

The Australian Archaeological Institute at Athens  
Bulletin Volume 18 2022





Cover image:  
Andrew Hazewinkel  
*Journeys in the Lifeworld of Stones (Displacement V) JM 548 / Met 27.45 (detail)*  
Digital chromogenic photograph on aluminium with archival acrylic facemount  
116 x 158 cm.  
From the series *Journeys in the Lifeworld of Stones (Displacements I-X)* 2010-2020  
Image courtesy of the artist.

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## *From the Director*

Dear Members and Friends,

I am pleased to report that despite the challenges brought by 2021, the second year that we have all found ourselves in the midst of a pandemic, the Institute actively continued its programs, promoting and facilitating Australian research in various aspects of Greek studies and disseminating the results of that research. Much of what we have presented to our public, both in Australia and in Greece, was online, and we are thankful to the technology of today which has allowed us to keep in direct contact with our supporters and friends.

As always I am greatly indebted to the Institute's staff for the commitment with which they execute their tasks, and to Dr Andrew Hazewinkel, our honorary Contemporary Creative Program co-ordinator, for all the time and effort he has dedicated to ensuring the smooth running of the program (and to the production of this Bulletin). Similarly, Professor Jean-Paul Descoeudres and his team are to be thanked for the continued production of the Institute's academic journal, *Mediterranean Archaeology*. The past year saw the appearance of volume 32/33; this long-running journal has firmly placed the Australian contribution to the field on the international stage.

Given the travel restrictions in the past year I was only able to make one interstate trip; I was pleased to accept, in March, an invitation from the Greek Community of Tasmania to speak on the Greek Revolution, antiquities and Philhellenes, and to participate in the commemoration of this event in Hobart. One of the other few in-person events we managed to arrange also took place in March, when our Events Officer, Dr Yvonne Inall, was able to speak to the students of Glenmore Park High School, Sydney, on the topic of Women in Archaeology. Our public lecture program continued, of course, via Zoom, and I am very pleased to report that our events consistently attracted good numbers of attendees from across the country, and indeed from overseas. Topics included in the program ranged from a comparative study of archaeological survey methods and results between projects in the Victorian Goldfields and the Greek island of Kythera (Richard McNeill, La Trobe University), through to the study of a Late Roman mansion on Cyprus (Professor David W. Rupp (Brock University, St Catherines, Canada), and on to an examination of how the Battle of Marathon was remembered in the English-speaking world during the eighteenth and nineteenth centuries (Dr Estelle Strazdins, University of Queensland). Of course, there were many other rewarding offerings, indeed too many to mention here. As a whole, though, they well illustrate the

very varied subjects which the Institute aims to bring to its audience and the fertile nature of Greek and related studies.

The Institute is also proud that its Digital Horizons Program (see Bulletin 17, 2021, 46-47) continued unabated throughout the year, thus providing our volunteer students with the opportunity to develop important research and analytical skills. We are truly grateful to the Nicholas Anthony Aroney Trust for supporting this initiative. Equally, the Contemporary Creative Residency program proceeded apace. Indeed, our 2020 awardee, Scott Miles, was in Athens early in 2021 while Anna Higgins took up her award in December. The Residency program has now entered its ninth year and we look forward to its further development thus ensuring a continuing Australian engagement with Greece through the prism of contemporary art.

Early 2022 saw a watershed at the Sydney office: the AAIA bid farewell to both Beatrice McLoughlin (Research Officer) and Camilla Norman (Project Officer). Beatrice and Camilla would be known to many of you as they have been with the Institute for many decades. I cannot express how fundamental their contribution has been to the progress the AAIA has made. Their formal association with the Institute will be missed but I hope that they will still be part of the AAIA community. Beatrice and Camilla: we all wish you the very best with your endeavours hereon in and look forward to learning of your future achievements.

I am certain that we all hope that as 2022 progresses many of the restrictions with which we have lived will be progressively lifted –and that they remain so. And it is hoped that in due course Australian researchers, scholarship-holders and student groups will once again return in numbers to Greece. I thank you, and our Friends associations throughout the country, for your support through 2021 and look forward to your participation, online and –hopefully– in person, in the Institute's various events in 2022.

Stavros A. Paspalas





## Sleeping Beauty:

### *Drunken Eros and water supply in a Roman City in Cyprus*

Craig Barker

A statue of sleeping Eros found in Paphos (Figure 1) remains one of the most beloved objects in the collection of the Cyprus Museum, Nicosia. Displayed in Room 6 of the Victorian era building, it will often stop visitors in their tracks.

Carved from white Parian marble, 0.567 m long and 0.262 m high (Cyprus Museum inv. E 464) the Eros is at once a metaphor for Cypriot Hellenism, the island's connectivity with art traditions across the eastern Mediterranean and the role of functional sculpture. More or less 'lifesize', Eros has passed out reclining on his left side on crumpled drapery which sits above a rocky bed. His eyes are closed as he sleeps, while his parted lips hint at a smile. His hair is wavy. His feet are broken off at the ankles. His right arm lies across his body holding a kylix, while his left is supporting his head, and holding something broken; perhaps a torch. Beneath his head is the neck of an amphora, with broken handles. The neck is hollow indicating the functional aspect of the statue. The statue was a fountain figure and fresh water would have passed through the neck of the vessel beneath Eros' head. The statue has become iconic appearing on Cypriot stamps (Figure 2) and postcards (Figure 3).

#### Dating Sleeping Eros

The theme of a sleeping Eros is common in Hellenistic and Roman art. In 2013, the Metropolitan Museum of Art hosted the exhibition *Sleeping Eros* exploring the theme. Magdalene Söldner catalogued 349 examples of statues dating from the 3rd century BC to the 4th century AD in her magisterial volume (*Untersuchungen zu liegenden Erosen in der hellenistischen und römischen Kunst*,

1986) and identified eleven variants. The Paphian Eros has however defied some elements of classification. It has variously been dated by scholars to anything between the fourth-third century BC to the first or second centuries AD; most commonly described as being "fashioned in the generations before Cyprus was taken once and for all by the Romans" (C. Vermule *Greek & Roman Cyprus* 1976, 51). I believe it dates to the second century AD and is associated with renewed urban streetscape design in Paphos. If I am correct, it is a demonstration of the flowering Hellenism on the island under Roman control and indicative of the scale of importation of marble into the cities of Roman Cyprus.

#### Discovery

The statue was found in Paphos in 1884 in the area known as Malountena in the south-western sector of the ancient city, where in later decades significant Roman villas with well-preserved mosaics would be excavated. It is often incorrectly thought that the Eros was found in the Villa of the Theseus where later excavations found accumulations of marble sculptures. Eros was actually discovered elsewhere. D.G. Hogarth writes how "in this portion of the site the lines of two streets are clearly defined, one leading from the Amphitheatre and the other from the Harbour, and converging at a circular ruin, perhaps that of a fountain, where a marble Cupid of Graeco-Roman workmanship was found a few years ago." (Hogarth *Devia Cypria* 1889, 7). It was confiscated by the colonial Government, and presented by Mr. H. Thompson, Commissioner of Paphos, to the Cyprus Museum.

#### Water Fountains

The Paphian Eros cannot be seen in isolation; it was obviously one of a series of decorative water features. A fountain stone with a relief of a river god has also been excavated in Paphos. The University of Sydney excavations at the theatre in 2016, supported by the AAIA, uncovered a very fragmentary white marble statue (inv. 9100). Although very damaged, it was found in a deposit above the paved road close to a major intersection connecting the theatre with the harbour. The statue features a child's hand holding the handle of an amphora neck. The neck is hollow allowing for water to flow through (Figures 4 and 5). It may represent a second sleeping Eros

Figure 2: Postage stamp issued in 1966 featuring the Paphian Eros. The author's private Ficollecion. Image courtesy of the author.



Figure 1 (right): The Paphian Sleeping Eros, Cyprus Museum E 464. Image supplied by and used with the permission of the Department of Antiquities of Cyprus.







Figure 3: An evocative 1950s postcard featuring the Paphian Eros. From the author's private collection. Image courtesy of the author.





at a second intersection. A marble fragment of a small-sandalled child's foot (Figure 6) found near the road south of the theatre could perhaps also belong to Eros (inv. 8247), although it may also belong to the program of Imperial portraits added to the theatre's stage in the Antonine period.

Water supply and management was a key aspect of Roman urban design. Paphos was well-watered: the remains of an aqueduct on Fabrika hill behind the theatre indicated the supply, while a number of key architectural features including the 2nd-century AD nymphaeum found near the theatre shows the significant use of water within the context of urban Cyprus. A decorative scheme of marble fountains in prominent intersections would indicate the supremacy of Paphos, described contemporaneously as the mother-city of the cities of Imperial Cyprus.

### Some observations on the Paphian Eros

The Paphian Eros sculpture is, I believe, Roman although it may have been a copy of an earlier form. It perhaps is even as late as Antonine or Severan and is associated with infrastructure developments and urban renewal of the second century AD. The statue was undeniably placed in a significant location on the streetscape of the Roman capital of the island in its original context. The fragments found at the Paphos Theatre site suggest there may have been similar statues elsewhere in Paphos. The iconography of a water fountain

in the form of Eros in a city so closely associated with Aphrodite of course should not be unexpected but the imagery was popular throughout the Classical world. Most significantly the Paphos Eros demonstrates how seriously the Romans took the aesthetics of water supply in the east.



Figures 4 and 5 (left and above): Perhaps a second Eros? Fragmentary marble sculpture found at the Paphos Theatre showing hand and hollow amphora neck, inv. 9100. Found Trench 16C, deposit 3098. Photographs by Dr Bob Miller, Paphos Theatre Archaeological Project.

Figure 6 (opposite): Marble foot of a child or Eros? Found near the theatre road in Trench 12A, inv. 8247. Photo by Dr Bob Miller, Paphos Theatre Archaeological Project.





