically and culturally we were kindred peoples.”

The Head of the Department of Foreign and Economic Relations of Moscow, Ambassador Muradov, underlined the role of the Russian-Cypriot Friendship Association in the further strengthening of the relations between the two countries, pointing to the exemplary character of Russian-Cypriot relations which are constantly expanding to the benefit of both peoples.

Finally, the president of the Cypriot-Russian Friendship Association, Mr. Thrassou, referred to the events marking the 50th Anniversary of Cypriot Independence and the establishment of diplomatic relations between Cyprus and Russia which the Association had organised, as well as those he was planning jointly with the Russian-Cypriot Friendship Association during the visit of the Russian President Dmitry Medvedev (6-7 October) to Cyprus. He underlined at the same time that in 2011 “we will celebrate another important anniversary in Cyprus – 50 years since the founding of the Cypriot-Russian Friendship Association.”

## Two days in the Museum Island of Berlin

*By Vassos Karageorghis*

**I**t was almost spring time when I visited Berlin at the end of March, a fact which added to its fascination, with light and colour for its monuments and good humour for its population. I stayed all the time in Berlin Mitte, close to the Museum Island, where tourists from all over Germany but also from all over Europe have already started coming. I was impressed by the presence of the younger generation, queuing to enter museums during the day and enjoying an open air dinner in one of the numerous tavernas round the Hackescher Markt District.

I have been visiting Berlin over the last thirty years, well before the reunification of Germany

and the fall of the Berlin Wall and after. I experienced the hardships and humiliation imposed on a proud people by the division of its capital, the joy of reunification, but also the initial mistrust between East and West Berliners. For an outsider like myself, Berlin was the city of museums, whether in the East or the West, the city where an important part of the cultural heritage of Cyprus is kept, having experienced much of the suffering and adventure of the Berliners themselves. I was then studying Cypriote antiquities for publication, which were kept in two museums in East Berlin. They were mostly discovered in Cyprus by the Prussian scholar Max Ohnefalsch-Richter



*View of the Museum Island: on the right, the National Gallery; on the left, the Neues Museum; in the background, the Pergamon Museum*





*View of the Altes Museum*

at the end of the 19th century, who went to Cyprus soon after 1878 as a journalist, to report on the new British colony. He was engaged as a for-ester and was sent by the colonial government to Salamis to plant a forest in the sand-dunes which covered the ancient city; he found antiquities during his operations, he was converted to Cypriote archaeology and stayed in the island for several years, carrying out excavations all over the place, some “legally,” others illegally, buying antiquities from looters and selling them for profit to German museums, but also to other foreign museums. Much of his harvest of ancient Cypriote artifacts ended up in the *Antiquarium* of Berlin and the other archaeological museums of this city. After the capitulation of Berlin at the end of Second World War a large portion was taken by the Soviet army to Moscow, then returned to Leipzig (East Germany) and was fi-

nally reinstated to the State Museums of Berlin. In 1991 it was decided that all Cypriote antiquities should be kept under one roof, in the famous **Neues Museum**, designed by the court architect Friedrich August Stüler, which was heavily bombed during the Second World War.

In October 2009 the Neues Museum opened its gates to the public again, exhibiting in spacious galleries on its four floors important works of the cultural heritage of Troy (excavated by Schliemann), of Cyprus, of Egypt, and of Prehistoric Europe. During the preparation of the Cypriote collections for the new exhibition a number of “new” objects have been found, which were “lost” in storerooms and reappeared only recently. These include mainly sculptures, which had been found by Max Ohnefalsch-Richter during his excavations of the temple of Aphrodite at Idalion. There are 220 pieces of Cypriote stone



*View of the Cypriote Gallery in the Neues Museum*



*Cypriote pottery of the 7th century BC, Neues Museum*



*Cypriote sculpture in the Neues Museum, 6th century BC*

sculpture in Berlin (only a few are exhibited), which will go on line very soon, together with the other nearly 3,000 Cypriote objects of all types and periods. The new young and energetic Director of the State Museums of Berlin, Professor Scholl, spoke to me with enthusiasm about his new plans for the Cyprus Collection: he has just found funds to pay for the reconstruction of an important but fragmentary tripod stand found at Kourion and dating to the 7th century BC. It was probably found in a “royal” tomb, like the one found in Tomb 79 at Salamis. It is of iron and its finials were decorated with bronze hoofs of goats (?) and the upper disc with heads of oxen. Its restoration is difficult, time-consuming and expensive.

The Egyptian collection of the Neues Museum is

one of the most important in the world. It comprises among its treasures the famous portrait of Queen Nefertiti. Her beauty attracts a large number of visitors.

I spent several hours in the **Altes Museum**. It opened in 1830 and its magnificent classical building was designed by the famous architect Karl Friedrich Schinkel, who also designed some of the neo-classical buildings in Athens and Olympia. It houses masterpieces of Greek and Roman art, from the Cycladic and Mycenaean periods down to the Roman. Going round its galleries it was like visiting old friends, whom I knew for the first time during my student days, from text books on ancient art: votive bronzes from Olympia, marble statues from Samos, terracotta figurines from Bocotia, Attic vases, jew-

ellery, coins and every other aspect of ancient art. The best of the best, confronting some of the Attic vases of the “Berlin Painter” and the “Andokides Painter” (attributed to the hands of individual artists by the British scholar Sir John Bayley of Oxford University), I remember that I had to describe them in every detail for my University exams in the early 1950s. There are also numerous marble sculptures from the Classical and Hellenistic periods, but more of them are housed in the nearby Pergamon Museum.

