

05 Bienn  
Napoli  
Un anno di passione.

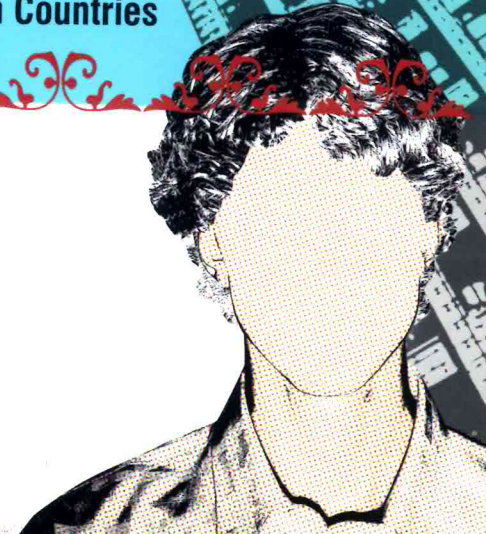
12η Μπιενάλε Νέων Δημιουργών Ευρώπης και Μεσογείου  
12th Biennial of Young Artists of Europe and the Mediterranean Countries

Νάπολη  
Naples

19

Σεπτέμβριος 2005  
September

28







05  
bitem  
TV/PdI  
Un anno di passione.





**14 15** **Χαιρετισμός Υπουργού Παιδείας & Πολιτισμού κ. Πεύκιου Γεωργιάδη**  
Address of the Minister of Education and Culture, Mr. Pefkios Georghiadis

**17 19** **Κείμενα Καλλιτεχνών**  
Artists' Texts

Χριστιάνα Αβρααμίδου / Christiana Anraamidou (Λογοτεχνία / Literature)  
Κυριάκος Μαργαρίτης / Kyriakos Margaritis (Λογοτεχνία / Literature)  
Μαρία Λιανού / Maria Lianou (Γλυπτική / Sculpture)  
Χάρις Επαμεινώνδα / Haris Epaminonda (Βίντεο Αρτ / Video Art)  
Άννα Φωτιάδου / Anna Photiadou (Γραφικές Τέχνες / Graphic Arts)  
Χορευτικό Σχήμα Solipsim / Dance Group Solipsism (Χορός / Dance)

**22 33** **Βιογραφικό Σημειώματα**  
Biografical Notes

Χριστιάνα Αβρααμίδου / Christiana Anraamidou  
Κυριάκος Μαργαρίτης / Kyriakos Margaritis  
Μαρία Λιανού / Maria Lianou  
Χάρις Επαμεινώνδα / Haris Epaminonda  
Άννα Φωτιάδου / Anna Photiadou  
Χορευτικό Σχήμα Solipsim / Dance Group Solipsim

**34** **Κριτικές Επιτροπές**  
Selecting Juries

**36** **Επιμέλεια**  
Credits

02 / 03

ΠΕΡΙΕΧΟΜΕΝΑ

C  
on  
tent



## ΠΕΚΚΙΟΣ ΓΕΡΓΙΑΔΗΣ ΠΡΟΓΡΑΦΟΣ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ

Ταξινόνησε τις δραστηριότητες που πρόκειται να πραγματοποιήσεις κατά τη διάρκεια του σχολικού έτους, σύμφωνα με την προτεραιότητα που τους έχεις ορίσει. Η κατάταξη αυτή θα σε βοηθήσει να οργανώσεις καλύτερα τον χρόνο σου και να ελέγξεις το πρόγραμμά σου.

Οι δραστηριότητες που πρόκειται να πραγματοποιήσεις κατά τη διάρκεια του σχολικού έτους θα πρέπει να είναι:

• ενδιαφέρουσες και ελκυστικές  
• κατάλληλες για την ηλικία σου  
• εφικτές  
• με σαφή στόχο  
• με συγκεκριμένη διάρκεια  
• με συγκεκριμένη ημερομηνία έναρξης και λήξης  
• με συγκεκριμένη συχνότητα  
• με συγκεκριμένη προτεραιότητα  
• με συγκεκριμένη ευθύνη  
• με συγκεκριμένη παρακολούθηση και αξιολόγηση  
• με συγκεκριμένη ανταμοιβή

Η κατάταξη των δραστηριοτήτων που πρόκειται να πραγματοποιήσεις κατά τη διάρκεια του σχολικού έτους θα σε βοηθήσει να οργανώσεις καλύτερα τον χρόνο σου και να ελέγξεις το πρόγραμμά σου. Η κατάταξη αυτή θα σε βοηθήσει να οργανώσεις καλύτερα τον χρόνο σου και να ελέγξεις το πρόγραμμά σου.



04/05

Cyprus, one of the founding members of the Biennale of New Artists from Europe and the Mediterranean, participates for yet another year in this important international artistic event, with a number of talented and rising young artists.

As with every Biennale, our artists were selected following a pan-cyprian contest on the theme submitted by the organizing authority of each event. This year, the organizers chose «Passion» as their theme; indeed a challenge but also an extremely stimulating motive for creative imagination, especially amongst young people.

In this year's Biennale of New Artists, which will take place in Naples, Italy, around one thousand artists from different countries of the Mediterranean and Europe will meet in a bustling celebration of creation. They will exchange and share experiences, cooperate in common fields of expression, converse and discuss with the public in an open area of debate and freedom, project their vision for Man, Art and the world. In a few words: a meeting, an exchange, a cooperation, a discussion, coexistence. Values and demands which acquire a particularly crucial dimension in a globalised society, threatened both by the danger of uniformity and homogeneity but also that of excessive uniqueness. The answer to this can only be mutual respect and joint creation within the context of an open multicultural society.

New creators express exactly this: the vision of a reunion and diversity in a universal, common world.

Concluding, I would like to congratulate the creators and supporters of this important event and express the wish that it will continue and strengthen. I also wish new creators to be able to turn into reality the vision of an inspired and creative society, where differences and cultural diversity will be respected by all.

**PEFKIOS GEORGHIADES**  
**MINISTER OF EDUCATION AND CULTURE**







06/07

ΚΕΙΜΕΝΑ ΚΑΛΛΙΤΕΧΝΩΝ

Artist

3

TEXTS

06/07



You are that kind of night,  
that makes me nail my eyes  
on truth,  
the truth lying in the echo of  
your silence.

And you are precisely that  
kind of sorrow,  
that smiles and smells like  
lilies  
letting the town  
be loved in ignorance

And you startle...  
As the soul of my beauty is  
revealed  
And you strive to live  
But you are exactly that kind  
of absence  
that touches like a spoiled  
wave,  
and exactly that kind of  
shadow,  
that creeps away  
secretly  
On its toes...

I don't like you being open  
and windy.  
I don't like it that you last,  
everybody is awake.

You keep fitting,  
being measured  
belonging...

I like that you evaporate,  
I am left lonely.  
I got out of order tonight,  
and thought I should exist.  
The air would call it  
one desperation on top of  
another  
but I've gathered together  
all your things in a basket,  
for I'm getting out of order  
tonight  
deciding I should exist.

I'll bring you plenty of  
caresses from the basket,  
because you are  
unemployed and have to  
live.

The only presence beside  
me at night,  
shadows,  
talking of you.

-Do you remember?

-How can I not?  
You look like something that  
dropped out of my pocket  
in the afternoon  
Like everything I step on at  
nights in avenues

-Remember?  
Moonlight it was,  
but were we all looking at  
the same moon?  
In darkness,  
everything is gentle...

There is something about  
your hands  
I don't like tonight.  
Our outside, simple,  
As if we are talking about  
Athens at night,

As for our insides,  
Some other time...  
In our next lives,  
Like always...

Better days will come  
If you forget, they will  
Forget

### To the Reader

Poetry is born only when I lose myself through you; and it negotiates with words depending on how you negotiate, on how you open and close your eyes. Many times it is saddened by the imperfections of the pauses and the poverty of words; just like you are saddened when time abandons you to pettiness. Poetry cannot exist without you, who help truth escape from within you. Or without you, who are persecuted by ghosts of moments past; or without you, who with a small pencil, depict on my hands what you don't deserve. Poetry is small without you and inconceivable without me.