## *Oxhide Ingots and the Mediterranean Bronze Age:*

### *New Archaeometallurgical Research on the Cape Gelidonya Shipwreck*

Joseph W. Lehner

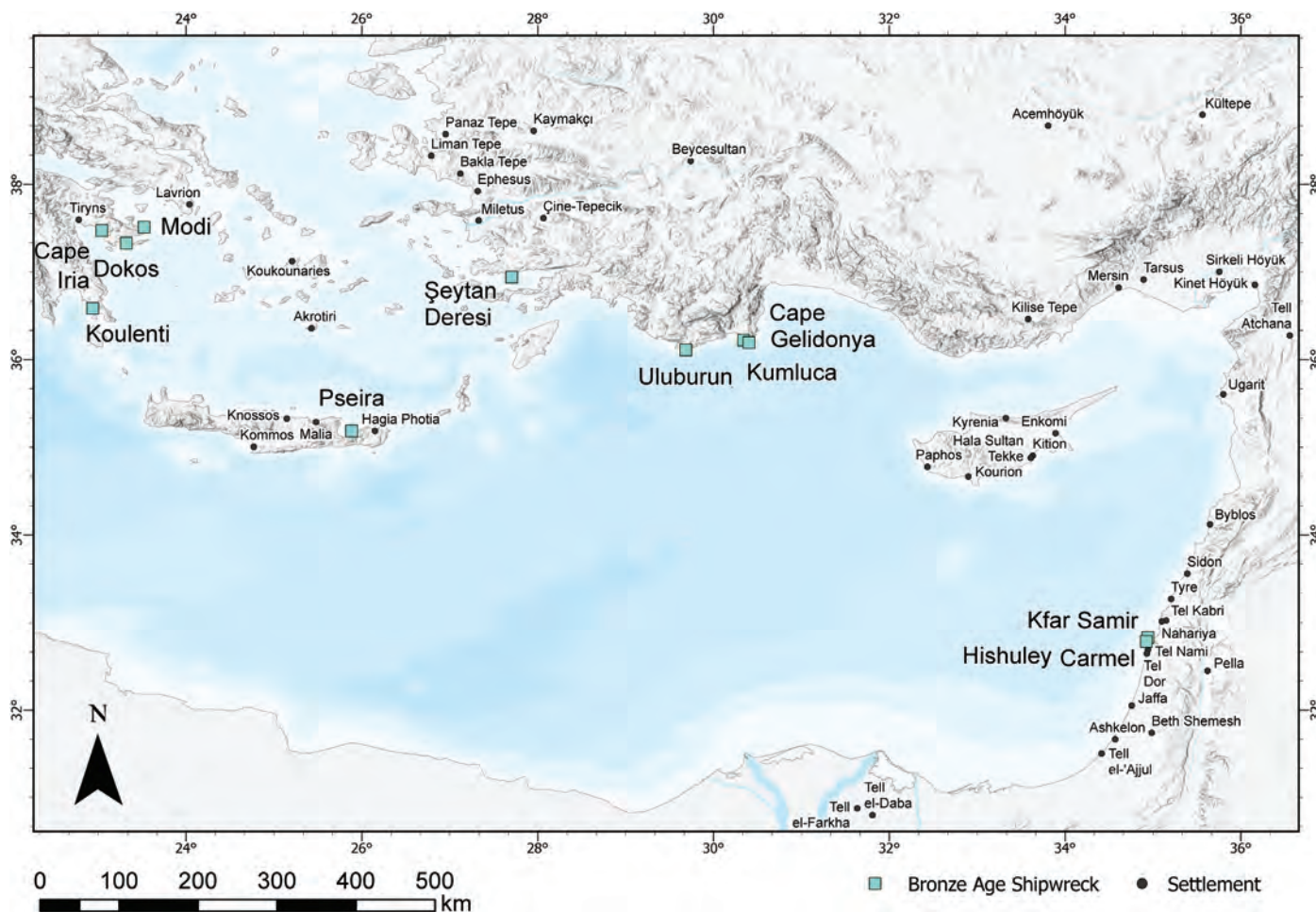
The precocious development of metallurgical technologies represents one of the hallmarks of Bronze Age societies in the Mediterranean and West Asia. Copper, which is the main component of a variety of alloys in use at the time, became one of the most important and transmutable materials to produce not only tools and weapons, but also objects linked to status and ritual. Technological virtuosity expressed in these copper-based technologies is clearly materialised in an extraordinary diversity of objects from across the regions, demonstrating both a deep familiarity of the performance characteristics of metals and a shared understanding of metallurgy as a process.

By the end of the 2nd millennium BC, communities from across the Mediterranean and West Asia developed trade networks to transport and exchange metals and other bulk goods across incredibly long

distances. Essentially linking the western Mediterranean with Central Asia and beyond, the Bronze Age economic system mirrors modern trade, including patchy evidence for a mosaic of private market systems and state-administered redistributive exchange and gift economies. Data from sites across the Mediterranean and West Asia all conclusively point to the same general pattern: Bronze Age communities in these regions maintained large-scale economic networks that supported access to metal materials on a previously unprecedented scale. The metal craft economy was bound to society, and like the energy economy of today, ‘metals make the world go round.’

Yet regional and temporal expressions of metal industries, from the mining regions to regional centres and agricultural hinterlands attest

Figure 1: Bronze Age shipwrecks and major settlements of the Aegean, Eastern Mediterranean and Anatolia (J.W. Lehner).



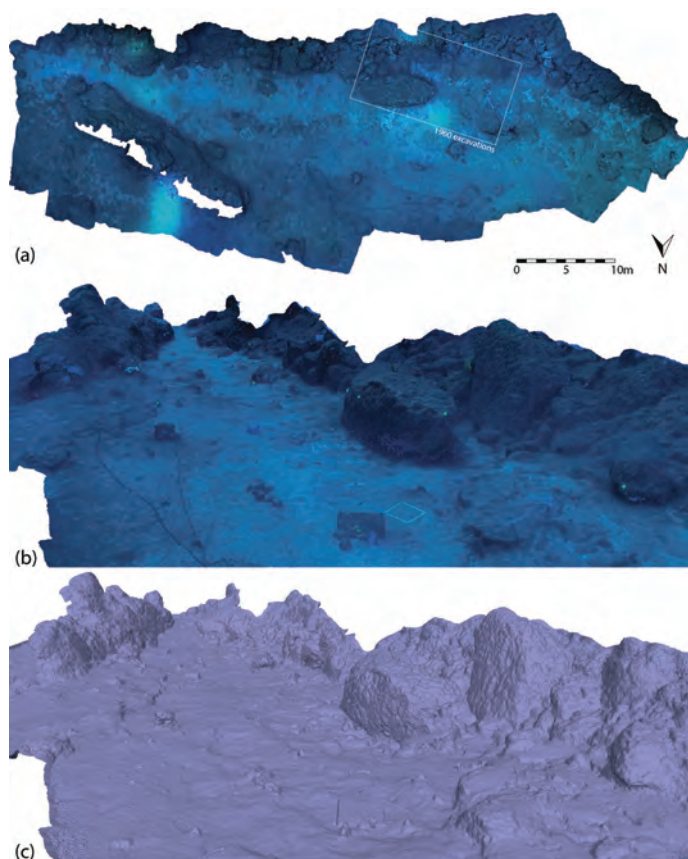


Figure 2: 3D model of the wreck site at Cape Gelidonya, created by D. Langis-Barsetti from archival photographs from the 2010 excavation season. (a) orthophotograph of the Cape Gelidonya wreck site, (b) textured and (c) untextured isometric view of the site model.

to overlapping strategies in metal-based economies. If scholars agree on the pervasive nature of metals trade in the Bronze Age, they will disagree on how it was constituted and structured. The uneven distribution of strategic resources, from ores and wood fuel to labour and technical knowledge, likely drove considerable diversity in *how* economies functioned. Textual data from cultural systems linked to elite contexts in Amarna in Egypt, the cities of Ugarit and Alalakh along the eastern Mediterranean, the Aegean palaces of Knossos and Pylos, and Hittite palace and temple archives of Hattuša in central Anatolia, all point to state administration and coercive control of materials and production. However, some archaeological evidence demonstrates that this is far too simplistic, and metal production and exchange quite often operated outside of or in direct contestation with state interests,<sup>2</sup> which may have been in fact the norm.

### Oxhide ingots and maritime metal trade

Metal ingots, including the distinctive copper ‘oxhide’ ingots, provide some of the most important evidence for early trade. Ingots are bulk intermediate products of primary metal production and typically take on transportable shapes consistent with different forms of transport. A great deal of the metal trade during the Bronze Age was conducted by sea, with profound evidence for a maritime trade system within the Persian Gulf linking the Mesopotamian city-

states to the copper of southeastern Arabia and further evidence of maritime systems between Egypt, the Levantine coast, the Aegean and later the central Mediterranean with copper from Cyprus.<sup>3</sup>

Oxhide ingots in particular were in use from *ca.*1600 BC to the mid-11th century BC and are closely linked to maritime trade. While complete and fragmentary oxhide ingots are known from settlements from coastal sites in the central/eastern Mediterranean, by far the largest number in count and weight come from the cargoes of shipwrecks. Direct evidence for the transport of oxhide ingots comes from a range of underwater shipwreck contexts, including wrecks at Cape Gelidonya (*ca.*1200 BC), Uluburun (*ca.*1300 BC), and the earlier Kumluca wreck, all located along the southwestern coast of modern Turkey. In total, over 450 complete oxhides accounting for *ca.*10 tonnes of 98-99 wt.% pure copper is known from these underwater contexts, which does not include several more tonnes of copper ingot metal in other forms, such as planoconvex and indeterminate fragmentary ingots. By nearly an order of magnitude, the largest single assemblage of oxhide ingots come from the Uluburun wreck, totalling over 350 such ingots, which is at scale with quantities known from the Amarna texts.<sup>4</sup>

Until the work by Noël Gale and Zofia Stos at Oxford University in the 1980s-90s, the provenance of oxhide ingot metal was unknown. Previous hypotheses ranged from southeastern Turkey to Sardinia, yet conclusions were typically underdetermined and fell victim to the logical conundrum of equifinality. Using lead isotope analysis, a technique common in geochemistry to calculate the geological age of lead, the Oxford group conclusively provided data that demonstrated a clear consistency of oxhide ingot metal with the copper ores of Cyprus for the first time. While debate surrounded this technique and interpretation for a couple decades, contemporary analyses remain consistent with this foundational work.

### The devil is in the details

While the Oxford group was able to determine that Cyprus, accepted by most scholars as Bronze Age Alašiya, was a fundamental supplier of copper in the Bronze Age Mediterranean, many questions remain unanswered. First, the earliest known oxhide ingots, found at the Late Minoan IB settlements of Hagia Triada, Kato Zakros, and Tylissos, are entirely inconsistent with Cypriot ores, or indeed most copper ores from the Mediterranean world.<sup>5</sup> Archaeometallurgists still have no clear answer to the origins of this copper.

Second, and perhaps one of the largest problems is that we have very little, if any, evidence for such industrial level of production of copper on Cyprus itself. If both maritime related evidence and textual resources point to Cyprus, current archaeological evidence





Figure 3: During the 2019 season, Emre Kuruçayırılı and Selen Özcan visited the İzmir Archaeology Museum and the MTA Şehit Cuma Dağ Natural History Museum to document the Cape Gelidonya oxhide ingots on display. The image here shows the results of the photogrammetric processing of two of these ingots, including both the color texture on the left and an occlusion map in grayscale showing the topographical features. IN 20 (top) and IN 21 (bottom). (D. Langis-Barsetti)

of Bronze Age copper production is mostly limited to urban centres on the island. However, in these contexts, including data from the important sites of Kition and Enkomi, copper and bronze production is typically limited to the manufacture of finished objects rather than primary products derived from copper smelting. An important exception is the Late Cypriot I site of Politiko-Phorades,<sup>6</sup> where copper tap slag is consistent with larger scaled production, however to my knowledge such a site is still relatively small compared to the scale of production so clearly represented by the shipwreck cargoes.