The **Pergamon Museum** is the youngest of all the museums of the Museum Island. It was opened to the public in 1930 and its construction was especially designed to house two important and enormous exhibits, the Great Altar of Pergamon and the Market Gate of Miletus. The Altar was excavated in 1878 by the German archaeologist Carl Humann and was transported to Germany in 1901. It covers an area measuring 36m and its sculptured friezes measure 2.3m height. It is a gigantic monument and all its parts were transported and reassembled in the Muse-

um, which bears the name of the Hellenistic city where it was found, on the Ionian coast. It dates to 175-150 BC.

Equally imposing is the Gate of the Market Place of Miletus, dating to AD 120-130, with its two-storey colonnaded façade, measuring 29m in height. Both monuments were apparently exported with the consent of the Turkish Government. The Pergamon Museum houses also the Near Eastern Collection, world famous, mainly because of the imposing monuments which were exported from present day Iraq and reassembled in this museum: the most famous is the Gate to the Temple of Ishtar, which the Babylonians built in the 6th century BC and decorated with polychrome glazed tiles depicting lions. The Gate is 15m high and attracts a large number of visitors.

Equally important are the numerous orthostats of basalt from Zincirli in South-Eastern Turkey, which belonged to a palace of the end of the 8th century BC. They are decorated with pictorial representations in relief and are considered



*The Pergamon Altar in the Pergamon Museum*



*The Gate of Ishtar, Pergamon Museum  
Right: Terracotta female figure from Tanagra, 325-320 BC, Altes Museum*



among the most representative specimens of the sculpture of the Near East. Quite imposing is a specious water basin, decorated with relief representations, and other funerary stelae.

A special exhibition was organised at the Pergamon Museum in recent months on the theme “The return of the Gods”. It comprises several hundred objects illustrating this fascinating theme; sculptures of all sizes, of marble, bronze and terracotta, vases, mosaics, coins, jewellery etc. The theme attracts a large number of visitors. I believe that only Berlin could organise an exhibition of this magnitude, drawing from the rich collections of its museum.

My only regret is that I had such a short time to visit the Museum Island. I needed at least two weeks, not two days. Though I had seen the museums on previous visits, to see specific objects for a specific purpose, it is only now that I have realized and understood how much they mean for this city which, like London and Paris, was once the capital of an empire. The scars of the Second World War, still visible on some of the façades of the museum buildings, which humiliated the Berliners, have been partly healed by the restoration of its glorious monuments. The same phenomenon occurred

also in Munich, Dresden and elsewhere. Berlin was once one of the most important cultural centres of Europe. With its restored museums and other monuments it occupies today an important place in the world of European culture. One is impressed by the size and importance of classical Greek and Roman art in its museums, which explains the development of “classicismus” in the universities of Germany, which influenced very deeply German culture of the 19th century.

We Cypriots are not at all satisfied that a precious part of our cultural heritage is now housed in foreign museums, including the museums of Berlin. Hopefully one day the restitution of some of it, if not all, may be made legally possible. Until then, however, it is important to make the maximum of its presence abroad where it promotes the culture of our island to millions of visitors. A large number of our tourists come every year from Germany. Isn’t it an opportunity and even an obligation for us to make arrangements, perhaps through our Embassy and the Cyprus Tourism Organisation, so that these visitors become familiar with the history and archaeology of Cyprus through our archaeological treasures now kept and exhibited in one of the most famous museums of their capital?

## Paphos Aphrodite Festival 2010

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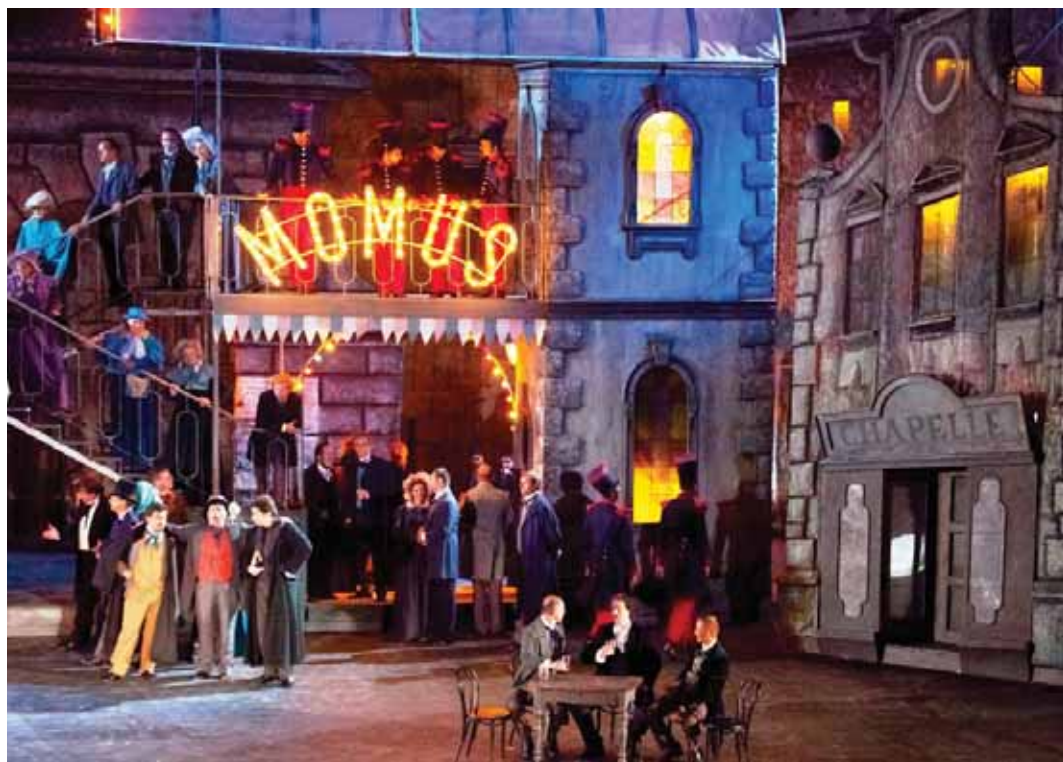
**P**aphos Aphrodite Festival opened its gate for the twelfth consecutive year aspiring to offer all music aficionados a unique experience leading them through the magic paths of lyric drama.