*Christiana Avraamidou*

The main stylistic characteristics and virtues in Christiana Avraamidou's poetic writing, which comprise at the same time an idiosyncratic lyricism can be summarized as: a) the clear and remarkably unadorned manner of expression, b) the unfamiliar verbal combinations and the original imagery which support the attempt to disclose the unexpected to the familiar, c) the hypodemic self-sarcasm and d) the tranquil breath of the voice. Despite the fact that the testimonies of the poetic subject that managed to dig in depth into the roots of its existence before they were clearly poetically delivered, they had firstly undergone a painful process of living and a second stage of intense and dramatic processing, the feeling of «expressive innocence» created is astounding in the sense that her poems were given to her, they were a gift. I insist upon this issue because it concerns a unique lyric poetic word which, striving to transmit the anguish and anxiety of a tormented existence, it often succeeds in leading the reader farther

than the usual trails, opening up at the same time new horizons of sensitive writing. In Christiana Avraamidou's poetry in general, and in her current collection of poems in particular, one can trace a thematic framework which directs the poetic word into two main thematic axes: love and death. It must be noted that this thematic pairing is not presented through the traditional adversative viewpoint, according to which the presence of the one annuls the presence of the other. It rather discloses a complementary and identical relation where the one is refracted in the other, so that love can be experienced as death and vice versa. At this point however, we have to pause and make something clear. Despite the fact that the feeling of loss derives from the sensitive female look, one will search in vain in Christiana's poetry for the so called «female writing» which expresses the side of the oppressed sex which strives for its rights.

*Panagiotis Nicolaidis*  
Teacher of Greek



The house was white and around it had settled a desolation that wept. Weeds grew in the paving stones of a grey pavement and the road was completely empty. Street of tranquillity. Street of terror and silence. A street studded with poplars and madness. A thriller film in the background of cypress trees and empty tombs waiting perpetually for their victims, and some black and white photographs adorning their nakedness. Dates of birth and death. Beginning and end and the rain was lashing asphalt that was melting from a heat-wave and fear. A wooden door, painted white like a ghost. That door was a gateway which led to infinity, to the den of paranoia. Hollow sounds and their echo like tolling bells at a funeral. Oh, superlative scene of my childhood and adolescent phobias! How did you become like this?

I didn't go by there very often. I regretted the questions I hadn't dared to solve, the mysteries that remained secret. My mind a strange jackdaw that cawed in the night. The wolf inside me yelped, howling at an empty moon which was trying in vain to light the street of my years and days. Time, time wounded me in the loneliness of dreams. And I wanted to pass through the gates of that bottomless abyss. I was sure that behind the door-phone and the mortal bell you pressed to enter, the fathomless sea of my darkest fantasies was waiting, suspicious, for me. A self which all us conceal within us would push me in that direction. I knew it. Thus, I simply waited for ignorance or my suspicious nature to boo at me.

The castle of mad Magdalene. No one in the

neighbourhood had ever seen her. Remote neighbours heard shrieks at night and were sure that orgies were going on there. The orgies that the decent, law-abiding townspeople kept away by going round their bedrooms and yards with incense. From the half-open window lights flickered like imprisoned stars and occasionally brown butterflies ventured out to protest at all they had seen, all they had heard, all they had sensed with their antennae. Magdalene, a presence that accompanied the anxiety of my coming of age. Magdalene, a fellow-traveller on the road of my adolescence and doubts. Oh, I should, I should have seen her, touched her, listened to her, spoken to her. I should have looked into her crazy eyes to discern the things mirrored within her, that scared her in her wild nights, that lulled her to sleep in her sightless, blind days.

She had no relatives and her friends remained a mystery. Cars with opaque windows stopped for a while at the entrance and romantic figures with strides crossed her threshold. Then they left, like the clients of brothels, always looking straight ahead to the door of the car which was waiting like a horse ready to ride off into the sunset. They went away, blowing away the dust from the eyes of the rest who were trying to penetrate their heads, the heads with the long hair and the earrings, to see all that was hidden in their sick, as they supposed, minds. Mad Magdalene, who upset our neighbourhood and fostered fairy tales, legends and modern-day myths in an era which dismisses witches. And fairies.

His writing is asthmatic, reminiscent of that of Pierre Loti. Syncopated, feverish, impatient to get straight to the heart of the narrative, with ramifications reminiscent of an esoteric, apocryphal contact with our unapproachable inner world which definitively shapes our relations with the environment and the opposite sex, always in conjunction with our unconscious, which is quite separate from the sub-conscious that uncontrollably traces its own path and course. The way in which the writer sees and interprets things requires both realistic daring and self-confidence.

[...] Assessed in this way, the seven short stories that make up this collection by Kyriacos Margaritis, can easily be described as the short essays of a youthful eroticism which chooses to latch on to Freudian conclusions rather than reproducing specific situations and impulses of unrequited carnal desire with a view to quenching the flame that overwhelms it, as it comes into contact with the opposite sex, capable of taming an absolutely natural excitation. The structure of the seven stories is completely unexpected, and certainly surprises us, bringing us as it does face to face with unprecedented (almost irrational) discoveries.

The reader is not swept away by the narrative or, I venture to say, by the development or flow of the plot. Only by the language, which is not the language of an essay or a short narrative. It is a language that invites the reader to thought and contemplation, a language, in short, that moves. If this is the language of short story

writing, then it can be said that here we have a model short story, which for the first time enraptures the reader not by its plot but by the expression of its narrative discourse.

All the stories in the collection have something bizarre about them, they are like those works of Picasso in which the fourth dimension is the germ of a new aesthetic, there: of draughtsmanship, colour, form. Here, in the short stories of Kyriacos Margaritis: of language that excites, of language itself. The analysis, the power that creates impressions which do not necessarily express specific notions but simply helps them unfold in the deepest core of our being.

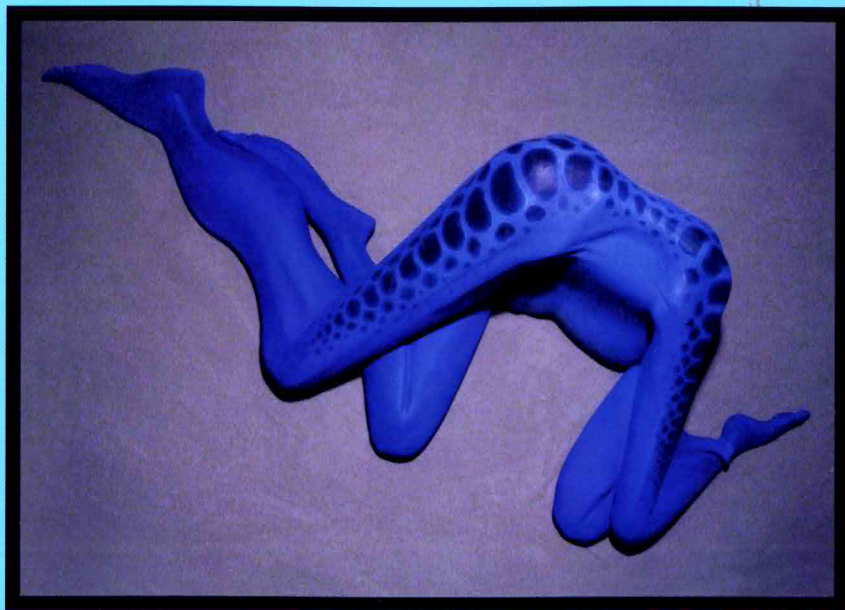
Kyriacos Margaritis is lucid, inventive, contemplative; a visionary of beauty, paradox, suggestive and at the same time imposing. His language could be described as a kind of study, as in the "Demoiselles D' Avignon" where the greater the viewer's sensitivity the more the painting grows and spreads out in order to capture the infinite. Let us recall also Guernica, the tragedy and murderous folly of war. Such is the texture of the narrative discourse of Kyriacos Margaritis.

It might be said, and with good reason: are we talking about short stories or not? And if not, how can we talk about short stories? If yes, why are we moved by the language and not the development of the themes of the stories in his collection? [...]

*Paraschos Parasos  
Newspaper "I Kathimerini Dodecanese"  
(10 and 11 April 2003)*



## SCULPTURE / Maria Lianou



### Like a (blue) velvet glove cast in silicon (body)

Maria Lianou dislikes the face; on the contrary, she favors the fluid foldings of the headless body, the innocence hidden in the deviations of (human) nature. Lianou's sculptures, installations, video-installations and photographs not only disregard the classic ideals of beauty but they also tend to subvert the dominant idea of an absolute and pure form. In both «Monstrosity?», 2004, -«a certain biological mingling»- and «Soliloquy», 2003, -«a soliloquy opera for being, for entity»- Lianou focuses on the ambivalent phenomenological aspects of human existence. The body here is nothing but a guinea-pig. Each work revolves around a fundamental opposition;

on the one hand, «Monstrosity?» reflects a mother versus child relationship while, on the other, «Soliloquy» brings forward a birth versus death effect. Both works are based on filmed portraits of the naked body as seen through a convex looking-glass. In the process though, the double activates the double: the artist gives life to her weird forms by projecting on their skin surface the moving image of their self. Thus, through that labyrinth of representations and displacement of forms emerge creatures that recall Lewis Carroll's Looking-Glass Insects or William Burroughs's Mugwumps. Lianou's dystopian figures combine the ridiculous with the macabre, the childish with the monstrous. Her creatures are being placed

### Monstrosity?

Substance loses its natural shape in a way that forces the eye to anxiously scan the body for evidence of its integrity.