Another fundamental problem revolves around how communities of copper smelters actually produced the ingots. In terms of the social organisation of production, we still do not know if multiple communities produced copper simultaneously, how groups coordinated resources or pooled/provisioned resources, or how these groups even cast the ingots. In fact, oxhide ingots are among the *largest* metal objects by weight and volume in the Bronze Age world, so evidence relating to how past groups cast these objects

would be transformative in the history of metallurgy. Most scholars would agree that the ingots were produced from multiple pours, represented therefore several episodes of remelting smelted copper and pouring into a single open mould. Andreas Hauptmann and his colleagues at the Deutsches Bergbau Museum in Bochum, were able to use microstructural data from polished sections of oxhide metal from Uluburun to demonstrate that ingots were likely cast in multiple events.<sup>7</sup>

#### The Cape Gelidonya Project – examining old problems with new approaches

Since its excavation in 1960 by the late George Bass, the Cape Gelidonya wreck provided critical information about Bronze Age maritime trade and culture. Subsequent surveys in the 1980s-90s and a renewed excavation in 2010 led by Nicolle Hirschfeld, added considerable new data about the wreck that changed how we understood both it, and the mobilisation of copper (and many other materials) at the end of the Late Bronze Age.<sup>8</sup> Rather than a cargo principally of *ca.* 1 tonne of complete or half ingots and scrap bronze, the renewed work isolated over 1000 unrecorded oxhide, planoconvex, and indeterminate ingot fragments (roughly 200 kgs).<sup>9</sup>



Ingots fragmentation and curation as a wholly intentional process demonstrates a practice so far best understood at land sites like Lipari in Sardinia.<sup>10</sup>

Following previous work by James Muhly, Robert Maddin and Zofia Stos, our renewed work on the Cape Gelidonya ingot cargo is aimed in part at the problems outlined above. While the ingot metal cargo tells us a great deal about the economic and social behaviour of the ship's agents, the cargo also reveals crucial details about the production and exchange of copper on Cyprus. While much of this work is ongoing, we can reveal some important details. The copper from the ingot cargo is broadly consistent with Cyprus, especially in terms of lead isotope composition, but it is not perfectly consistent with the Uluburun ingot cargo. This difference, which is demonstrated isotopically and elementally,<sup>11</sup> suggests that there existed a temporal and/or geographic shift in ore choice in Late Bronze Age Cyprus. This is supported in part by the increased presence of sulphide inclusions in the Cape Gelidonya ingots, which may also document a shift in Cypriot smelting technology. This leg of work is currently the focus of our collaborator Moritz Jansen at the Deutsches Bergbau Museum in Bochum.

Further research in the geometric morphology of the oxhide ingots promises also to address long standing questions about the function of ingot shape relative to their production. Our team has captured 3d models using structure light scanning and photogrammetry of over 400 objects to observe shape metrics consistently and reproducibly.<sup>12</sup> These data permit an entirely novel way to measure ingot shape variation, volumetrics, and surface topography. This ongoing work hopes to compare shape with a range of compositional parameters, from ore choice to smelting/melting conditions, to add insight into what drives technological choice over time from the perspective of this singular cargo.

Figure 5: Asu Selen Özcan carefully documenting the desalination process of ingot fragments at the INA Bodrum Research Center (J.W. Lehner).

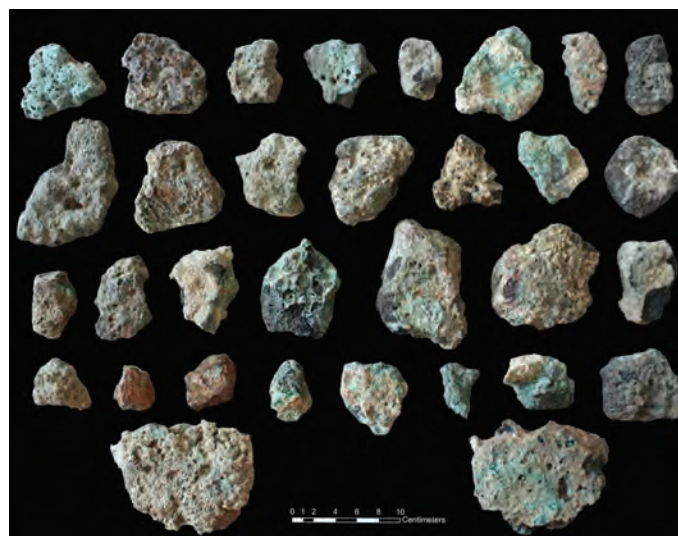


Figure 4: A selection of ingot fragments from the Cape Gelidonya wreck (courtesy of L van Brempt 2015).

The metals craft economy in the Bronze Age Mediterranean and West Asian world remains one of the most fascinating and dynamic fields in the archaeology of the region. Because metal technology is among the most complex in the ancient world, metal materials and production debris have the potential to reveal manifold human experiences. Coupled with singular contexts such as with shipwreck cargoes, powerful new techniques in materials analysis, digital archaeology, and new breakthroughs in maritime archaeology provide entirely novel approaches and proxies to answer long standing questions in archaeometallurgy.

Our research program would not have been possible without the financial support of the Institute of Nautical Archaeology, Turkish Institute of Nautical Archaeology, The Institute for Aegean Prehistory, American Philosophical Society, National Geographic Society, Joukowsky Family Foundation, Curtiss T. & Mary G. Brennan Foundation, CAORC Responsive Preservation Initiative

Figure 6: Samuel Martin (University of Arkansas) in July 2017 using a handheld structured light scanner to produce a 3D model of an oxhide ingot quarter (J.W. Lehner).





*Figure 7: 3D model of oxhide ingot IN25 showing colorized texture and greyscale to highlight topography of the object and sign impression. (J.W. Lehner)*





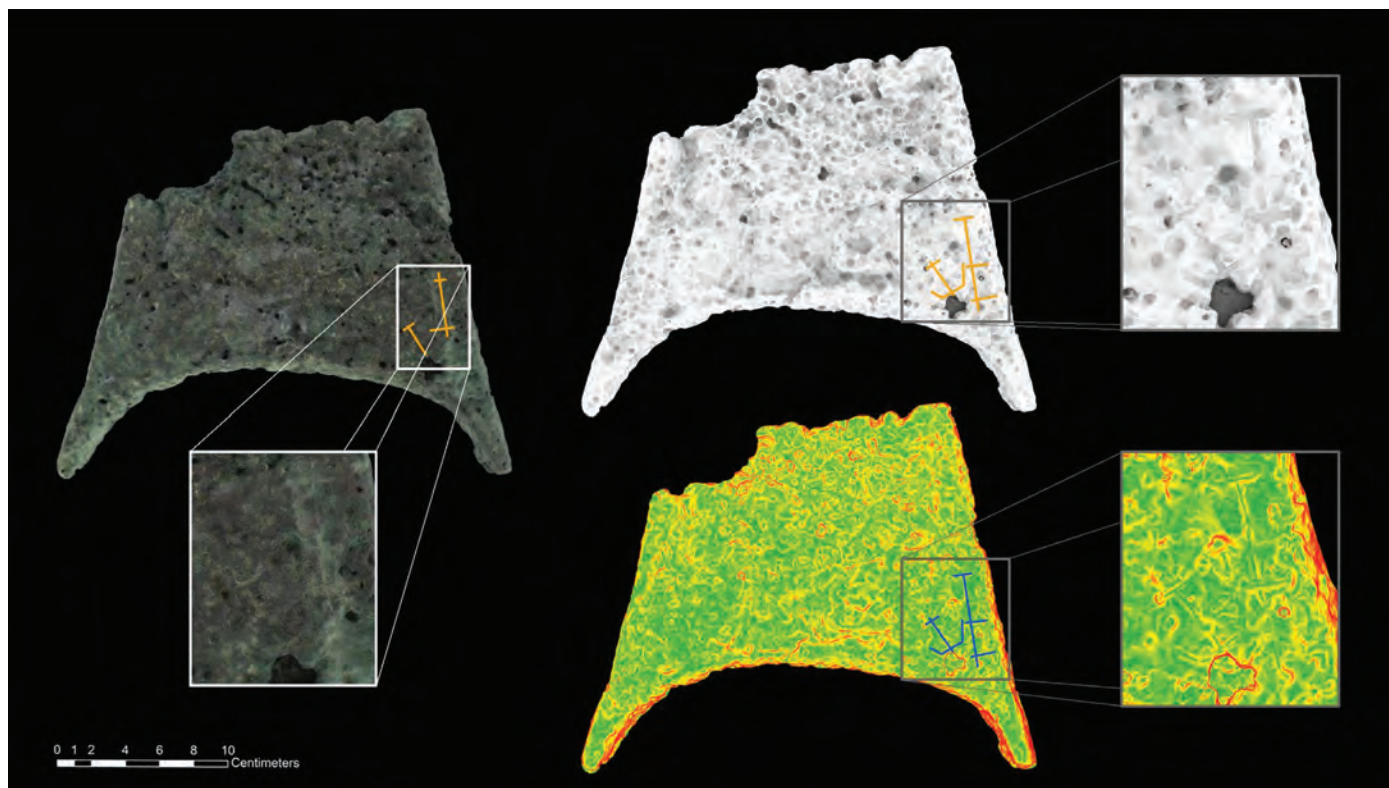


Figure 8: 3D model of oxhide ingot half IN36 showing colorized texture, occlusion map, and colorized topographical slope to reveal tool marks or sign incisions on the surface of the ingot. (D. Langis-Barsetti)

for Cultural Heritage Resources, Baird Fund, Trinity University, The University of Sydney, Claude Duthuit, Danielle Feeney, Kenneth and Adair Small, Mrs. Irene Shaw, Robin Woodward. We would like to thank the Bodrum Museum of Underwater Archaeology and Institute of Nautical Archaeology Bodrum Research Center for sharing resources. We are especially indebted to Asu Selen Özcan for conservation and photography work, Bilge Güneşdoğdu for illustrations, Tuba Ekemekçi Littlefield (director of Bodrum Research Center) and Esra Altınant Kirik (head conservator).