On 3rd, 4th and 5th September 2010, the Slovak National Opera presented the popular opera of Giacomo Puccini “La Bohème” at the square in front of the Medieval Castle in Paphos, with a simultaneous overtitled translation in Greek and English.

“La Bohème” is the fourth in line opera of G. Puccini following “Le Villi” (1884), “Edgar” (1889) and “Manon Lescaut” (1890). The libretto is in Italian and consists of four acts, full of tragic but also comic moments just like real life.

It is based on the literary work “Scènes de la vie de Bohème” by the French author Henry Murger, but with characteristic differences in the plot from the original work of Murger. This text was processed by the librettists Luigi Illica (1859-1919) and Giuseppe Giacosa (1847-1906).

“La Bohème” premiered on 1st February 1896 at the “Teatro Regio” in Torino. It is a masterpiece which, even though doesn’t follow a definite form, combines realism with pure Italian melody with great success. In the context of “La Bohème”, the urban, emotional perception of the artists is portrayed through the description of places, slightly typified description of characters and impressive scenes, while the lyric quality of the music valorises the opera of the time.





### “La Bohème”: The Story

Paris, Christmas Eve, 1830 – A group of young artists live, have fun, create and fall in love enjoying every moment of their lives. They are carefree bohemians, urban artists, who project a different, romantic and certainly more unconventional perception of everyday life, simply not caring about anything else but life, love and art. These are: Rodolfo the poet, Marcello the painter, the frail Mimi, Schaunard the musician, Colline the philosopher and the capricious Mussetta. The poet Rodolfo, the musician Schaunard, the philosopher Colline and the painter Marcello live untroubled in a poor garret. Rodolfo devel-

ops a relationship with his frail young neighbor Mimi, whose melancholic love is the only sadness in their otherwise cheerful life. Meanwhile, Marcello’s friend, the cheerful and attractive Musetta, forms a relationship with a rich man who buys her nice dresses and jewels, hence she abandons Marcello breaking his heart. Mimi also separates with Rodolfo in the end; however, because of her emotionality she can’t bare their separation. So, during a random meeting between Musetta and Marcello they help the old lovers to be reunited again. Finally, they all meet again in the poor garret where the frail Mimi comes to die in the arms of her beloved Rodolfo.

### Giacomo Puccini

He was an Italian composer whose operas, including “La Bohème”, “Tosca”, “Madame Butterfly”, and “Turandot”, are among the most frequently performed in the standard repertoire. Some of his arias, such as “O mio babbino caro” from “Gianni Schicchi”, “Che gelida manina” from “La Bohème”, and “Nessun dorma” from “Turandot”, have become part of popular culture.

Puccini was born in Lucca in Tuscany, into a family with five generations of musical history

behind them. At a very young age, he took the position of church organist and choir master in Lucca, but it was not until he saw a performance of Verdi's "Aida" that he became inspired to be an opera composer. In 1880, with the help of a relative and a grant, Puccini enrolled in the Milan Conservatory to study composition. In the same year, he composed the "Messa", which marks the culmination of his family's long association with church music in his native Lucca. The work anticipates Puccini's career as an operatic composer by offering glimpses of the dramatic power that he would soon bring forth onto the stage.

In 1889, Puccini wrote "Edgar" who proved to be a complete failure; a bad story and a poor libretto. When he began his next opera "Manon Lescaut", Puccini announced that he would write his own libretto so that "no fool of a librettist" could spoil it for him. Fortunately, he met Illica and Giacosa; the two men came together to complete the opera and they remained with Puccini for his next three operas and probably his greatest successes "La Bohème", "Tosca" and "Madame Butterfly".

From 1891 onwards, Puccini spent most of his time at Torre del Lago, a small community about fifteen miles from Lucca situated between the Ligurian Sea and Lake Massaciuccoli, just south of Viareggio. By 1900 he had acquired land and built a villa on the lake, now known as the "Villa Museo Puccini".