These are «maps-anatomies» of the body (human, amphibian). The desire of the human for longevity, its struggle for eternal life, its fixation on the supreme body create in the body conditions of unrest and experimental (dis)figurement. This could have been the outcome of a failed experiment.

The absence of a bone skeleton, the missing and deformed body parts and the skin reminiscent of an amphibian, create the belief of a definite biological blend. Is this a preamble to the next (subsequent) (?) or a graceful epilogue to the last (?) generation of the true human?

Perhaps monstrosity is the outcome of the passion for human evolution. Self-consciousness undergoes a profound change as we welcome revolutionary techniques that emanate from biology and extend to robotics.

*Maria Lianou*

12/13

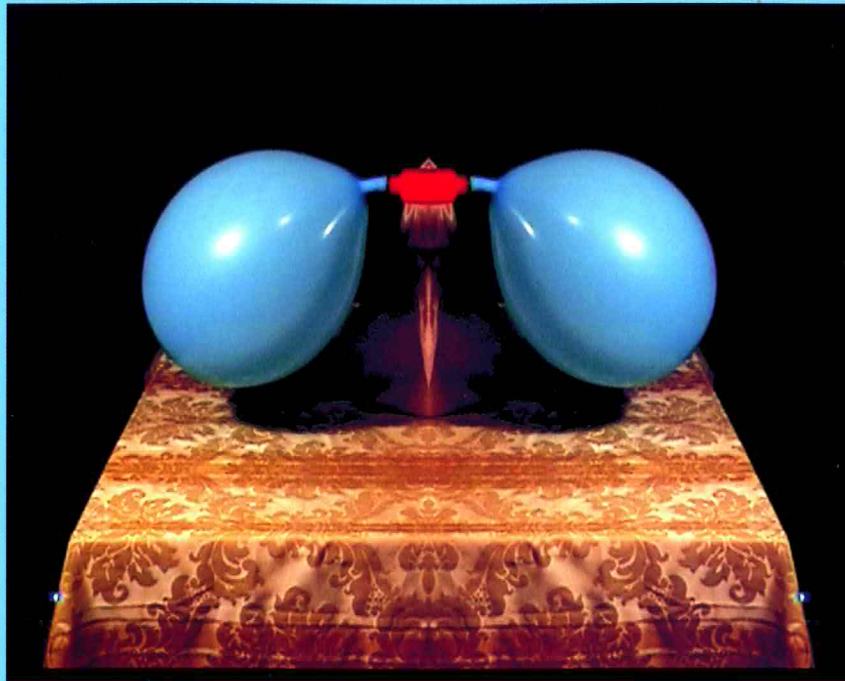
«before man» in as much as they refer to the first phase of human evolution's process. And that is why at the heart of Lianou's artistic practice lies the attempt to invent a Homo Fiction, a Homo Experimentum. Regardless of the outcome and the artist's intention –is it a scientific or a religious curiosity?- the attempt is endlessly repeated. Counterbalancing this excess of representation, articulated through impurity and formlessness, the meaning in Lianou's artworks is seeking for the immortal.

*Nikiforos Marinos*  
Art Historian-Curator





## VIDEO ART / Haris Epaminonda



I wonder if this world has passed over the threshold we call representation. We might imagine if it is the case that the forces of darkness and silence accumulate beyond our apprehension of presence. One of the reasons why the theme metamorphoses has become such a compelling figure of thought at this present juncture relates to the possibility of the sensation of turning in which visions of an elsewhere start to emerge beyond the dulling rhythm of time we call reality. Substantially as a figure, metamorphoses is connected to a process of looking upon reality as if strange or even foreign because from this point of apprehension the work of art might be understood as already residing within a state of exile.

The work of Haris Epaminonda is centred in either video form of drawing on the way in which body and world discharge themselves within the other condition in a mode of simultaneous unfolding as a becoming-world and becoming-body.

Uncertainty relating to the boundary through which difference might be named occurs because the logic of identification has been erased. Yet rather than reaching back to some lost reserve contained within surrealist practises, they instead appear to point towards a post-human world in which the very syntax of life has become hopelessly dissembled so that the morphological features of biological organisation might scramble into seemingly impossible configurations. Habit, repetition, recognition and mimesis are thus no longer able to assume the force of an organising text through which an organising certainly can assume force. Each of the works appear as if contained within themselves, as if already disclosed. As such there is no sense of a viewpoint from the outside for the might imply objectification, rather they demark themselves from the force that demarks the principle of reality. As a form of body they are close to us for bodies appear as total signifiers but as emergent elsewhere they are remote because they have lost a sense of frontier.

*Jonathan Miles*

14/15

I discovered Haris Epaminonda's video in London during a journey there with Adrien Pasternak for the book he has produced with English and French students. I was fascinated: I had never seen anything like that, so personal, so uncommon. So impervious. Should I confess it? In front of such a work, I feel deprived. How can I approach it? How can I conceive it? How can I evoke it? There are proliferating, unfolding, developing

forms. As by magic. As for a Thousand and One Nights tale. As in a kaleidoscope. As in a mirror that duplicates forms, receives and reflects them. It is extremely surprising.

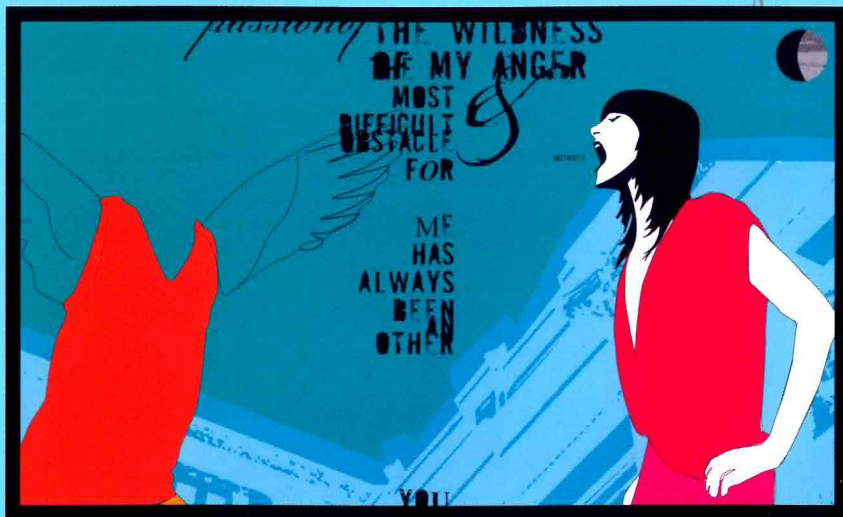
As beautiful as the chance encounter of an umbrella and a sewing machine on the dissection table, but it is not surrealistic.

It is there, enigmatic and beaming.

*Michel Nuridsany*



## GRAPHIC ARTS / Anna Fotiadou



If typefaces are the clothes that words wear then the process of selecting the most appropriate font that "suits" a word depends on very important factors, like its literal meaning, the context that it is used, the way it is designed e.t.c. It is common knowledge that in order to define a graphic interpretation the use of letter/s is required in the work; therefore, the role of the Graphic Designer is essential.

Anna Fotiadou understands the principles of typography and challenges traditional typographic conventions. In her works, atmospheric "text as image" is created by blending words and illustration on a constant

predetermined typographic grid. The text appears as a communicative medium that becomes a dynamic image that offers many possibilities for interpretations. In some cases typefaces also serve strictly as a design element whose main purpose is not communicating information but to attract the attention of the viewer or to create an interesting texture. The concept of Passion is personally interpreted using different illustrative contexts with words that result to interesting layouts. Anna conveys information with maximum effect using a non traditional combination of words and illustration, balancing image and text and visually interpreting

### Urban images of an anthropomorphic passion taken from an imaginary diary

Urban fields. The physical space of the human figure, the psyche and the feelings of a person. Intentions, everyday life and the diversity of passion. Creating differences and variations, figures and forms. Passion is part of an activity, a form or a way of life, which both reveals and deceives a source of communication/connection as well as conflict/separation.