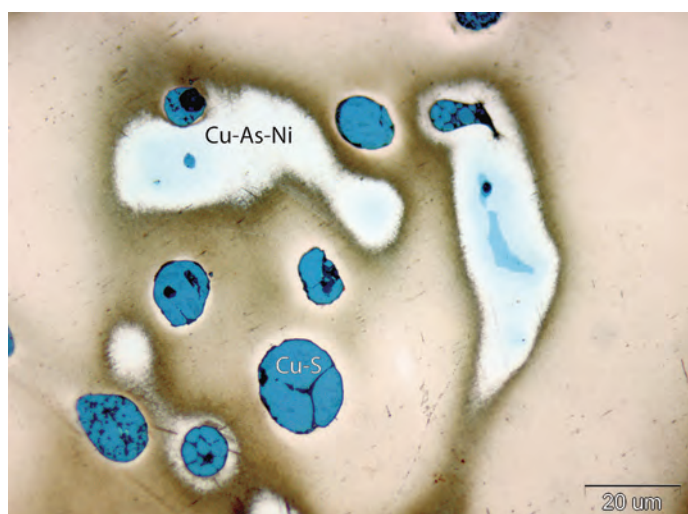


Figure 9: Photomicrograph of polished section of ingot fragment FR359. The sample was processed at KUYTAM and the archaeology laboratory at Koç University in Istanbul. Color variation shows copper metal with lighter intergranular phases enriched in arsenic, nickel and cobalt and spherical dark phases are copper sulphide. These microscopic phases are consistent with potential copper sulphide smelting using ores known to the Troodos Mountains of Cyprus. (J.W. Lehner and E. Kuruçayırılı)

#### Endnotes:

- 1 Pare, Christopher. "Bronze and the Bronze Age". In *Metals Make the World Go Round: The Supply and Circulation of Metals in Bronze Age Europe*. Edited by Christopher Pare. Oxford: Oxbow Books, 2000.
- 2 See for example textual evidence from Kültepe-Kanesh, which demonstrates the presence of smugglers' routes, so-called 'the narrow track' that existed in central Anatolia during the Middle Bronze Age. See Barjamovic, Gojko. *Historical Geography of Anatolia in the Old Assyrian Period*. Copenhagen: Museum Tusculanum Press, 2011.
- 3 Laursen, Steffen and Piotr Steinkeller. *Babylonia, the Gulf Region, and the Indus: Archaeological and Textual Evidence for Contact in the Third and Early Second Millennia B.C.* Winona Lake: Eisenbrauns, 2017. Radivojević, Miljana, et al. "The Provenance, Use, and Circulation of Metals in the European Bronze Age: The State of Debate". *Journal of Archaeological Research* 27, no. 2 (2019): 131-85.
- 4 Cargoes of up to 500 talents (ca. 14,500 kgs) were within the capability of some Late Bronze Age vessels but note that there is disagreement on the translation of weight values from the Amarna texts. See Pulak, Cemal. "The Copper and Tin Ingots from the Late Bronze Age Shipwreck at Uluburun". In *Anatolian Metal I*. Edited by Ünsal Yalçın. Bochum: Deutsches Bergbau-Museum, 2000.
- 5 Stos-Gale, Zofia A. "Biscuits with Ears: A Search for the Origin of the Earliest Oxhide Ingots". In *Metallurgy: Understanding How, Learning Why: Studies in Honor of James D. Muhly*. Edited by Philip B. Betancourt and Susan C. Ferrence. Philadelphia: INSTAP Press, 2011.
- 6 Knapp, A. Bernard, and Vasiliki Kassianidou. "The Archaeology of Late Bronze Age Copper Production Politiko Phorades on Cyprus." In *Anatolian Metal IV*. Edited by Ünsal Yalçın. Bochum: Deutsches Bergbau-Museum, 2008.
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- 8 Hirschfeld, Nicolle, and George F. Bass. "Return to Cape Gelidonya". *Pasiphae* 7 (2013): 99-104.
- 9 Lehner, Joseph W., Emre Kuruçayırılı, and Nicolle Hirschfeld. "Oxhides, Buns, Bits, and Pieces: Analyzing the Ingot Cargo of the Cape Gelidonya Shipwreck". In *Nomads of the Mediterranean: Trade and Contact in the Bronze and Iron Ages*. Edited by Ayelet Gilboa and Assaf Yasur-Landau. Leiden: Brill, 2020. Kuruçayırılı, Emre, et al. "Recent Research on the Cape Gelidonya Metal Cargo: New Insight into Existing Questions". In *Western Anatolia in the Second Millennium BCE: Recent Developments and Future Prospects*. Edited by Christopher H. Roosevelt, Magda Pieniążek, and Peter Pavúk. Istanbul: ANAMED, Koç University Press, in press.
- 10 Lo Schiavo, Fulvia, James D. Muhly, Robert Maddin, and Alessandra Giumlia-Mair, eds. *Oxhide Ingots in the Central Mediterranean*. Rome: A.G. Leventis Foundation and CNR - Istituto di Studi Sulle Civiltà Dell'Egeo e Del Vicino Oriente, 2009.
- 11 Kuruçayırılı, Emre, Joseph W. Lehner, and Nicolle Hirschfeld. "Gelidonya Burnu Batığı'nın (M.Ö. 1200) Metal Kargosu: Bakır Külçelerin Tipolojik Ve Arkeometalürjik İncelemesi". *Arkeometri Sonuçları Toplantısı* 33, no. 2 (2017): 229-48.
- 12 Lehner, Joseph W., et al. "Oxhide Ingots and the Cape Gelidonya Shipwreck: New Research on an Old Problem". *TINA Maritime Archaeology Periodical* 13 (2021): 54-65.



## Presence Elsewhere

Paul G. Johnston

A response to the photographic project *Journeys in the Lifeworld of Stones (Displacements I-X)*

by Andrew Hazewinkel

In 2002, the directors of eighteen of the most important art museums in Europe and the United States signed onto a now-infamous “Declaration on the Importance and Value of Universal Museums,” a brief but vigorous defence of institutions—like most of their own—“whose collections are diverse and multifaceted.”<sup>1</sup> This intervention was motivated by increasing calls for the repatriation of items in the collections of Western museums that were obtained, usually long ago, through illicit and poorly documented means, including theft, looting and smuggling.<sup>2</sup> In making its case, the Declaration suggests that by placing objects in “direct proximity to products of other great civilizations,” these “universal” museums bring into relief the distinctive characteristics of different cultural traditions as well as the sheer variety of human experience. Accordingly, to narrow their collections through repatriation would constitute a “disservice to all visitors.” The Declaration’s arguments rest on some troubling assumptions and oversights, not least the incongruity between their claim that universal museums make material “widely available to an international public” and the near-total geographical concentration of such institutions in Europe and North America.

In the decades since, “universal” or “encyclopaedic” museums<sup>3</sup>—those that “comprise collections meant to represent the world’s diversity, and ... organize and classify that diversity for ready, public access”<sup>4</sup>—have come under increasing scrutiny. They have found their defenders, most prominently James Cuno, now President and CEO of the J. Paul Getty Trust and formerly the director of a number of major American museums, who has advanced arguments, ultimately grounded in Enlightenment values, that the encyclopaedic museum presents a valuable vision of human culture and history as a universal inheritance available to all, freed from the parochial and ethnocentric claims upon heritage made by modern nation states.<sup>5</sup> They have also found their fair share of detractors, who have tended to emphasize how the collections of these institutions are deeply implicated in vast historical power imbalances, in particular those produced by Western imperialism, between the places where the museums are located and the places where much of their collections originated from.<sup>6</sup> Moreover, these aspects of their institutional histories have usually been left entirely

unacknowledged and uninterrogated within the museums’ public displays. It is undeniable that the world’s universal museums—concentrated in North American and European states with ugly histories of colonialism, militarism, exploitation and empire—obey the logic of imperialism, seeming to imply that the creation and dissemination of knowledge can be centralized and universalized, and moreover that the politically, culturally and militarily powerful nations of the West possess a unique right to catalogue and control the narratives that we tell about the world and the past. These institutions are “products of empires, whose genesis was inherently culpable, as they did not have the moral right to tell a narrative of the world to the world.”<sup>7</sup>

Recent academic debate about universal museums has moved on from a myopic focus on repatriation,<sup>8</sup> and more nuanced perspectives have explored the serious problems inherent in the histories and cultural politics of these institutions even as they also acknowledge the merits of museums that allow for an appreciation of the world’s cultural and historical diversity and enable the recognition of connections between different cultures, geographies and temporalities.<sup>9</sup> The question is no longer simply whether institutions can or should atone for their imperial histories by repatriating objects—an important issue to be sure, but only a small piece of the overall puzzle—but also how they might find other ways to expose the troubling aspects of their pasts across all dimensions of their operations.

Interest in the universal museum as a site of reflection is not confined to the discussions of academics, museum directors and other heritage professionals, but has recently become a recurrent focus of activity in contemporary art making and associated curatorial practice. Curators are intervening in traditional museum spaces to rethink how their legacy collections might be re-presented and recontextualised in ways that allow for new kinds of dialogue with perspectives outside of the dominant Eurocentric paradigm, frequently in close collaboration with contemporary artists. Characteristic is *Raid the Icebox Now* (2019–21), a curatorial project at the Rhode Island School of Design Museum, inspired by *Raid the Icebox* (1969), an influential exhibition at the institution



*Journeys in the Lifeworld of Stones (Displacement III) JMA.1.5.7/ Met 20.200*  
Digital chromogenic photograph on aluminium with archival acrylic facing  
116 x 158 cm. 2010-2020