A habitual Toscano cigar and cigarette chain smoker, Puccini began to complain of chronic sore throats towards the end of 1923. A diagnosis of throat cancer led his doctors to recommend a new and experimental radiation therapy treatment, which was being offered in Brussels. Puccini and his wife never knew how serious the cancer was, as the news was only revealed to his son. Puccini died in Brussels on 29 November 1924, from complications after the treatment; uncontrolled bleeding led to a heart attack the day after surgery. After his death, a mausoleum was created in the Villa Puccini and the composer is buried there in the chapel, along with his wife and son who died later. The "Villa Museo Puccini" is presently owned by his granddaughter, Simonetta Puccini, and is open to the public.



## Pantheon Urban Soul Festival 4.0

On 25 September 2010, the fourth Pantheon Urban Soul Festival opened its doors to the public within the Tripoli Public Park in the centre of Nicosia.

The Pantheon Urban Soul Festival has now established itself as a festival of arts organised by the Pantheon Cultural Association. This year's Festival was also supported by the Cultural Services of the Ministry of Education and Culture, and KEO (sponsors) as well as Accessarts-“ARTERI”, Nicosia Municipality, “PIXEL THIS zine”, Euphoria New Media, Ars Longa and Life Centre.

Pantheon Urban Soul is an open-air festival of arts. It aims to bring together artists of all kinds (fine artists, graphic designers, sculptures, musicians, writers etc), in a common urban space in which they will be able to project their work and enjoy it with the public.

Within this effort, a series of scenes and workshops were organised including music in the background and other visual elements such as art work and performances as well as a series of stalls which were set up and sold handmade items. All these were scattered around the Festival, while a space dedicated to children enabled them to join the event in their own, individual way. This year the Festival not only maintained the same scenes as previous years, but also expanded itself with additional scenes and art activities. For the first time, performances and interactive workshops were incorporated. In

particular, the Pantheon Urban Soul Festival was divided into the following seven scenes:

### Music Scene

This was the focal point of the Festival, with both live and DJ performances. Actually, there were two music scenes. One of these being a Roots Reggae scene by the local reggae group set up called “Roots Crew”. The other scene





indulged in presenting DJs and music/visual performances. This scene presented:

“Waves of Silence” created by Efe Ojelemoh and Agnes Sacca. Along with Abiola, Ike and Uzo they performed an African drum show with rhythms coming from Nigeria and Ghana as well as their own creations.

“DJ Funk Jelly”, comprising of the duo Yioti Joans and Theo, were the hosts in the DJ booth producing a blend of sophisticated kinky nu jazz, bossa nova with lashings of funk and cool house.

“Druminspire” and its students performed a 15 to 20 minute show with three African drumming pieces.

CDO Cyprus’ students gave a capoeira performance playing in the famous capoeira roda along with instruments. It was an interesting presentation for people to see what capoeira is and move



*Work by Chrisanthi Christoforou*

for a while to Brazilian rhythms.

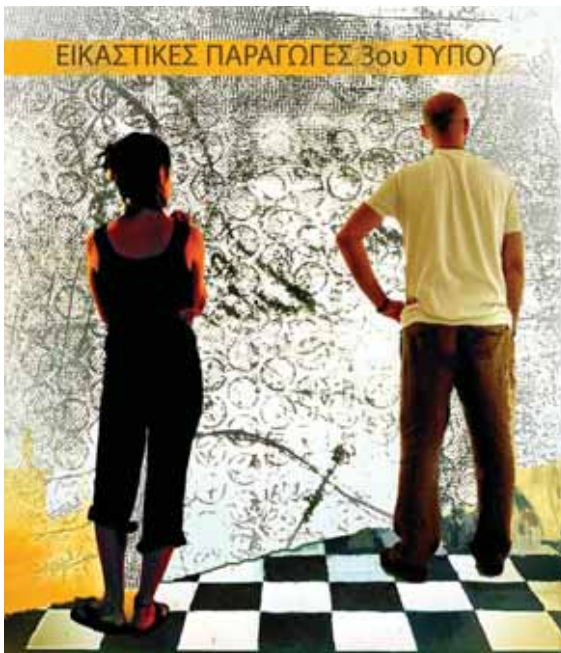
Harri Kakoulli also performed at the music scene of the fourth Urban Soul Festival. He has been involved in writing, producing and mixing world music for the last fifteen years. He also has worked as an artist, writing and producing his own work.

### **Art Scene**

The art scene included a series of installations and art works created for the Festival that were placed within the park. Some of the artists participating were: Tatiana Ferahian, Sasha Savic, Yorgos Achilleos and Andria Tselepi, Marilena Petrou and Nicoletta Karageorghi, Flora Mavrommati, Mariza Bargilly, Christos Polydorou, Aggela Chimonas, Chrisanthi Christoforou, Sophia Kalouli and Constantinos Evangelides, Poppy Aristidou and Maria Christoforou, Joao Teigas, and Zurab Gulishvili.

### **Publishing/Handicraft Scene**

The independent publishers’ scene hosted various local and international creative producers that continuously promote their work through a DIY (Do-It-Yourself) approach. DIY is about taking control away



*Yorgos Achilleos and Andria Tselepi*



from the corporate consumer influence and creating things on your own terms, promoting unity and communication diversity through a creative exchange. Zines (independently created publications), comics, posters, stickers, music, t-shirts and postcards were some of the communication mediums that the public could see in this section. In addition, handicrafts such as jewellery, dolls and other small items were on display.