Week 1: «The city like my dream is made of desires and fears. They thread with the conflict of their communication. Their rules are absurd and excessive. Everything consists of something else. They erase the city or are erased by it. Feeling and space surrounds my body. Each one has its own power. I bring them together. I create new purposes. The wildness of my anger and intensity. The most difficult obstacle for me has always been another you. Is this the work of mind or of chance? Neither is sufficient enough to hold up their walls».

Week 2: «I flew into passion without warning and concern. Our bodies and mind equip ourselves to fight for reign. The most archetypal image: The oldest and

purest form of this intra-human struggle is unarmed combat. Fighting against myself and you».

Week 3: «I pushed myself further into the process of the unknown. The unknown that wakes up your curiosity and makes you go on, pushing you further in relationships, in work and in experience. All those things, those excitements, those extremes that you can't react, but you want to because they'll make you fell alive. I am passionate about trying to get rid of my passions. Stand still, silent and calm. Maybe being passionless is my new passion».

Week 4: «From conception to creation. I became passionate about people and their ability to create beautiful things. That is a form of love. We give to it and it gives back to us. It is intuitive; based on feelings and emotions. It is about energy and a way of life. It seems that everything revolves around mistakes, desires and improvisations. What gets us hot and makes us tick. There are still things to believe in. I improvise my second skin».

Anna Fotiadou

16/17

the concept of Passion in her own personal figurative and symbolic way. Anna seems to embrace what Barthes suggested that we are all readers born at the death of the author, and similarly attempts to give typography in the Visual Arts its future, by overthrowing the myth; the birth of the viewer must be at the cost of the death of the graphic designer.

Evripides Zantides

Assistant Professor Graphic Communication, Intercollege



## DANCE / Solipsism



«Flush» is heat, warmth, love, mania, lust, intensity, distress, storm, suffering, affection, ecstasy, misery, paroxysm, anger, fury, eroticism, fire, drive, obsession, amour, crush, weakness, idol, joy, desire, yen, excitement, fancy, mash, feeling, devotion, tenderness,

### PERFORMANCE CREDITS

**Choreography, Direction, Scenography:** Charalambous Anna / Chaska Vanessa **Created with & performed by:** Mavromichali Maria / Perdikaki Alexia / Perdikaki Fotini / Charalambous Anna **Music:** Pan Sonic / Angelo Badalamenti / Maria McKee **Sound Design:** Charalambous Anna / Chaska Vanessa **Light Creation:** Carolina Spyrou **Stage Manager & Technical Coordination:** Christoforos Christoforou **Production Manager:** Yangos Hatziyannis **Production:** Solipsism 2005 **Solipsism thanks:** Michalis Aristidou, Georgia Doetzer / Andreas Triantafillou / Elena Christodoulidou / Ilaria Larkou / Valeria Solea / Maria Mesi / Kristis Geros

jealousy, relationship, obsession, loneliness, antagonism, violence, ambition.

«Flush» is a performance that combines extreme emotional conditions and actions growing up through everyone's passion. A powerful emotion such as love, joy, agony, anger, misery, eroticism, weakness, excitement, obsession, desire, is the link of the performance. Irrelative scenes based on passion; the passion to perfect ourselves, to control ourselves and the others, to excuse our mistakes, to say sorry to someone that we really love.

*Anna Charalambous, Choreographer*

I always find it fascinating to look into the interior where, in our case, passion definitely has a place in it. Thus, an effort was made so as to have some understanding of the bond between interior and exterior and eventually see how a state of mind can be reflected through movement; but always having in mind that «the cities of the interior are vast and do not lie on any map».

*Vanessa Chaska, Choreographer*

18/19

Dance Groups like Solipsism established contemporary dance in the center of the people's cultural interest, especially young ones. This is an achievement of a group with only three years of existence and a considerable gain for dance in Cyprus. A dynamic group a peer to any dance group in Europe; a group that dances and touches issues that concern all of us, with a fresh researching view and a passion that carries you along.

*Georgia Doetzer  
Artistic Director – Rialto Theatre*



OWN DOGS

FIRST AID

SHEEP/CATTLE  
SHEEPDOGS

CARS/TRACTORS

TOGETHER FOR THE LOVE OF THE  
RAGER, FASTER LOVE, STRONG  
EIGHT DANCE, JUST THE GREAT  
& SUCH LOVE OR DESIGN  
TOGETHER FOR THE LOVE OF THE  
TOGETHER FOR THE LOVE OF THE

TRIAL

2021

ΒΙΟΓΡΑΦΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

graphic

AL

NOTES

B

IO

## ΧΡΙΣΤΙΑΝΑ ΑΒΡΑΜΙΔΟΥ



Η Χριστιάνα Αβραμίδου γεννήθηκε στην Αθήνα το 1978. Σπούδασε Αγγλική Γλώσσα και Φιλολογία στο Πανεπιστήμιο Κύπρου και συνέχισε τις σπουδές της σε μεταπτυχιακό επίπεδο στο Ηνωμένο Βασίλειο στον κλάδο της Αγγλικής Λογοτεχνίας και Ψυχολογίας.

Τον Μάρτη του 1999 εκδόσε την πρώτη ποιητική συλλογή με τίτλο «Ζήχονια και Ναύγρια» και το 2002 τη δεύτερη συλλογή «Ένας λόγος για να Αγαπήσεις τη Νύχτα» η οποία τιμήθηκε με το Κρατικό Βραβείο Νέου Λογοτέχνη, στην Κύπρο το 2003.

Ποιήματά της έχουν δημοσιευθεί σε εφημερίδες και λογοτεχνικά περιοδικά, ενώ κατά τη διάρκεια των σπουδών της, κέρδισε υποτροφία για να ασχοληθεί με τη λογοτεχνία, στην Ισπανία, όπου παρουσίασε μεταφράσματά των στην Ισπανικά και δημοσιεύτηκαν σε ανθολογία. Η συγγραφή της σε αγγλικά διαιωνισμού έχει αποκτήσει ποιητικό επίπεδο να να μεταφραστούν στην αγγλική και σεβική γλώσσα.

Κριτικές για την δουλειά της έχουν δημοσιευθεί τόσο σε εφημερίδες όσο και σε λογοτεχνικά περιοδικά σε Κύπρο και Ελλάδα.

Στο παρόν στάδιο αναμένεται η έκδοση δύο καινούργιων ποιητικών συλλογών σε συνεργασία με εκδοτικούς οίκους της Αθήνας.



## CHRISTIANA AVRAAMIDOU

22/23

Christiana Avraamidou was born in 1978 in Athens. She studied English Language and Literature at the University of Cyprus and then got her Master's degree in English Literature and Psychoanalysis from the University of Warwick.

In 1999, she published her first poetry collection called Ropes and Shipwrecks and in 2002 her second collection named A Reason to Love the Night for which she received the national poetry award for young poets in 2003 in Cyprus.

Her poems have been published in several newspapers and literary magazines while during her postgraduate studies she won third prize at the Dereck Poetry Award in Britain and took part in a translation conference in Spain where her poems were translated and published in a Spanish Poetry and Prose collection.

After winning other writing competitions, poems of hers were also translated in Italian, English and Serbian.

Reviews of her work have also been published in Greek literary magazines and a lot of her poems are part of anthologies of Greek poetry.

At the moment two new poetry collections of hers are expected to be published by publishing companies in Athens.

Address: 2 Megalou Alexandrou, 2200 Geri, Nicosia, Cyprus  
Tel.: 00357 99529432

## ΚΥΡΙΑΚΟΣ ΜΑΡΓΑΡΙΤΗΣ



### Εργραφία:

- 2004: «Ο Τεσκεδέβιους Ιππότης», Παιδικό Μυθιστόρημα, εκδόσεις Ψυχολόγος  
2002: «Μικροί Ερωτικοί Θρήνοι», Δηγήματα (Κρατικό Βραβείο Νέου Λογτέχνη στην Κύπρο), εκδόσεις Αιγιάλιον  
2000: «Το Χωριό των Ξεντονιών», Παιδικό Μυθιστόρημα (Α' Βραβείο Κυπριακού Συνδέσμου Παιδικού Νεανικού Βιβλίου), εκδόσεις Ψυχολόγος  
1998: «Ο Γιωρκής ο Καρπασάτης», Ιστορικό Μυθιστόρημα (Έπαινος Γνωστικής Λογοτεχνικής Συντροφιάς), Λευκωσία

Ο Κυριάκος Μαρμαρίτης γεννήθηκε στην Πάφο το 1982. Τέλειωσε το Λύκειο με Άριστα και στήριξε φοιτητή στο Τμήμα Κλασικής Φιλολογίας (3ο έτος) στο Πανεπιστήμιο Αθηνών.