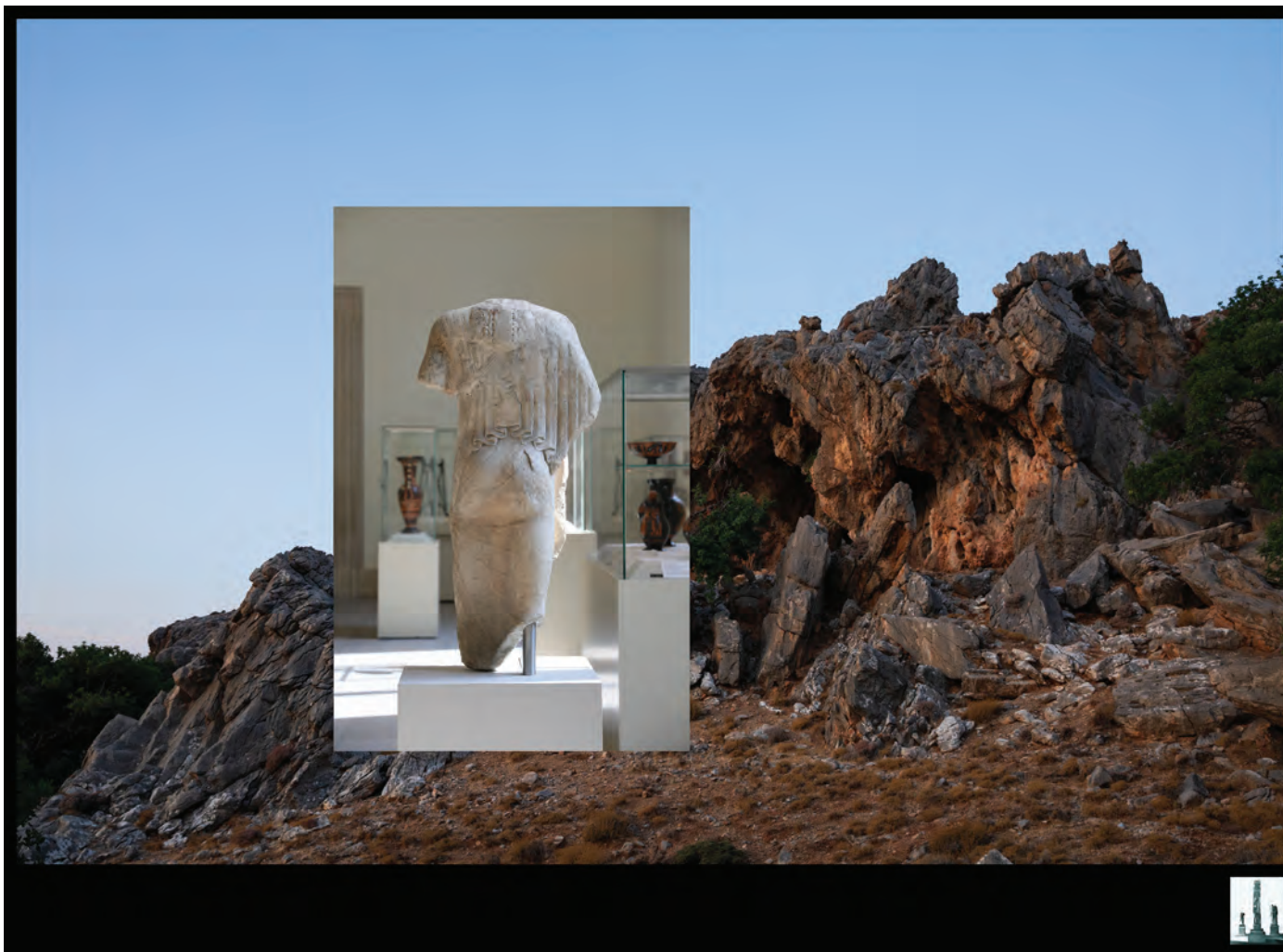
put together by Andy Warhol using selections from its collections store, and one of the earliest and most influential artist-curated exhibitions at a major museum.<sup>10</sup> The legacy of Warhol's project has now inspired a series of artist-led interventions in the RISD Museum's galleries that interrogate the institution's collections. This includes, for example, Simone Leigh's *The Chorus* (2019), where the artist installed her own sculptures and some selections from the collections store amidst the existing displays in the museum's Greek, Roman and Egyptian antiquities galleries, accompanied by a sound recording of texts written by women of colour. Leigh's intervention explored continuities in artistic expression across time and culture and, just as importantly, interrogated the ongoing legacies and contemporary resonances of the cultural imperialism embodied by the archaeological objects on display.

*Raid the Icebox Now*, along with similar recent artistic and curatorial engagements with the politics of museums, their collections and their institutional histories,<sup>11</sup> extends out of "institutional critique" as a major thematic of contemporary art since the 1960s,<sup>12</sup> now shaded by the important discussions about the imperialist histories

of major museums that have developed since the turn of the millennium.<sup>13</sup> Related is a trend in recent decades towards the historical and archaeological as an object of sustained interest in the work of many major contemporary artists and in associated curatorial practice.<sup>14</sup> Andrew Hazewinkel's *Journeys in the Lifeworld of Stones (displacements I–X)* can be understood within this context as a potent theoretical reflection on the limitations of the encyclopaedic museum as a space for the display of archaeological material, and the lingering effects of the violent acts of looting and smuggling that allowed for the assembly of these institutions' collections. The artist's materially- and experientially-grounded perspective puts the spotlight on a very particular kind of absence that attends archaeological objects held in museums, namely the loss of the highly specific environmental, cultural and spatial context that they once belonged to.

Hazewinkel focusses on a selection of antiquities that now belong to the Metropolitan Museum of Art in New York. Originally excavated from various locations in the Mediterranean, their provenances are at best murky and incomplete, at worst practically non-existent. The mechanisms that brought these works to the Met have deliberately erased much of the information about where they were originally





*Journeys in the Lifeworld of Stones (Displacement II) JM 237 / Met 07.306*  
Digital chromogenic photograph on aluminium with archival acrylic facing  
116 x 158 cm. 2010-2020

found and whose hands they passed through to end up in the Met's collection. Hazewinkel has photographed his chosen archaeological objects as they appear today in the galleries of the Met, juxtaposing the sterile museum displays against photographs of landscapes, flora, ocean and sunsets from the Mediterranean nations where the objects were originally made and found, suggestively proposing hypothetical origin spots for them. This contrast highlights what is missing from these works in their current home at the Met.

They can be experienced now only partially, divorced not only from the geographic, climactic and social contexts where they were originally found, but also even from specific knowledge of where that find spot was. Knowledge of where, exactly, these objects sat in the earth for thousands of years is irretrievably lost, and with it any sense of how their materiality related to their surroundings. The dynamic relationship between the sculpted objects and the terrain that they originally occupied is gone. They are capable now only of telling a flattened and homogenised version of ancient art history, aestheticized as art objects rather than historicised as cultural artefacts specific to particular locations. This is not necessarily to

say that there is no value in the kind of narratives about ancient art that the Met tells, but it is undeniable that it is only a partial narrative, and in many cases any attempts to supplement it with more meaningful social, historical, and geographical context are severely curtailed by the permanent loss of certain kinds of information about the objects.

There is also a quasi-colonial violence implicit in this loss: who has been deprived by the removal of these objects from their homelands? In Greece, a very visceral sense of loss often comes into play when famous objects in overseas museums have an established provenance from a specific place. It feels like something is missing, a piece of local culture and identity conspicuous not only in its absence but also its *presence elsewhere*. Most famously, the New Acropolis Museum, pride of place in central Athens and a tourist hot-spot, has pointedly left space in its galleries for the so-called Elgin Marbles, sculptures from the Parthenon that have been on display at the British Museum since the nineteenth century, and whose return to Athens has been agitated for by the Greek government since the modern nation declared independence two centuries ago. Everything is ready to go—pending the return of the sculptures to Greece.





*Journeys in the Lifeworld of Stones (Displacement IV)* JM 238 / Met 11.100.2  
Digital chromogenic photograph on aluminium with archival acrylic facing  
116 x 158 cm. 2010-2020

The Elgin Marbles operate at the level of national identity—the most famous sculptures from the most famous monument in the capital city, a potent symbol of the modern Greek nation as a whole in its ever-present connection with its ancient past. Yet the same thing happens on a more local level across the country. The island of Milos, for example, proudly but mournfully celebrates its most famous daughter, the iconic Venus de Milo. In the local archaeological museum there is only a plaster cast of the statue, a cruel facsimile of the original in the Louvre.<sup>15</sup> Yet even in her absence the Venus acts as a source of collective identity on Milos, a central and defining fact about the island and what it represents. Smaller scale reproductions are ubiquitous in all kinds of businesses and private homes. The loss of an object from its local context is not just a single moment of deprivation: the absence can linger, reverberating across time. While the connection that the islanders of Milos feel to the Venus de Milo is in some sense constructed and artificial, gaining importance precisely *because* the object has been afforded fame by its presence at the largest art museum in the world, it is also a visceral and meaningful one.

All ten of the objects represented in Hazewinkel's series entered the Met's collections in the early twentieth century with the assistance of John Marshall, then the museum's sole European agent in antiquities. From their varied and poorly attested find-spots across the eastern Mediterranean, they were all channelled through Marshall's collecting practice. Small reproductions of photographic negatives of each object, commissioned by Marshall as part of the acquisitions process, invoke the moment when they became institutionalised, so to speak: when they gained the status of being members of one of the world's most important art museums. The negatives connect the ten works into a coherent series: what unites these objects is that they were brought to the Met by Marshall, and the negatives act as a material reminder of this often-overlooked part of their stories. These early photographs also speak to the aestheticizing interests of the museum in the early 20th century: the complex materiality of the objects is reduced to a one-dimensional photograph, the archaeological object stripped of social context and rendered pure visual art.

How do we make meaning out of the objects we unearth? Who controls this process—and who should? *Where* has the right to? The



*Journeys in the Lifeworld of Stones (Displacement VII) JM 702 / Met 23.69*  
Digital chromogenic photograph on aluminium with archival acrylic facing  
116 x 158 cm. 2010-2020

Met is one of the most visited museums in the world. The strength of its collection in all kinds of areas is undeniable. But in the case of its antiquities collections, at least, the stories that it is able to tell are often constrained by the lack of reliable information about context and provenance. Amidst his institutional critique of the limitations of the Met and other encyclopaedic museums, Hazewinkel seems to advocate for a kind of knowledge and appreciation of ancient objects that is properly *situated*, grounded in the unique sensorial characteristics of the places that they were found. How might these objects resonate differently if they had been kept closer to home? What would change if they were held in the small local archaeological museums that are dotted all across the Mediterranean, rather than on the other side of the Atlantic?

Debates about the return of antiquities—not to mention the treasures of indigenous peoples—to their places of origin are often couched in legal and ethical arguments: were they obtained through legitimate and lawful means? is there a moral duty to return objects to cultural or ethnic groups that maintain a historical geographical connection to them? do these legal and ethical factors supersede

the value that comes from them being publicly accessible in the museum that owns them? The claims made on archaeological materials in particular can often have nationalistic implications—the Elgin marbles “belong” to the Greek people as an inalienable part of their present-day identity, despite the huge discontinuities between the ancient Athens where they were made and the modern Greek nation state that now lays claim to them. Such approaches can sometimes feed into ethnocentrism, reinforcing divisions and giving support to the notion that culture and history can and should be laid claim to by national communities rather than made broadly available to all.