Publishers who joined the scene were: Bomba, Pantheon Cultural Association, Alex Kouvaras, Louvana Diskoi, Zara der Arakelian, Costas Reousis, Erina Charalambous, Ioanna Philippou, Tasos Anastasiades, AccessArts and KidCulture Magazine.

Handicrafts participating in the Festival were: Larimeloon, Marlen Karletidou, Artemis Evagorou, Ioanna Kanari, Twenty Three (Sophia Kakouli and Constantinos Evangelides), Zara and Robert der Arakelian, Christina Achilleos, Antora Jewels, Zea, Constantina Economidou, Anastasia Gerali – Alpha Designs, and Orange-white Chipre.

## Children’s Scene

Art teachers/designers Mary and Irsa Phanis led the children’s scene with the help of “marti art and design school’s” students. The children participating worked under the theme of “urban life.” Led by their imagination they designed, drawn, cut and pasted in order to create their own fantasy world of “urban life.” The children’s scene also accommodated an exhibition by the students of “marti school.”

## Multimedia Scene

The International Pantheon Xperimental Film and Animation Festival 8.0 was projected during the course of the evening. Sitting comfortably on the grass, people were also able to get a hold of the Festival’s catalogue and follow the screenings.

## Workshops

During the day, two yoga workshops took place carried out by Life Centre Nicosia; one for children and one for adults.

The kids yoga was a fantasy game with exercises, inspirations, and creativity all derived from the representations of nature. These yoga exercises originated from fairytales and songs meant to increase the interest and concentration of the kids. Along with the yoga postures, the kids did simple breathing exercises. During the concentration exercises, the kids focused on things, games, parts of the body, or situations which the instructor created, and during these silent few moments, the kids learned to slowly focus, stay quiet, and listen.

Furthermore, a theatre workshop for children was held, entitled “Reaching my Dreams”. The workshop, organised by The Little Worry People Art and Drama Studio, was a magical journey into the world of knowledge, fantasy and storytelling.

## Food and Drink Scene

During the whole event, visitors had the opportunity to taste vegetarian food, savouries and other delicacies at each particular stall.

## “SHORT matters”

The Ministry of Education and Culture, the European Film Academy (EFA) and ARTos Foundation presented to the Cypriot audience, for the fourth consecutive year, the best European short films for 2009.

The two-day tribute took place on 16th and 17th September in the picturesque open space of ARTos Foundation, during which “the short film fans had the opportunity to dive into films that were dynamic, subversive, dense in meaning, humour and fresh breath, of a generation of film-makers that will soon be taking over the full length film scene,” as the Director of the Cultural Services, Mr. Pavlos Paraskevas, highlighted.

EFA was founded in 1988, and it now unites more than 2,000 European film professionals with the common aim of developing and promoting Europe’s film culture. Every year the various activities of the EFA culminate in the ceremony of the European Film Awards.

The tribute also travelled to Limassol on 27 September, in collaboration with the Cyprus University of Technology. The short films which were screened in Nicosia and Limassol were the following:

“**Swimming Lesson**” – EFA Short Film Nominee Ghent 2009 (Belgium, 10 min, animation). Director, scriptwriter, editor: Danny de Vent.



“Swimming Lesson”



A four-year-old boy is having his first swimming lesson. He undertakes an adventurous trip to the other side of the very deep swimming pool and overcomes his fear.

“**14**” – EFA Short Film Nominee Cork 2009 (United Kingdom, 9 min, fiction). Director, scriptwriter, producer: Asitha Ameresekere.

“14” explores the cycle of abuse within a family. It presents clues to events that happened in the past, and is shot entirely from the perspective of the characters involved.



*“Tile M for Murder”*

**“Tile M for Murder”** – EFA Short Film Nominee Valladolid 2009 (Sweden, 8 min, fiction). Director: Magnus Holgren. Writers: Magnus Holmgren, Anette Brantin.

It’s a hot summer day. A married couple is playing scrabble. Deep down they loathe each other and the game seems to have magic powers, the man figures out a way to get rid of his wife.

**“What’s Left”** – EFA Short Film Nominee Angers 2009 (Germany, 17 min, fiction). Director, scriptwriter, editor: David Nawrath.

“Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them.” (Oscar Wilde) Mathis is 19 years old. At the day of his grandmother’s burial, Mathis and his father have to spend a day together after a long time. During that day they get to know each other again. It seems like father and son would come together for a short moment.

**“The Sufferings of Mr. Karpf; The Birthday”** – EFA Short Film Nominee Berlin 2009 (Germany, 10 min, fiction). Director: Lola Randl. Scriptwriters: Lola Randl, Rainer Egger.

It’s Mr. Karpf’s birthday, but nobody calls. Probably there’s something wrong with his phone...

**“The Glass Trap”** – EFA Short Film Nominee Tampere 2009 (Poland, 15 min, documentary). Director, scriptwriter: Pawel Ferdek.

“Acquiring food, reproduction, defence and attack are the main reasons of fish behaviour. Fish in the shoal struggle for domination. Menacing appearance may be enough for victory,” reads



*“What’s Left”*

the narrator. It sounds like a nature documentary. But, don’t be fooled. The dense atmosphere of the aquarium fish fights can trigger primordial instincts in people.

**“Poste Restante”** – EFA Short Film Nominee Cracow, 2009 (Poland, 14 min, documentary). Director, scriptwriter: Marcel Loziński.