Διεύθυνση: Ευάνδρου 3, 157 72 Ζωγράφου, Αθήνα, Ελλάδα  
Τηλ.: 0030 210 7780524

## KYRIAKOS MARGARITIS

24/25

Kyriakos Margaritis was born in Paphos in 1982. After graduating from the Lyceum he went on to study Classical Philosophy at the University of Athens. He is now in the third year of his studies.

Address: Evandrou 3, 157 72 Zographou, Athens, Greece  
Tel.: 0030 210 7780524

### Ergography:

2004: «The Tin Knight», Children's Novel, ed. Psychogios

2002: «Small Love Dirges», Short Stories (State Prize for Youth Literature), ed. Aigaion

2000: «The Village of Bedsheets», Children's Novel (1st Prize of the Cyprus Association of Children's Novels), ed. Psychogios

1998: «Georkis from Karpasia», Historic Novel (Commended by Womens' Literary Society), Nicosia



Γενηθήκε στην Κύπρο το 1976. Είναι αριστοχός απόφοιτος της Ανωτάτης Σχολής Καλών Τεχνών Αθηνών στον τομέα της ζωγραφικής (1994-2000). Συνέχισε τις σπουδές της στην Ανωτάτη Σχολή Καλών Τεχνών Αθηνών, (B πτυχίο) στον τομέα της γλυπτικής με καθηγητή τον Γ. Αδάμη, και της φωτογραφίας με καθηγητή τον Μ. Μπαμπούση(2001). Σήμερα ζει και εργάζεται μετρού Αθήνας και Λεμεσού.

Λεβέντου: Αφής 10, 11256 Κυψέλη, Αθήνα, Ελλάδα / Ιωάννη Παύλη 2, 4006 Λεμεσός, Κύπρος  
 Τηλ.: 0030 697 2954922 / 00357 25583512, 00357 99884458  
 Email: lianou\_m@yahoo.gr

- Υποτροφίες:**  
 2001-2003: Υποτροφία από το Τομέο Υποτροφιών της Τράπεζας Κύπρου  
 2001-2003: Υποτροφία από το ίδρυμα Παύλη  
 1994-1999: Υποτροφία από το ίδρυμα Κρατικών Παύλη
- Βραβεία:**  
 1998: Α Βραβείο του Ολυμπιακού Διαγωνισμού Τέχνης που διοργάνωσε η Κυπριακή Ολυμπιακή Επιτροπή υπό την αιγίδα της ΔΟΕ. Το έργο εκπροσώπησε την Κύπρο στο Διεθνές Ολυμπιακό Διαγωνισμό Τέχνης στη Νόζανη, το 2000  
 1994: Β Βραβείο στο διαγωνισμό Νέων Καλλιτεχνών Κύπρου
- Ατομικές εκθέσεις:**  
 2000: Ανωτάτη Σχολή Καλών Τεχνών Αθηνών, «Αιτηματική», Αθήνα, Ελλάδα  
 2005: 12η Biennale Νέων Δημιουργών Ευρώπης και Μεσογείου, Νάπολη, Ιταλία και Μεσογειακή Έκθεση Εικαστικών Έργων, Παγκύπρια Έκθεση Εικαστικών Τεχνών Κύπρου, Λευκωσία, Κύπρος  
 2004: «E.K.A.T.E. 1964-2004», Αίθουσα Μελίνα Μερκούρη, Παγκύπρια Έκθεση Εικαστικών Τεχνών Κύπρου, Λευκωσία, Κύπρος  
 2004: «ET IN IRAQ EGO η ο Πόλεμος Συνεχίζεται», A-Station, επιμέλεια Βαβάρρα Παπαδοπούλου, Αθήνα, Ελλάδα  
 2003: «ΑΝΤΙΣΤΑΜΑ», Artower Agora, εισηγητρια Μαρίνα Φωκίδη, Αθήνα, Ελλάδα  
 2003: «Lookout, e-φώς», φεστιβάλ κινηματογράφου & Νέων Μελών, (αισθητική παρέμβαση σε κτίρια της Αθήνας), Αθήνα, Ελλάδα
- Ομαδικές Εκθέσεις (επιλεκτικά):**  
 2004: Βαβάρρα Παπαδοπούλου, ET IN IRAQ EGO η ο Πόλεμος Συνεχίζεται, σελ. 180-195 Νίκος Καζέρος - Παύλος Λέφας, Χώρος Opia, οι Άχανες Εκθέσεις των Αθηναϊκών Προστίων, σελ. 205-210  
 2003: Αντιόχεια, Εκθέσεις του Σώματος στη Σύγχρονη Τέχνη, Κατάλογος έκθεσης, Artower Agora  
 2002: Παναθηναϊκή Δημιουργία Αθηνών, 2004 Αντιόχεια, Νέων Καλλιτεχνών, Κατάλογος έκθεσης, σελ. 36-37 Τεχνόπολις, Νέων Καλλιτεχνών, Κατάλογος έκθεσης
- Επιλογη Βιβλιογραφίας (επιλεκτικά):**  
 2003: «Ανοιχτοί Ορίζοντες - Acik Ufuklar - Open Horizons», Μελίνα Μερκούρη, Λευκωσία, Κύπρος  
 2002: «A-Station, Subirdia, οι Άχανες Εκθέσεις των Αθηναϊκών Προστίων», επιμέλεια Νίκος Καζέρος - Παύλος Λέφας, Αθήνα, Ελλάδα  
 2002: Έκθεση Νέων Καλλιτεχνών, Τεχνόπολις Αθήνα, Ελλάδα  
 2002: «Αναζητώντας την Ολυμπιακή Ιδέα», Παναθηναϊκή Δημιουργία Αθηνών, Ελλάδα  
 2002: Πύλη Αλληλεχώστων, ιδιωτική συλλογή Μιχαήλ Ζαμπέλα, Λευκωσία, Κύπρος  
 2000: Ολυμπιακό Μουσείο Νοζάνη, Ελβετία  
 2000: «Medi@terra», Εργοστάσιο Α.Σ.Κ.Τ., φεστιβάλ Τέχνης και Τεχνολογίας, Αθήνα, Ελλάδα  
 1999: Ολυμπιακό Μουσείο, Λευκωσία, Κύπρος  
 1998: Ενοδοχείο Candia Mans, Κρήτη, Ελλάδα  
 1994: Peter's Gallery, Λεμεσός, Κύπρος

# MARIA LIANOU

# 26/27

Born in Cyprus in 1976. Graduated with Honours from the painting department of the Athens School of Fine Arts (1994-2000). She continued her studies in sculpture at the Athens School of Fine Arts, under the direction of professor G.Lappas and in photography with professor M. Babousis (2001). Today she lives and works in Athens and Limassol.

Address: 10 Anafis, Kipseli 11256, Athens, Greece / 2 Ioanni Polemi, 4006 Limassol, Cyprus  
Tel.: 0030 697 2954922 / 00357 25583512, 00357 99884558  
Email: lianou\_m@yahoo.gr

## Scholarships:

- 2001-2003: Fund Scholarship of the Bank of Cyprus
- 2001-2003: Scholarship of Pavlina Pavlidi Institution
- 1994-1999: Athenian Institution of State Scholarships

## Awards:

- 1998: First Prize of the Olympic Painting Competition organized by Cyprus Olympic Committee
- 1994: Second Prize of the Young Painters' Competition of Cyprus

## Solo Exhibitions:

- 2000: Athens School of Fine Arts, «Degree Show», Athens, Greece

## Group Exhibitions (selected):

- 2005: 12th Biennale for Young Artists of Europe and the Mediterranean, Naples, Italy
- 2004: «E.KA.TE. 1964-2004», Melina Mercouri Hall, Pan-Cyprus Exhibition of Visual Arts, Nicosia, Cyprus
- 2004: «ET IN IRAQ EGO or the War Goes On», A-Station, curator Varvara Papadopoulou, Athens, Greece
- 2003: «ANTIBODY», Artower Agora, curator Marina Fokidi, Athens, Greece
- 2003: «Lookout, e-light», Film and New Media Festival, Athens, Greece