Yet on the other side of the coin is a genuinely liberational potential that heritage and tradition are able to unlock, especially for subordinated communities, in the face of the homogenising effects of imperialism and globalization.<sup>16</sup> It is through the renewal of the past, as Bhabha suggests, that cultural production can truly innovate, interrupting “the performance of the present,”<sup>17</sup> and making possible new ways of being in the world that can work against existing power structures. Ultimately, there are no easy answers to questions like these: the troubling imperial legacies of encyclopaedic museums must be balanced against the cosmopolitan





*Journeys in the Lifeworld of Stones (Displacement VIII) JM 237 / Met 11.185a-d,f,g,x*  
 Digital chromogenic photograph on aluminium with archival acrylic facing  
 116 x 158 cm. 2010-2020

and inclusive ideals they embody; the claims of ownership that contemporary peoples and nations make over museum collections must be considered with some awareness of their tendency towards more limited understandings of who culture belongs to. Neither the universalising tendency of the encyclopaedic museum nor the exclusionism of the nationalist or ethnocentric paradigm is without its flaws.<sup>18</sup> Who do antiquities belong to? Who ought they belong to? Is “ownership” even the right way to think about it?

In any case, as urgent as these issues may be, the ethics and legalities of museum collection practices are not a central focus of *Journeys in the Lifeworld of Stones (displacements I–X)*. These problems are there in the background, but ultimately Hazewinkel directs us to pay attention to something that often gets passed over entirely in these debates. As such, his work constitutes a valuable contribution in its own right to urgent and ongoing discussions about museums and their roles in the twenty-first century. Whatever the legalities, whatever the ethics attending to the Met’s antiquities collections, *Journeys in the Lifeworld of Stones (displacements I–X)* reminds us that there is—inevitably and unavoidably—a loss associated

with these objects’ display in a North American museum. Sunlight, breezes, rain, snowfall, dust, sea spray, birdsong, cicadas: these were a part of the lifeworld of these stone sculptures for so many centuries. But once they were unearthed and shipped off on their roundabout journeys to New York, this aspect of their materiality was lost forever. What is more, any meanings they might have come to hold within the cultural context of their original locale were stripped away. Today on the gallery floor of the Met, these objects can lay claim to the attention of a huge and diverse audience, and they are carefully protected against the ravages of time by glass cabinets, watchful guards and a temperature-controlled climate. But these things have come at a price, and it is one that can never be repaid. They are never—*never*—going to find their way back to their homelands.

#### Endnotes:

- 1 Originally published in the *Wall Street Journal* on December 12, 2002, the text has been reproduced in full in e.g. Ivan Karp et al., eds., *Museum Frictions: Public Cultures/Global Transformations* (Durham, NC: Duke University Press, 2006), pp. 247–9.
- 2 Jeanette Greenfield, *The Return of Cultural Treasures*, 3rd ed. (Cambridge: Cambridge University Press, 2007 [1989]) is a foundational discussion of the issues surrounding repatriation of cultural property.
- 3 See Donatien Grau, “Introduction: The Encyclopedic Museum: A Catchphrase, a Concept, a History,” in *Under Discussion: The Encyclopedic Museum*, ed. Donatien Grau (Los Angeles: Getty Publications, 2021), pp. 4–6 for a concise discussion of the different histories and meanings of these two ways of labelling these institutions.
- 4 James Cuno, *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage* (Princeton, NJ: Princeton University Press, 2008), p. 140.
- 5 See Cuno, *Who Owns Antiquity?* and *Museums Matter: In Praise of the Encyclopedic*



Museum (Chicago: University of Chicago Press, 2011). Cf. also Neil McGregor, "The whole world in our hands," The Guardian (Review Section), Saturday 24th July 2004 <<https://www.theguardian.com/artanddesign/2004/jul/24/heritage.art>>

6 E.g. Mark O'Neill, "Enlightenment museums: universal or merely global?" Museum and Society 2.3 (2004): pp. 190–202, Geoffrey Robertson, Who Owns History: Elgin's Loot and the Case for Returning Plundered Treasure (London: Biteback, 2019)

7 Grau, "Introduction," p. 7.8 This was very much the main axis of debate for some years after the Declaration: see e.g. John Henry Merryman, ed., Imperialism, Art and Restitution (Cambridge: Cambridge University Press, 2006), Lyndel V. Prott, ed., Witnesses to History: A Compendium of Documents and Writings on the Return of Cultural Objects (Paris: UNESCO, 2009).

9 See now Donatien Grau, ed., Under Discussion: The Encyclopedic Museum (Los Angeles: Getty Publications, 2021).

10 See the RISD Museum's online publication Raid the Icebox Now <<https://publications.risdmuseum.org/raid-icebox-now>>.

11 Alongside artistically-led interventions like those that comprise Raid the Icebox Now, we might add broad efforts at rethinking how and together with what kinds of information museums display their permanent collections in order to foreground some of the troubling dimensions of the recent histories of their objects, which are now occurring at institutions across the world, as well as a number of recent geographical grounded survey shows at major institutions that explicitly draw attention to the imperial violence that lies in the background of the objects on display, like Kongo: Power and Majesty (2015) at the Metropolitan Museum of Art in New York and Ancient Nubia Now (2019) at the Museum of Fine Arts, Boston.

12 On which, see especially Alexander Alberro and Blake Stimson, eds., Institutional Critique: An Anthology of Artists' Writings (Cambridge, MA: The MIT Press, 2009).

13 Not to mention they are now very often carried out at the direction of or at least in collaboration with the institution that is the object of the critique: as Andrea Fraser recognised already a decade and a half ago, institutional critique has itself, paradoxically, become institutionalised as museums and galleries regularly encourage contemporary artists to engage critically with their sponsoring institutions ("From the Critique of Institutions to an Institution of Critique," Artforum 44.1 (September 2005): pp. 100–106).

14 A trend influentially identified by Dieter Roelstraete, "The Way of the Shovel: On the Archaeological Imaginary in Art," e-flux journal 4 (2009), and elaborated in his 2014 exhibition The Way of the Shovel at the Museum of Contemporary Art Chicago and the associated publication The Way of the Shovel: On the Archaeological Imaginary in Art (Chicago: Museum of Contemporary Art Chicago, 2014). In the years since, the archaeological has become an important and increasingly explicit focus of curatorial activity, especially in places with rich local archaeological heritage. In 2017, the fourteenth iteration of the major art quinquennial documenta 14 was held, for the first time, not only in its traditional home of Kassel, Germany, but also in Athens, Greece, having as its theme Learning from Athens, and focussing to a significant degree on the possibilities that the city's archaeological past (and its present relationship to that past) offers as a resource for contemporary art: see Quinn Latimer and Adam Szymczyk, eds., The documenta 14

Reader (Munich: Prestel, 2017), and also Brooke Holmes and Karen Marta, eds., Liquid Antiquity (Athens: Deste Foundation, 2017). Over the last decade the non-profit NEON, funded by businessman and collector Dimitris Daskalopoulos, has been producing major contemporary art exhibitions in Greece, as often staged in archaeological sites and museums as in more traditional contemporary art venues. In Italy, the new government-sponsored Pompeii Commitment <[pompeiicommitment.org](http://pompeiicommitment.org)> (2020– ) seeks to activate that archaeological site through an extensive programme of exhibitions, commissions and collecting in contemporary art. Cf. now also on this tendency David Joselit, Heritage and Debt: Art in Globalization (Cambridge, MA: The MIT Press, 2020).

15 A whole series of questions attend the relationship between original and copy, and arise constantly when we are considering ancient Greek statuary in particular, where the history of reproduction extends for two-and-a-half millennia, and much of our understanding of style and output of the famous sculptors of antiquity is today only accessible through copies of their work made already in the ancient world. Fondazione Prada's 2015 exhibitions Serial Classic in Milan and Portable Classic in Venice, together with the accompanying publication, Salvatore Settis, Anna Anguissola and Davide Gasparotto, eds., Serial/Portable Classic: The Greek Canon and its Mutation (Milan: Progetto Prada Arte, 2015), provide some valuable reflection on issues of originality and reproduction as they relate to ancient Greek statuary from a curatorial and art historical perspective.

16 Cf. Homi Bhabha, The Location of Culture (London: Routledge, 1994), James Clifford, Returns: Becoming Indigenous in the Twenty-First Century (Cambridge, MA: Harvard University Press, 2013), and within the specific context of contemporary art, Joselit, Heritage and Debt.

17 Bhabha, Location of Culture, p. 10.

18 Joselit's very recent analysis of the landscape of global contemporary art in Heritage and Debt brings into relief the recurrent tension between cosmopolitan and nationalist impulses in contemporary artistic production that is grounded in heritage.

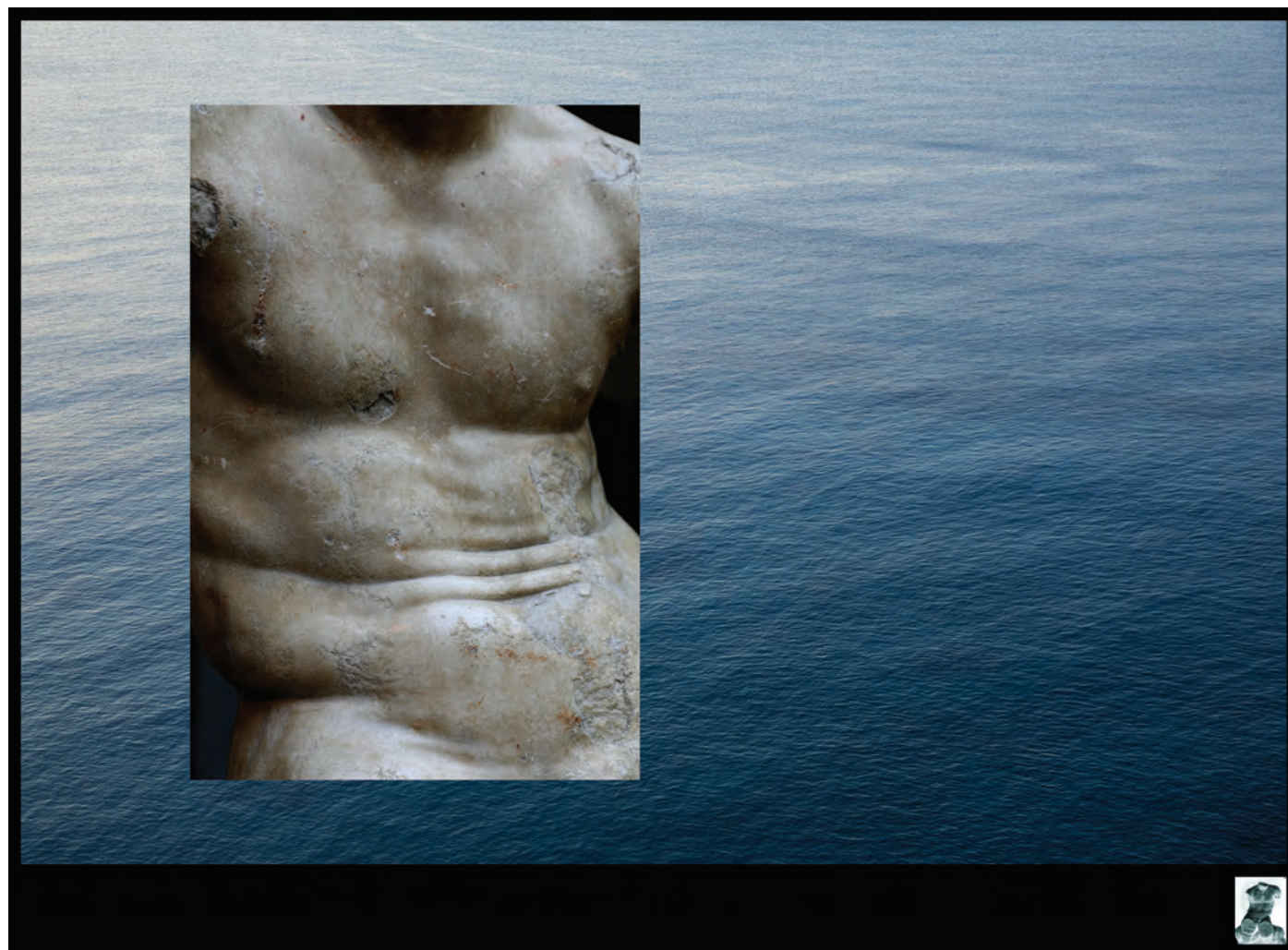
Paul G. Johnston, Ph.D. Candidate in the Department of the Classics at Harvard University is currently Regular Member, Michael Jameson Fellow, American School of Classical Studies at Athens.