Letters whose addressees are impossible to find, end up at the department for undeliverable letters of the post office in Koluszki. There are around a million of them in Poland each year; among them those addressed to God. The film



*“The Sufferings of Mr. Karpf; The Birthday”*

tells a story of one of those letters.

“Poste Restante” was awarded the European Film Academy Short Film 2009.

“**Between Dreams**” – EFA Short Film Nominee Grimstand, 2009 (France/ Russia/ Finland, 11 min, documentary). Director, scriptwriter: Iris Olsson.

With a rattling Trans-Siberian night train serving as the visual and aural backdrop, the passengers in the third class sleeping car recount their dreams and share their stories.

“**Peter in Radioland**” – EFA Short Film Nominee Edinburgh, 2009 (United Kingdom, 10 min, documentary). Director, director of photography: Johanna Wagner.

Peter is on sick leave and spends most of his time alone in his house, contemplating his past. Little makes sense to him anymore in a world made up of zeros and ones. Comforted by his analogue radios, his memories and his loving wife, Peter is left yearning for the old days. This film shares with us a common fear of change portrayed through Peter’s struggle to find his place in the modern world.

“**Renovare**” – EFA Short Film Nominee Vila do Conde 2009 (Germany/ Romania, 24 min, fiction). Director, scriptwriter: Paul Negoescu. Co-writer: Simona Ghita.

The events of “Renovare” revolve around three personal stories: Besides her daily work, mother Doina tries to manage the renovation of the family’s apartment. Her son Alex can hardly find any



“Poste Restante”

time for both the renovation and his girlfriend as the deadline for his Master’s thesis comes close. His grandmother Flori insists to help the family although her support is not always welcome.

“**The Herd**” – EFA Short Film Nominee Sarajevo 2009 (Ireland, 4 min, documentary). Director, scriptwriter, editor: Ken Wardrop.

A chronicle of a new addition to the cow herd on a family farm.

“**Sinner**” – EFA Short Film Nominee Venice 2009 (Israel, 28 min, fiction). Director, scriptwriter, editor: Meni Philip.

Yotam, a 13-year-old boy studying at an ultra-Orthodox Jewish boarding school, tries to battle the awakening of his sexual desires. Confused and guilt-ridden, he consults with his rabbi who abuses his position and Yotam’s innocence. With no one to trust and nowhere to go, Yotam finds himself trapped by the enforced silence in his community.

“**Good Night**” – EFA Short Film Nominee Drama 2009 (Belgium/ France, 18 min, fiction). Director, scriptwriter: Valéry Rosier.

Forty year-old Philippe, who works in a demolition company, visits his two children. He picks them up from his ex-wife’s house. But Philippe is hiding something from his children, he is not reacting as usual – tonight, his children will not go to sleep at home.



“Renovare”

# 14th International Festival of Ancient Greek Drama

The International Festival of Ancient Greek Drama is a theatre festival that takes place every summer in Cyprus. It is organised by the Cyprus Centre of the International Theatre Institute. It began in 1996 and is an annual event which over the years attracted professional theatre companies from Greece, Britain, USA, Germany, Russia, Romania, Sweden, Croatia, Bulgaria, Italy, Austria, China, Slovenia, Cyprus and many other countries. This wide participation in the Festival helps to bring out the universality of ancient Greek drama and underlines its living presence in today's world. Every summer, the Festival attracts visitors from all over the world.

Thus, with its performances ancient Greek drama is made available to a multicultural audience.

This 14th International Festival of Ancient Greek Drama was organised by the Cyprus Centre of the ITI in cooperation with the Cultural Services of the Ministry of Education and Culture, as well as the Cyprus Tourism Organisation. The program of the Festival included performances by seven theatrical organisations from five different countries, with Greece holding the lion's share.

The Organising Committee of the Festival made their selection out of forty applications from different parts of the world. In particular, the 14th International Festival of Ancient Greek Drama hosted theatre companies from Russia ("Free Space" State Theatre for Youth), Slovenia (Slovene National Theatre Drama), China (People's Art Theatre), Greece (Patra Municipal Regional Theatre, Art Theatre "Karolos Koun", and the National Theatre of Greece) and Cyprus (Cyprus Theatre Organisation). The performances were presented at the Paphos Ancient Odeon, the Curium Ancient Theatre in Limassol and the Makarios III Amphitheatre in Nicosia during the whole of July.

The audience had the opportunity to enjoy tragedies and comedies, seen through the intercultural prism of individual countries that have experienced the ancient Greek culture and identified the ideas of classical Greek playwrights with the universality of the human spirit.

"Alcestis" by Euripides by the "Free Space" State Theatre for Youth performed at the Paphos Ancient Odeon, the Curium Ancient Theatre and the Makarios III Amphitheatre. A Russian "Alcestis", including a variety of mu-





*“Oresteia”*

sical elements, which reminded the audience of the feeling of joy that sacrificing love can bring, when struggling against irony and modern skepticism.

“Alcestis” is an Athenian tragedy. It was first produced at the City Dionysia festival in 438 BC. Euripides presented it as the final part of a tetralogy of unconnected plays in the competition of tragedies, for which he won the second prize; this arrangement was exceptional, as the fourth part was normally a satyr play. Its ambiguous, tragicomic tone –which could be “cheerfully romantic” or “bitterly ironic”– has earned it the label of a “problem play.” “Alcestis” is the oldest surviving work by Euripides.