- 2003: «Ανοιχτοί Ορίζοντες - Acik Ufuklar - Open Horizons», Melina Mercouri, Nicosia, Cyprus
- 2002: «A-Station, *Suburbia*, the Vast Areas of Athenian Suburbs», curator Nikos Kazeros - Pavlos Lefas, Athens, Greece
- 2002: Exhibition of Young Artists, Technopolis, Athens, Greece
- 2002: «In Search of the Olympic Idea», Municipal Gallery of Athens, Athens, Greece
- 2002: Famagusta Gate, Private collection Michalaki Zampela, Nicosia, Cyprus
- 2000: Olympic Museum Lausanne, Switzerland
- 2000: «Medi@terra», Factory A.S.F.A. Festival of Art and Technology, Athens, Greece
- 1999: Olympic Museum, Nicosia, Cyprus
- 1998: Ξενοδοχείο Candia Maris, Κρήτη, Ελλάδα
- 1994: Peter's Gallery, Limassol, Cyprus

## Selected Bibliography:

- 2004: Varvara Papadopoulou, *ET IN IRAQ EGO or the War Goes On*, pp. 180-195
- 2003: Nikos Kazeros - Pavlos Lefas, *No Limits, the Vast Areas of Athenian Suburbs*, pp. 205-10
- 2003: *Antibody*, Exhibition catalogue, Artower Agora.
- 2002: Municipal Gallery of Athens, *2004 In Search of the Olympic Idea*, Athens, Exh. catalogue, pp. 36-37
- 2002: Technopolis, *Young Artists*, Exh. catalogue



Γεννήθηκε στη Λευκωσία το 1980. Φοίτησε στο Chelsea College of Art & Design όπου απέκτησε δίπλωμα Foundation Diploma in Art & Design (1997-1998). Συνέχισε με την απόκτηση του πτυχίου BA (Hons) στην εικονογράφηση, στο Πανεπιστήμιο του Kingstons (1998-2001). Ακολούθως, φοίτησε στο Royal College of Art του Λονδίνου, στον κλάδο των Καλών Τεχνών και απέκτησε το Μεταπτυχιακό Δίπλωμα MA in Fine Arts (2001-2003). Σήμερα ζει και εργάζεται στην Κύπρο και το Λονδίνο.

**Εκθέσεις (επιλεκτικά):**

- 2004-2005: «Paradisiaco», Domobaal gallery, Λονδίνο, Ηνωμένο Βασίλειο
- 2004: «The year of France in China» (Fratichneur de Vivre, Bizart, Art Center) Σαγκάη, Κίνα
- 2004: «Hi-Life 5», Archimede Staffolini Gallery, Λευκωσία, Κύπρος
- 2004: «Artentim Contemporary Art Fair, Niji, Ταϊλάνδη
- 2004: «The Tindell Effect II», Space Place Gallery, Λονδίνο, Η.Β.
- 2004: «Out of Time», St Augustines Tower, Λονδίνο, Η.Β.
- 2004: «WWVF 2004», Post CS, Αγοραστήρια, Ουάσινγκτον
- 2004: «Summertime in the City», Archimede Staffolini Gallery, Λευκωσία, Κύπρος
- 2004: «Paris-London», Gallerie Gauche & Ecole Nationale Supérieure des Beaux-Arts, Παρίσι, Γαλλία
- 2004: «Art Athina 2004», Αθήνα, Ελλάδα
- 2003: «Première Vue II», Passage de Retz, Παρίσι, Γαλλία
- 2003: «Portobello Film Festival», Westbourne Studios, Λονδίνο, Η.Β.
- 2003: «Tmeshare», Bargehouse, Oxo Tower Wharf, Λονδίνο, Η.Β.
- 2003: «Blueprint», The Study Gallery, Παύλ, Η.Β.

**Residencies:**

- 2005: Can Serrat, Βαρκελώνη, Ισπανία
- 2002: Cité Internationale des Arts, Παρίσι, Γαλλία
- 2000: Πρόγραμμα ανταλλαγής καλλιτεχνών για διάστημα 2 μηνών, Πανεπιστήμιο Hongkig, Σεούλ, Κορέα

**Βραβεία/ Διακρίσεις:**

- 2003: The William Latham Digital Prize (1ο Βραβείο)
- 2003: Διακρίματα με τίτλο «99», Βραβείωμα με Βαθμό Διάκρισης, RCA
- 2003: Προσεκλήθη ως Δέκτορας στο Πανεπιστήμιο του Manchester
- 2002: The Linkaters Printmaking Award (1ο Βραβείο)
- 2002: Προσεκλήθη ως ομιλήτρια στο Πανεπιστήμιο του Brighton και για να παρουσιάσει το έργο της

# HARIS EPAMINONDA

28/29

Born in Nicosia in 1980. Studied at Chelsea College of Art&Design where she obtained a Foundation Diploma in Art&Design (1997-1998). She then went on to obtain a BA (Hons) in Illustration at Kingston University (1998-2001) and continued her studies at the Royal College of Art in London obtaining an MA in Fine Arts (2001-2003). Today she lives and works in Cyprus and London.

Website: [www.harisepaminonda.com](http://www.harisepaminonda.com)  
Email: [info@harisepaminonda.com](mailto:info@harisepaminonda.com)

## Exhibitions (selected):

2004-2005: «Paradisiaco», Domobaal gallery, London, United Kingdom  
2004: «Artissima 11», Turin, Italy  
2004: «The Year of France in China» (Fraicheur de Vivre, BizArt, Art Center), Shanghai, China  
2004: «Hi-Lite 5», Archimede Staffolini Gallery, Nicosia, Cyprus  
2004: Artemis Contemporary Art Fair, Nimes, France  
2004: «The Tindell Effect II», Space Place Gallery, London, U.K.  
2004: «Out of Time», St Augustines Tower, London, U.K.  
2004: «WWVF 2004», Post CS, Amsterdam, Holland  
2004: «Summertime in the City», Archimede Staffolini Gallery, Nicosia, Cyprus  
2004: «Paris-London», Galerie Gauche & Ecole Nationale Supérieure des Beaux-Arts, Paris, France  
2004: «Art Athina 2004», Athens, Greece  
2003: «Première Vue II», Passage de Retz, Paris, France  
2003: «Portobello Film Festival», Westbourne Studios, London, U.K.  
2003: «Timeshare», Bargehouse, Oxo Tower Wharf, London, U.K.  
2003: «Blueprint», The Study Gallery, Poole, U.K.

## Residencies:

2005: Can Serrat, Barcelona, Spain  
2002: Cité Internationale des Arts, Paris, France  
2000: Two month exchange programme, Hongik University, Seoul, Korea

## Awards/Distinctions:

2003: The William Latham Digital Prize (1st Prize)  
2003: Thesis, «99», awarded with a Distinction, RCA  
2003: Visiting lecturer at the University of Manchester  
2002: The Linklaters Printmaking Award (1st Prize)  
2002: Visiting artist at the University of Brighton



Εκθέσεις/Παρουσιάσεις:

- 2005: «Skin» (τοίχογραφία), φεστιβάλ Κινηματογράφου, Εικόνες και Όψεις του Ευρασιατικού Κινηματογράφου, Θέατρο Ένα, Λευκωσία, Κύπρος
- 2005: «Return» (παράγωγη βίντεο), παράσταση Χορού Αθηνών Πιρκή & Echo Arts (Απίαντας Οικονομού), *ση λίατφορμα Χορού*, Θέατρο Ριάλτο, Λεμεσός, Κύπρος
- 2004: «Comments in Favour of Beckett» (τροβόλη βίντεο), *Εικόνες και Όψεις του Ευρασιατικού Κινηματογράφου - Νέοι Κύπριοι Περιηγητές*, Θέατρο Ένα, Λευκωσία, Κύπρος
- 2004: «Comfortable Corner» (βίντεο-χορευτική παράσταση), Γκαλερί Πάθεον, Λευκωσία, Κύπρος
- 2004: «Frequency» (εγκατάσταση βίντεο), Γκαλερί Πάθεον, Λευκωσία, Κύπρος
- 2004: «Experimental Film Festival 2004», Ομάκη Έκθεση, Γκαλερί Πάθεον, Λευκωσία, Κύπρος
- 2004: «Nopadifosta 2004» Ομάκη Έκθεση, κατελλήνισσα, Λευκωσία, Κύπρος
- 2004: «Fragmented Variations» (τροβόλη βίντεο) σε συνεργασία με τον ισπανικό οργανισμό *Punto F*, Γκαλερί La Nave de los Locos, Μάδριτ, Ισπανία
- 2003: «Comments in Favour of Beckett» (τροβόλη βίντεο), Γκαλερί Whitechapel, Λονδίνο, Η.Β.
- 2003: «Stories of an Illegal Migration» (εγκατάσταση βίντεο), London Institute (Scenoworks 2003, Τεχνη Έκθεση Αποφοίτων), Λονδίνο, Η.Β.
- 2003: «Fragmented Variations» (τροβόλη βίντεο) σε συνεργασία με τον ισπανικό οργανισμό *Punto F*, 6ο Διεθνές Φεστιβάλ Ταϊνών Μικρού Μήκους, Σαν Μικελά ντε Αλάε ντε & Γκουαναχουάτο, Μεξικό
- 1998: «Indians» (έκθεση ζωγραφικής), Καφετεία Μπρίκι, Λευκωσία, Κύπρος