Andrew Hazewinkel works with lens-based, sculptural and collection engagement practices. He holds a Ph.D. from Sydney College of the Arts, University of Sydney. Based in Athens he is an AAIA Research Fellow and honorary Artistic Director of the AAIA Contemporary Creative Program.

Presence Elsewhere was originally commissioned by Sumer, Aotearoa New Zealand. All images courtesy of the artist.

Journeys in the Lifeworld of Stones (Displacement I) JM 758 / Met 11.55  
Digital chromogenic photograph on aluminium with archival acrylic facing  
116 x 158 cm. 2010-202

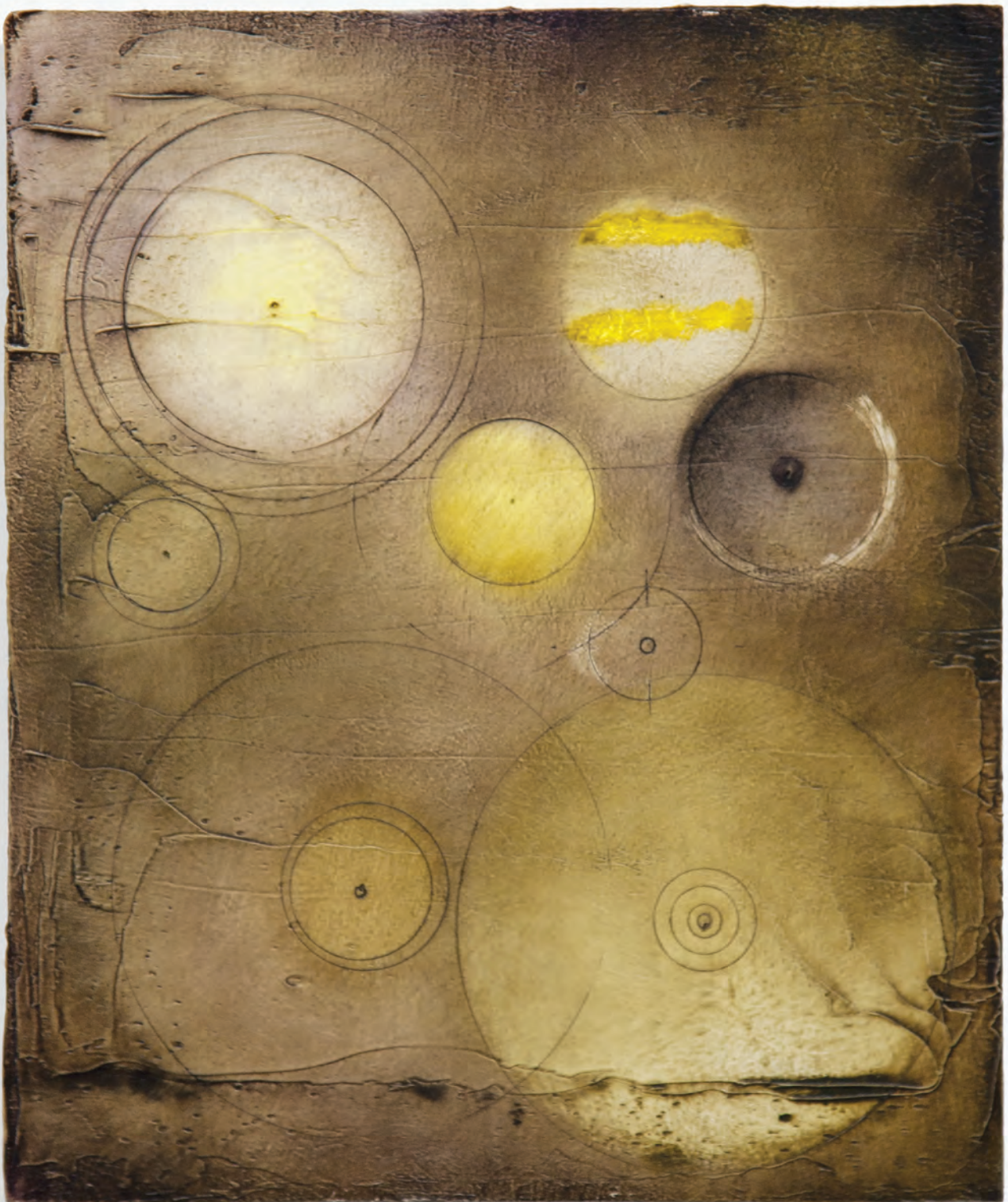
Opposite: Journeys in the Lifeworld of Stones (Displacements I-X) 2010- 2020. (Detail).  
Image courtesy of the artist











Scott Miles  
*Dog Day Rising*, 2021  
Oil on board, 24 x 20 cm  
Image courtesy of the artist



*Scott Miles*

## *2020 AAIA Contemporary Creative Resident at Athens*

### *Artist Report*

I came to Athens intending to research epigraphic inscriptions with a specific focus on the multi-directional texts and engravings found in *boustrophedon*, *stoichedon*, and other writing systems evidenced on the Linear B tablets held in museum collections in Athens.

This was an unprecedented opportunity for me to engage closely with artefacts that I had previously not experienced in person, yet which remained highly relevant to various elements of my painting practice. I was curious to learn about connections between inscriptions and my established interest in how abstract systems are used to convey cosmological subject matter. I planned to use the study-area of the Institute's Hostel to reflect on my collection-based research through my daily drawing practice.

Due to cascading lockdowns and uncertainties triggered by the Covid-19 pandemic, my residency was postponed. I am truly appreciative of the Institute's patience in working flexibly with me to determine the most productive (alternative) period for me to be in Athens. My residency commenced in June 2021, in many ways an ideal time to visit, as museums and archaeological sites were not busy; my exposure to the wealth of Mycenaean, Greek and Roman culture was saturating and uniquely enriching. Fortunately, I was able to make several visits to the National Archaeological Museum where, with the assistance of the AAIA Contemporary Creative Program, I was provided access to study rooms and had the opportunity to intimately study artefacts such as the Linear B tablet Ta 709, from the Palace of Ano Englianou in Pylos. It was such a valuable experience to be able to handle and inspect the object so closely, without the separation of a glass vitrine. The National Archaeological Museum staff from the Department of Collections of Prehistoric, Egyptian, Cypriot and Near Eastern Antiquities, were all very welcoming and helpful and I had many informative and interesting exchanges with them. In particular Dr Katerina Voutsas, who generously provided me with many articles discussing Mycenaean Greek texts and their historical contexts, and concepts of aesthetics in Linear B texts in relation to other aspects of Mycenaean culture. I learnt that an understanding of epigraphy also requires an understanding of its social contexts.

The ongoing repercussions of Covid-19 related change meant that the Hostel study area was intermittently shared by other visiting scholars and staff, so my goal of artistically reflecting on my

collections-based research, through drawing in solitude, was significantly impacted. As an alternative, I found myself spending more time reading and visiting particular sites. The residency experience thus became a conduit for positioning myself within the contemporary world while drawing on the history I was immersed in. Speaking with contemporary Greek artists was very helpful in deepening my understanding of such matters, as it seemed something many of them are constantly aware of. Other professional and personal connections were made, such as meeting Archaeological Artist Anne Hooton, who was very generous with her knowledge of the technical processes of epigraphy and paint application from the ancient and classical worlds. I also met with Nordic Institutes members and was invited to spend a few days with the Swedish Archaeological Institute at their archaeological dig of the Sanctuary to Poseidon on the island of Poros. At the end of my residency, I travelled to Crete to visit the site of the Gortyn code, where I spent more time than initially planned due to my increasing interest in Bronze Age artefacts. I visited Heraklion Archaeological Museum, the Palaces of Phaistos and Knossos and the Archaeological Site of Agia Triada, where many Linear A tablets have been found and where inscriptions can still be found inscribed into stones.

Being awarded the AAIA Contemporary Creative Residency afforded me leverage to secure funding from Arts Council England to support both further research and a concentrated period of studio-time in London upon my return, during which my experiences and research in Athens and Crete will inform a new body of paintings. As planned, since returning to London I have visited various UK based collections and found those experiences profoundly enriched by the knowledge, understanding and perspectives I gained in Greece. The relationship between the context and character of inscriptions has occupied my thinking since, as a direct and inseparable result of the residency. I have been focussing on how the legibility and manner of inscription, has a relationship to its purpose. This has started to inform the ideas and processes in my own mark-making and painting practice, opening up new territories and pushing in unexpected directions leading me toward a perspective of text as pictorial form rather than as textual signs. I would like to thank the AAIA, specifically Stavros Paspalas and Andrew Hazewinkel, for all of their efforts in offering me this unique opportunity and providing me with such a rich, unique and generative set of experiences.





Anna Higgins  
*Evening Storm*, 2022  
Hand-dyed sublimation print on cotton canvas, 181 x 143 cm  
Image courtesy of the artist



# Anna Higgins

## 2021 AAIA Contemporary Creative Residency at Athens

### Artist Report

During my residency at the Australian Archeological Institute at Athens, I was able to easily wander almost every morning to Philopappou Hill and the Pnyx, to watch the sunrise over Mount Hymettus and to watch it set over the horizon of the Aegean in the evening. This became a kind of ritual for me, deeply conscious that from this same vantage point people had been observing the same passing of time for thousands of years. The horizon line, views of the sea as the light changes and the sprawling dome of clouds are a spectacle that is rare to witness whilst living in London. However, as the sky grew darker, the air and light-pollution from the city became clearer, revealing that although what I thought I saw was the fullness of an unchanging primordial phenomena, the colours were altered and the clearness of the day is fogged by light and particle pollution of a modern city. Memories of the smoke from the wildfires exist in the minds of Athenians (flames were visible from vantage points in the nearby Tatoi forest) as the sky turned a deep smog red. Although we seem to know the scientific explanations of these atmospheric phenomena, they impress upon us deep psychological effects and connect us to innate fears and anxieties.