“**Oresteia**” by Aeschylus by the Patra Municipal Regional Theatre performed at the Paphos Ancient Odeon, the Curium Ancient Theatre and the Makarios III Amphitheatre. The Patra Municipal Regional Theatre from Greece travelled to Cyprus with “Oresteia”, directed by Lucas Thanos, with Yannis Voglis and Maria Katsandri

interpreting the leading roles.

“Oresteia” is a trilogy which concerns the end of the curse of the House of Atreus. It consists of “Agamemnon”, “The Libation Bearers” and “The Eumenides”. When originally performed it was accompanied by “Proteus”, a satyr play that would have been performed following the trilogy; though it has not survived. Lucas Thanos united the three parts of the trilogy into one performance. “Oresteia” was originally performed at the Dionysia festival in Athens in 458 BC, where it won the first prize. Overall, this trilogy points out the shift from a system of vendetta in Argos to a system of litigation in Athens.

“**Lysistrata**” by Aristophanes by the Cyprus Theatre Organisation performed at the Ancient Odeon. The Cyprus Theatre Organisation presented a modern, new production of the classic world-famous and anti-war comedy “Lysistrata”.

“Lysistrata” is one of the surviving plays written by Aristophanes. Originally performed in classical Athens in 411 BC, it is a comic account of



*“Wealth; Triumph of Poverty”*

one woman’s extraordinary mission to end the Peloponnesian War. Lysistrata convinced the women of Greece to withhold sexual privileges from their husbands and lovers as a means of forcing the men to negotiate peace, a strategy, however, that incites the battle between the sexes. The play is noted for its exposure of sexual relations in a male-dominated society and for its use of both double entendre and explicit obscenities. The dramatic structure of the play represents a shift away from the conventions of Old Comedy, a trend typical of Aristophanes’ career.

**“Wealth; Triumph of Poverty”** by Aristophanes by the Art Theatre “Karolos Koun” performed at the Paphos Ancient Odeon and the Curium Ancient Theatre. The famous Art Theatre “Karolos Koun” chose to treat the present economic crisis with its interpretation of Aristophanes “Wealth; Triumph of Poverty”, directed by Diagoras Chronopoulos, with Katia Gerou, Demetris Lignadis and Alexandros Milonas in the leading roles.

“Wealth” was first produced in 388 BC. It is a political satire on Athens of that era, which fea-

tures the personified God Plutus (“Πλούτος” in ancient Greek, meaning “wealth”.) The play reflects the development of Old Comedy into the New Comedy. It uses such familiar character types such as the stupid master and the insubordinate slave to attack the morals of the time.

**“Agamemnon”** by Aeschylus by the Slovene National Theatre Drama performed at the Paphos Ancient Odeon and the Curium Ancient Theatre. The theatre company from Ljubljana selected to stage the unfortunate destiny of the past through Aeschylus’ tragedy.

“Agamemnon” is the first part of the trilogy “Oresteia”. The play refers to the homecoming of King Agamemnon after the end of the Trojan War. Waiting at home for him, is his wife, Clytemnestra, who has been planning his murder, partly as revenge for the sacrifice of their daughter, Iphigenia, and partly because during the ten years of Agamemnon’s absence, Clytemnestra has entered into an adulterous relationship with Aegisthus, Agamemnon’s cousin and the sole survivor of a dispossessed branch of the family, who is determined to regain the throne he



believes should rightfully belong to him.

**“Thesmophoriazousae”** by Aristophanes by the People’s Art Theatre performed at the Paphos Ancient Odeon, the Curium Ancient Theatre and the Makarios III Amphitheatre. The Chinese director, Luo Jinlin, chose to contribute to the 100th anniversary of the introduction of western drama to China with Aristophanes’ ‘Thesmophoriazousae’; meaning “Women Celebrating the Festival of the Thesmophoria”.

The play was first produced in 411 BC, probably at the city Dionysia. How it fared in that festival’s drama competition is unknown, but it is now considered one of Aristophanes’ most brilliant parodies of Athenian society, with a particular focus on the subversive role of women in a male-dominated society, the vanity of contemporary poets, such as tragic playwrights Euripides and Agathon, and the shameless, enterprising vulgarity of an ordinary Athenian, as represented in this play by the protagonist, Mnesilochus. The play is also noted for Aristophanes’ free adaptation of key structural elements of Old Comedy and for the absence of the anti-populist and anti-war comments that accompany his earlier work.

It was produced in the same year as *Lysistrata*.

**“Lysistrata”** by Aristophanes by the National Theatre of Greece performed at the Curium Ancient Theatre. The National Theatre of Greece closed the Festival with “Lysistrata” (as did the Cyprus Theatre Organisation), directed by Yannis Kakleas, with Vasilis Charalambopoulos as Lysistrata, using male actors to interpret the female roles.

### **The Symposium of Ancient Greek Drama**

Apart from the International Festival of Ancient Greek Drama, the activities organised by the Cyprus Centre of the International Theatre Institute also include the Symposium of Ancient Greek Drama which runs parallel to the Festival.

The International Symposium which began in 1990 as an activity of the Committee of Cultural Identity and Development of the ITI is being organised on a regular basis every other year.