Γεννήθηκε στη Λευκωσία το 1976. Σπούδασε στο Intercollege στη Λευκωσία στον κλάδο Γραφικού Σχεδιασμού (Bachelor of Art). Παρακολούθησε μαθήματα ανιμορφίας, ζωγραφικής και χαρακτικής στην Κύπρο, Ιταλία και Αγγλία αντίστοιχα. Πήρε το μεταπτυχιακό της (Master of Arts) στον κλάδο Σκηνογραφίας από το London Institute, Λονδίνο, Η.Β., με πρακτική τεσσάρων μηνών στο Τμήμα Θεάτρου της Σχολής Τεχνών της Ουτρέχτης στην Ολλανδία.

Διεύθυνση: Κίνυρα 9, 2043 Στρόβολος, Λευκωσία, Κύπρος

Τηλ.: 00357 996845497, 0035722 323112

Email: aphotoiada@yahoo.com



# ANNA PHOTIADOU

30/31

Born in Nicosia in 1976. Studied at Intercollege, Nicosia, where she obtained the Bachelor of Arts in Graphic Design. She attended courses in iconography, painting and etching in Cyprus, Italy and England respectively. She obtained a MA (Master of Arts) Degree in Scenography at the London Institute in London, U.K., with a four month placement at the Faculty of Theatre in Utrecht School of the Arts, Holland.

Address: 9 Kinira street, 2043 Storvolos, Cyprus  
Tel: 00357 99684549, 00357 22323112  
Email: [aphotiadou@yahoo.com](mailto:aphotiadou@yahoo.com)

## Exhibitions/Presentations:

- 2005: «Skin» (mural painting), Film Festival, *Images and Views of the Alternative Cinema*, Theatre Ena, Nicosia, Cyprus
- 2005: «Return» (video production), dance performance by Athena Piki & Echo Arts (Arianna Economou), *5th Dance Platform*, Theatre Rialto, Lemesos, Cyprus
- 2004: «Comments in Favour of Beckett» (video presentation), *Images and Views of the Alternative Cinema - New Cypriot Experimental Artists*, Theatre Ena, Nicosia, Cyprus
- 2004: «Comfortable Corner» (video-dance performance), Pantheon Gallery, Nicosia, Cyprus
- 2004: «Frequency» (video installation), Pantheon Gallery, Nicosia, Cyprus
- 2004: «Experimental Film Festival 2004», Group Exhibition, Pantheon Gallery, Nicosia, Cyprus
- 2004: «Nomadifesta 2004», Group Exhibition, Kasteliotissa, Nicosia, Cyprus
- 2004: «Fragmented Variations» (video presentation) in collaboration with the spanish association *Punto F*, La Nave de los Locos Gallery, Madrid, Spain
- 2003: «Comments in Favour of Beckett» (video presentation), Whitechapel Gallery, London, U.K.
- 2003: «Stories of an Illegal Migration» (video installation), London Institute (Scenoworks 2003, Final Degree Show), London, U.K.
- 2003: «Fragmented Variations» (video presentation) in collaboration with the spanish association *Punto F*, 6th International short film festival, San Miguel de Allende & Guanajuato, Mexico
- 1998: «Indians» (painting exhibition), Briki coffee shop, Nicosia, Cyprus



**Αννα Χαράλημους**

Γέννησε το 1980, ζπούδασε στην Κρατική Σχολή Ορχηστρικής Τέχνης στην Αθήνα (ΚΣΟΤ). Το 2002 ίδρυσε την ομάδα σύγχρονου Χορού Solipsism.

**Χορογραφία:**

2002: «Ζήσεσυναϊκότητα», Ομάδα Χορού Solipsism

2003: «Lucid Dream», Solipsism.

2004: «Politeness to Save Face», Solipsism.

1ο Βραβείο 4ης Πλατφόρμας Χορού-Place Theatre in London

Κυρίες, ζυμμετοχή στο 7ο Ευρωπαϊκό Φεστιβάλ Χορού και στο Παγκόσμιο ζυμμετριο Χορού 2004 (CID).

**Αννα Χαράλημους**

2002: «Ζήσεσυναϊκότητα», Ομάδα Χορού Solipsism

2003: «Lucid Dream», Solipsism.

2004: «Politeness to Save Face», Solipsism.

1ο Βραβείο 4ης Πλατφόρμας Χορού-Place Theatre in London

Κυρίες, ζυμμετοχή στο 7ο Ευρωπαϊκό Φεστιβάλ Χορού και στο Παγκόσμιο ζυμμετριο Χορού 2004 (CID).

**Αννα Χαράλημους**

2002: «Ζήσεσυναϊκότητα», Ομάδα Χορού Solipsism

2003: «Lucid Dream», Solipsism.

2004: «Politeness to Save Face», Solipsism.

1ο Βραβείο 4ης Πλατφόρμας Χορού-Place Theatre in London

Κυρίες, ζυμμετοχή στο 7ο Ευρωπαϊκό Φεστιβάλ Χορού και στο Παγκόσμιο ζυμμετριο Χορού 2004 (CID).

Διεύθυνση: P.O. Box: 56592, 3308 Αθήνας, Κύπρος  
 Τηλ.: 00357 994 45511 / Φαξ: 0357 25 37929  
 Email: solipsismdance@hotmail.com

**Βαρέσα Χάοκ**

Γέννησε το 1979, ζπούδασε στην Κρατική Σχολή Ορχηστρικής Τέχνης στην Αθήνα (ΚΣΟΤ) και στο London Contemporary Dance School, The Place (MA in choreography - υποτροφία ίδρυματος Ώστην).

**Χορογραφία:**

«Ζήσεσυναϊκότητα», Ομάδα Χορού Tade,

Μηνες Χορού, Αθήνα, 2000

«Balance in Inverted Comas», σόλο και «Some Might not Hold out», ομαδικό, στο

Place Theatre in London

«Absolutely 24», σόλο

«Somewhere in my Stomach», ομαδικό

Χορογραφία και σκηνοθεσία της ταινίας Χορού «Quartet», κινηματογραφήθηκε από τη Lucy Baldwin

Χορογραφία και σκηνοθεσία της ταινίας Χορού «In Exhale», κινηματογραφήθηκε από τη Sonia Rodriguez

«Dedicated to...», Χοροθεατρικό ομαδικό κομμάτι

Χορογράφησε για την Devon Youth Dance Company. Προσάρμοσε - αναδημιούργησε τη Χορογραφία «Somewhere in my Stomach» του LCDS

**Μαρία Μανουγιράκη**

Γέννησε το 1980, ζπούδασε στην Επαγγελματική Σχολή Χορού της Παλλούς Μάνου στην Αθήνα. Έχει συνεργαστεί με το Χοροθέατρο Ομάδα Πέντε και Χοροθέατρο Παλλούς Μάνου

**Φωτεινή Περδικάκη**

Γέννησε το 1978, ζπούδασε στην Κρατική Σχολή Ορχηστρικής Τέχνης στην Αθήνα (ΚΣΟΤ). ζυμμετέτασε με την Ομάδα Αφροίς, Χοροθέατρο Ομάδα Πέντε και Χοροθέατρο Παλλούς Μάνου

**Αλέξια Περδικάκη**

Γέννησε το 1978, ζπούδασε στην Κρατική Σχολή Ορχηστρικής Τέχνης στην Αθήνα (ΚΣΟΤ). ζυμμετέτασε με την Ομάδα Αφροίς, Χοροθέατρο Ομάδα Πέντε και Χοροθέατρο Παλλούς Μάνου

# SOLIPSISM

32/33

Address: P.O. Box: 56592, 3308 Lemesos, Cyprus  
Tel.: 00357 99 445511 / Fax: 0357 25 377929  
Email: solipsismdance@hotmail.com

## **Anna Charalambous**

Born in 1980. She studied at the State School of Dance (SSD) in Athens  
In 2002 she founded the dance group Solipsism

### **Choreographies:**

2000: «Sxesoulalikotita», by *Tade* dance group, Dance Months, Athens, 2000

2003: «Lucid Dream», by Solipsism, Kylindromyloi Sarantopoulou, Athens

2004: «Politeness to Save Face», by Solipsism, 1st Reward of 4th Dance Platform in Cyprus  
Participation at the 7th European Festival and at the Conference of the Council International of the Dance (CID)

## **Vanessa Chaska**

Born in 1979. She studied at the State School of Dance in Athens and at the London Contemporary Dance School, The Place (MA in choreography - scholarship from Onasis Foundation).