The topic of the Symposium 2010 was “Scripted Pathos – Staged Ethos, Moral Character and Role Construction in Ancient Greek Drama, Text and Performance”.



*During the Symposium of Ancient Greek Drama*

Throughout this period the Symposium has managed to secure the participation of personalities of international standing both from the academic as well as from the theatrical community. Specifically, academics and theatre practitioners (directors, actors, and set designers) from almost all the countries of Europe but also from USA, Lebanon, Egypt and Australia have taken part in the Symposia organised so far.

The topics that have been the object of examination and discussion, point to the breadth and variety perspectives from which ancient drama has been approached not only as text but also as stage performance. This is also reflected by the papers which have been published in nine volumes representing the previous nine Symposia. In particular, the papers focus on those elements that constitute the cultural uniqueness of the ancient Greek drama but also on those values that have given it universality and the strength to defy time and have thus rendered it an integral part of the world cultural heritage. As stage performance, ancient Greek drama affirms its living presence in today's world. For this reason, it has never ceased to challenge and puzzle theatre practitioners in their quest of new ways of presenting it to contemporary audiences.

### **International Encounter and Festival of Higher Dramatic Schools**

Like every year, this year too, the Cyprus Centre of the International Theatre Institute organised the International Encounter and Festival of the Higher Drama Schools, one of the activities of the International Organisation. The entrance was free; an offer of the Cyprus Centre of the I.T.I. to the theatre public.

In this year's Encounter there were five schools participating, presenting on 4 July at the Paphos Ancient Odeon, scenes from ancient Greek drama. In particular: (a) The Enterprise and Knowledge Transfer School of Performance and Cultural Industries, University of Leeds (England) presented "Hippolytus" by Euripides directed by Dr. George Rodosthenous with Thomas Colley

and Lauren Garnham in the cast. (b) The Faculty of Drama, Shota Rustaveli Theatre and Film University of Tbilisi (Georgia) performed "Iphigenia in Aulis" by Euripides, directed by Ms Guinara Butkhuzi, with Natia Chelidze, Bella Mamniashvili and Ana Canava in the cast. (c) The Escuela Superior de Arte Dramático, de Castilla y León (Spain) presented "Medea" by Euripides, directed by Dr. David Ojeda Abolafia, with Maria Negro, Marta Maria and Martinez Dominguez in the cast. (d) The National University of Theatre and Cinema I. L. Caragiale Bucharest (Romania) performed "Electra" by Euripides, directed by Sergiu Anghel, with Alexandra Fasola, Alin State, Elena Paun and Ioan-Mihai Cortea in the cast. (e) The Mali Theatre Drama School of Moscow (Russia) presented "Antigone" by Sophocles, directed by Alexey Dubrovskiy, with Lada Churovskaya and Vitalijs Semionons in the cast.

Every school performed a twenty-minute scene. The students and their tutors had the opportunity to exchange views concerning the manner of presenting ancient Greek drama taking into account their own cultural environment. They had also the opportunity to attend performances of the International Festival at the Paphos Ancient Odeon.



*"Hippolytus" within the International Encounter and Festival of Higher Dramatic Schools*

# Demetris Constantinou

## Obituary

**D**emetris Constantinou was born in Alexandria (Egypt) in 1924. He studied Artistic Metalwork at the Italian Technical School Don Bosco. He settled in Cyprus in 1950 and began exhibiting his sculptures in 1960. Since the first period of his creative presence, public and critics noted his ingenuity, technical skills and creative imagination. He joined a number of group exhibitions and throughout his artistic career he represented Cyprus in international competitions. His career included many a one-man show, which more often than not attracted the attention and favourable comments of art theorists and critics.



*Genesis, 1980, brass. Artist's collection*

Actually, Demetris Constantinou was member of the generation of Cypriot artists born in the inter-war period, a group of whom aimed, from the late 1950s through the early 1970s, at the synchronisation of Cypriot art with international developments. His post-1974 work, though no longer aiming at following current international trends, amounted to a smooth progression from his 1960s creations and a very interesting case of modernist sculpture. Constantinou's first encounter with the international avant-garde took place with his "articulated" or "mobile" sculptures from the 1960s and onwards. Another part of his work developed into international minimalism, both with the repetition of geometric forms and volumes as well as with the exploration of the interaction between these forms and volumes with the surrounding place. From the late 1970s and, especially the early 1980s and onwards, his sculpture acquired a new, monumental character, which was manifested in works where geometric volumes dominate. In his later work,

compact, solid volume took centre place and greater emphasis was attributed to the solidity and robustness of the material itself.

In 1970, Demetris Constantinou was awarded the Second Prize in Sculpture at the 8th International Biennale of Alexandria, representing Cyprus. In 1981, he received an honorary invitation to the US by the distinguished architect Herber Bayer, to set up his sculptures at Aspen Colorado and Oklahoma. Works of his were exhibited in Cyprus and abroad (Italy, Egypt, Iraq, Greece) and today are to be found at the State Gallery of Contemporary Cypriot Art, at the Greek National Sculpture Museum in Athens and many private collections.

Demetris Constantinou passed away on 19 August 2010. The Ministry of Education and Culture expressed its grief for the loss of the distinguished artist. The Minister of Education and Culture, Mr Andreas Demetriou, attended the funeral ceremony and laid a wreath in memory of the Cypriot sculptor.