### **Choreographies:**

«Schesoulalikotita», by *Tade* dance group, Dance Months in Athens, 2000

«Balance in Inverted Commas», a solo piece and «Some Might not Hold Out» a group piece, both performed at the Place Theatre in London

«Absolutely 24», solo work

«Somewhere in my Stomach», group piece

Choreographed and directed the dance film «Quartet», filmed by Lucy Baldwin

Choreographed the dance film «In Exhale», directed by Sonia Rodriguez

«Dedicated to...» a dance theatre group piece

Choreographed for the Devon Youth Dance Company. Reconstructed the choreography «Somewhere in my Stomach» for the Postgraduate Performance Group *EDGE* of LCDS

## **Maria Mavromichali**

Born in 1980. She studied at the Professional Dance School of Rallou Manou in Athens. She has worked with Chorotheatro Omada Pente, Omada Pelma, Chorotheatro Rallou Manou and Solipsism (1st Prize of 4th Dance Platform - Cyprus)

## **Alexia Perdikaki**

Born in 1978. She studied at the State School of Dance (SSD) in Athens. She has worked with Omada Airesis, Chorotheatro Omada Pente and Chorotheatro Rallou Manou

## **Fotini Perdikaki**

Born in 1980. She studied at the Professional Dance School of Rallou Manou in Athens. She has worked with Chorotheatro Omada Pente and Chorotheatro Rallou Manou

## ΚΡΙΤΙΚΕΣ ΕΠΙΤΡΟΠΕΣ

### ● ΚΑΛΕΣ ΤΕΧΝΕΣ

Ελένη Νικήτα / Διευθύντρια Πολιτιστικών  
Υπηρεσιών Υπουργείου Παιδείας και  
Πολιτισμού  
Αγγέλω Φιλώτα / Ιστορικός Τέχνης -  
Κριτικός Τέχνης  
Αντρέ Ζιβανόφν / Ιστορικός Τέχνης -  
Κριτικός Τέχνης  
Μαρίνα Σχίζα / Ιστορικός Τέχνης -  
Κριτικός Τέχνης  
Κυριάκος Καλλιός / Καλλιτέχνης  
Ελένα Χριστοδουλίδου / Ιστορικός Τέχνης  
- Επιμελήτρια Έκθεσης

### ● ΕΦΑΡΜΟΣΜΕΝΕΣ ΤΕΧΝΕΣ

Ελένη Νικήτα / Διευθύντρια Πολιτιστικών  
Υπηρεσιών Υπουργείου Παιδείας και  
Πολιτισμού  
Σούλη Μαλέκος / Γραφίστας  
Σάκης Βασιλείου / Γραφίστας  
Παύλος Ανσιώτης / Γραφίστας  
Ελένη Ιακίδου / Γραφίστας  
Γιώργος Τσαγκάρης / Γραφίστας  
Ελένα Χριστοδουλίδου / Ιστορικός Τέχνης  
- Επιμελήτρια Έκθεσης

### ● ΠΑΡΑΣΤΑΤΙΚΕΣ ΤΕΧΝΕΣ

Ελένη Νικήτα / Διευθύντρια Πολιτιστικών  
Υπηρεσιών Υπουργείου Παιδείας και  
Πολιτισμού  
Μαργαρίτα Ανδρέου / Χορογράφος  
Αννίτα Χατζηγεωργίου / Χορογράφος  
Εύης Γαβριηλίδης / Σκηνοθέτης Θεάτρου  
Βαρβάρα Κυριαζής / Σκηνοθέτης Θεάτρου  
Άρκος Άρκου / Μουσικός  
Σάββας Σάββα / Μουσικός  
Ελένα Χριστοδουλίδου / Ιστορικός Τέχνης  
- Επιμελήτρια Έκθεσης

### ● ΛΟΓΟΤΕΧΝΙΑ

Στον Τομέα Αυτό η Κύριος Εκπροσωπείται  
από τους Νέους Λογοτέχνες που  
Τιμήθηκαν με το Κρατικό Βραβείο  
Λογοτεχνίας



## SELECTING JURIES

### ● VISUAL ARTS

Eleni Nikita / Director of the Cultural Services  
of the Ministry of Education and Culture  
Aggelo Filota / Art Historian - Art Critic  
Andre Zivanari / Art Historian - Art Critic  
Marina Schiza / Art Historian - Art Critic  
Kyriakos Kallis / Artist  
Elena Christodoulidou / Art Historian- Biennial Commissioner

### ● APPLIED ARTS

Eleni Nikita / Director of the Cultural Services  
of the Ministry of Education and Culture  
Soulis Malekos / Graphic Designer  
Sakis Vasiliou / Graphic Designer  
Pavlos Lyssiotis / Graphic Designer  
Eleni Iliadou / Graphic Designer  
Yiorgros Tsangaris / Graphic Designer  
Elena Christodoulidou / Art Historian- Biennial Commissioner

### ● PERFORMING ARTS

Eleni Nikita / Director of the Cultural Services  
of the Ministry of Education and Culture  
Margarita Andreou / Choreographer  
Annita Chatzieftihou / Choreographer  
Evis Gavriilidis / Theatre Director  
Varnavas Kyriazis / Theatre Director  
Larkos Larkou / Musician  
Savvas Savva / Musician  
Elena Christodoulidou / Art Historian - Biennial Commissioner

### ● LITERATURE

State Prize for Young Writers

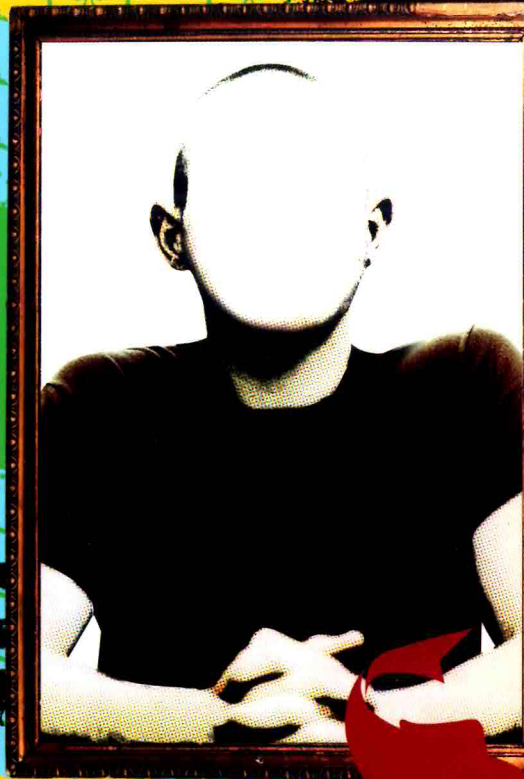


# credit

## ΕΠΙΜΕΛΕΙΑ

367EMM

- **Επιμέλεια Κειμένων & Καρτών > Έλενα Χριστοδουλίδου**  
Editing > Elena Christodoulidou
- **Σχεδιασμός Καρτών & Εικονογραφήσεων > Άννα Φωτιάδου**  
Layout Design & Illustrations > Anna Photiadou
- **Συντονισμός Κμπιακής Συμπετοχής, Καρτών & Στοιχειοθεσία > Μαρία Κωνσταντίνου**  
Coordination of the Cypriot Participation & Type-setting > Maria Constantinou
- **Εκτύπωση > Τυπογραφείο Σταυρινή Ατό / Επιμέλεια Εκτύπωσης > Κώστας Σταυρινίδης**  
Printing > Stavrinides Press Ltd / Printing Supervision > Costas Stavrinides
- **Γενική Επιμέλεια και Διοργάνωση Κμπιακής Συμπετοχής > Έλενα Χριστοδουλίδου**  
General Supervision and Organisation of the Cypriot Participation > Elena Christodoulidou



**DARK**  
**DESIRE HERE**  
**PROBLEMS COME**

**BY HELEN**