Cosmology, celestial observation and atmospheric weather science were central to my research whilst in Athens. Deeply embedded in the minds of both the ancient Greeks and the Byzantines, theories about the nature of the universe, heavens and atmosphere proliferated throughout the ages, such as the counter-earth, heliocentric and geocentric models, and the biblical firmament. Aristotle wrote in his treatise *Meteorologica* that “*the earth is surrounded by water, just as that is surrounded by the sphere of air, and that again by the sphere called that of fire*”, an image which set strongly in my mind as I gazed at a candle burning in a pool of water at the Church of Metamorphosis Sotiros, or as I pictured the red sky over Athens, as wildfires raged over the landscape.

At the National Observatory of Athens, with the aid of astrophysicist Dr. Fiori Anastasia Metallinou, I traced a line of atmospheric and celestial observation from Ancient Greece to the present day. From Meton’s Solar Clock, the Tower of the Winds, the Antikythera Mechanism, to viewing the moon’s surface through the observatory’s modern telescope on a clear night. Of particular interest, I learned about the hand-drawn map of the moon completed, after 34 years of unaided and solitary work, by Julius Schmidt director of the Athens Observatory from 1858–1884. Schmidt’s map was the most

complete map of the Moon known at its time of creation in 1878 and speaks to the relationship between optical observation and the limits of the visible and unknown realities of space. This thinking was furthered by the generous exchange provided by a private collector of rare books, Dimitrios Barounis, concerning Schmidt and his observational drawing.

In our contemporary time, science is increasingly mapping the deep reaches of space whilst on earth, in the era of the anthropocene, we have wielded and continue to shape the natural world. As the climate continues to warm, and we alter the earth’s seemingly eternal phenomena, we experience strange omens and miracles; unseasonably warm days, flooding and red skies from nearby wildfires. Our awareness ebbs and flows, with the changing of the weather welling up feelings of unease; the sun can be caressing your skin, but you know it is not as it should be, and a sense of dark foreshadowing is the undercurrent of experience.

Alongside my research, I spent my time in Athens working photographically, accumulating visual textures from my visits to museums, archaeological sites and recording intangible atmospheric conditions of the sky and cityscape. My recent work ‘Evening Storm’ (made shortly after my return to London) uses imagery of the sky above Athens and was further processed through extended painting and dying techniques to reflect the compounding perceptual experiences of my observations whilst on this residency. I would like to extend my deepest thanks to Stavros Paspalas, Lita Tzortzopoulou-Gregory and Andrew Hazewinkel for their support of this research and residency.



## Contemporary Creative Program Alumni News

Andrew Hazewinkel



Sary Zananiri  
*After Salzmänn (in the Suprematist manner): The Tombeau d'Absalom #2*, 2022  
30 x 40 cm  
Image courtesy of the artist.

2019 AAIA Contemporary Creative Resident and AAIA Research Fellow Dr Sary Zananiri was recently awarded and undertook a creative residency at Camargo Foundation in Cassis, in conjunction with MUCEM (Marseilles), the Mahmoud Darwish Chair at BOZAR (Brussels) and the Qattan Foundation (Ramallah). During the residency, he was researching the entanglements of religious goods produced in Palestine and the ways in which they influenced Palestinian modernity. His project *Talking back to the sky* took as its starting point the line from famed Palestinian poet Mahmoud Darwish “where do the birds fly after the last sky” to consider the ways in which religion and politics collide in producing Palestinian visual culture. In addition to his creative research he recently published a new article, *Indigeneity, Transgression and the Body: Orientalism and Biblification in the Popular Imaging of Palestinians*. The article considers how the representation of Palestinians in popular imaging has shifted from the nineteenth century to the present day. Utilizing a mixture of popular media including photography, portraiture,

film, political posters and television, his longitudinal study charts the relationship of Orientalism and biblification as imaging systems – and their respective connotations of familiarity and otherness – in delineating questions of indigeneity and transgression as they pertain to the Palestinian body.

Shortly after her return to London, where she is based, 2021 AAIA Contemporary Creative Resident at Athens Anna Higgins participated in the curated group exhibition *Premiums* at the Royal Academy Arts, London 17 February-17 March. The new artworks that Higgins presented were directly informed, conceptually and materially, by the personal and research experiences that we were able to facilitate for her in Athens and further afield in Greece. The new works will be presented to Australian audiences in Melbourne later this year. Delve deeper into Higgins’ creative research interests and production methodologies by reading her Artists Report, on pages 24-25 of this Bulletin.

Anna Higgins  
*Krakatoa*, 2022  
hand-dyed sublimation print on cotton canvas 181 x 143 cm  
Image courtesy of the artist.



2015 AAIA Contemporary Creative Resident at Athens Jena Woodhouse recently completed a new poetry collection *Memento Mori*, which, in her own words ‘owes a huge debt to the pathways opened by my Contemporary Creative Residency’. Her poem *Laskarina Bouboulina* (presented below) was composed in 2021 to commemorate the bicentenary of the beginnings of the Greek struggle for liberation. It was awarded first prize in the Greek-Australian Cultural League’s annual Literary Competition (in the section for poems in English), and was published in their annual anthology, *Antipodes* (Issue 67). Woodhouse recently delivered an hour-long presentation, *Poems Inspired by Greece*, to the University of Queensland Friends of Antiquity and will soon present the same poems to The Queensland Friends of the AAIA. In October she will present the annual Dimitris Tsaloumas lecture to the Greek-Australian Cultural League Melbourne.

*Laskarina Bouboulina 1771-1825*

*The sea was in her pulse, her breath, even as a child:  
she understood seafaring men instinctively. When she  
lingered in the port to listen to them spin their yarns –  
of piracy, of gales, of tragic happenings, freak accidents;  
sightings of sea monsters; enigmatic marvels  
of the deep; miracles when lives were spared,  
when luck changed inexplicably – the story-tellers  
let her listen avidly. They seemed to realise Laskarina  
wasn’t like the other girls, this daughter of a sea-captain  
who gave his life for liberty, this orphan of a mariner  
who’d died for the Hellenic cause. Seafarers can recognise  
those souls anointed by the sea, so they let her listen  
to their treasury of wondrous tales. They couldn’t know,  
unless they were clairvoyant, that this girl, their own koritsi  
would accomplish daring feats beyond their wildest dreams,  
to liberate the Greeks.*

*They could predict, albeit silently, that she  
would be widowed by the sea (as twice she was);  
but who’d have been so reckless as to prophesy  
that she’d invest her fortune, not in landlocked  
property, but in the warship Agamemnon,  
fitted out with eighteen cannons, having bribed  
the bey’s minions to turn a blind eye to its size;  
commissioning two other vessels built for skirmishes  
at sea. The Hydriots whose exploits she had memorised  
in youth could scarcely have foreseen that Bouboulina’s future  
fleet would triumph, blockading Nafplion and Monemvasia;  
that she would fear no adversary, but would find a way  
to rescue the Greek women from the Tripolis seraglio.*

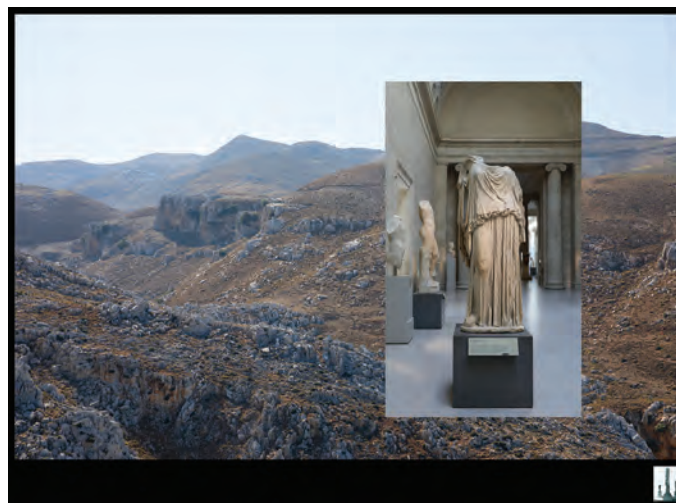
*Bouboulina spent her fortune so that the sovereign state of Greece –  
sublime dream – could be realised, once the overlords had fled:  
only to fall victim to divisive family politics.*

*Her son’s would-be in-laws objected violently  
to his elopement with a daughter of their family.  
The offspring of a heroine not welcome in their midst,  
they formed a posse and came calling, threatening  
the matriarch, who stared them down – her courage  
by then legendary – just as she had the greater enemy.*

*Somebody with vengeance in his heart took aim, and fired.  
The rest is tragedy, and history.*

Inaugural AAIA Contemporary Creative Resident at Athens (2014), AAIA Research Fellow and acting Artistic Director of the AAIA Contemporary Creative Program, Dr Andrew Hazewinkel presented a solo exhibition of his decade long research and photographic project *Journeys in the Lifeworld of Stones (Displacements I-X)* 2010-2020 at Sumer Contemporary in Aotearoa New Zealand (January 29-March 6) 2022. Hazewinkel’s project draws together archival material sourced from the John Marshall Photographic Archive, held at the British School at Rome, with images captured in the galleries of the Metropolitan Museum of Art NYC and landscapes, seascapes and atmospheric conditions he experienced in Greece. Accompanied by the essay *Presence Elsewhere* (see pages 14-21), by Paul. G. Johnston (Ph.D Candidate in the Department of Classics Harvard University and Regular Member, Michael Jameson Fellow at American School of Classical Studies Athens) the project draws to attention personal and institutional approaches and historical and contemporary collection practices, and contributes a unique voice to the vital, ongoing discourse concerning the role of museums in the twenty first century.

Andrew Hazewinkel  
*Journeys in the Lifeworld of Stones (Displacement IX) JM 237 Met 06.311*  
Digital chromogenic photograph on aluminium with archival acrylic facing 116 x 158 cm  
Image courtesy of the artist





# Australian Paliochora-Kythera Archaeological Survey (APKAS)

## 2021 Season Report

Christina Marini

In September 2021 a study season was conducted on Kythera, specifically on the APKAS material currently housed in the Ephorate's storeroom in Mylopotamos. The study was carried out by Dr Christina Marini (AAIA Erasmus+ Research Fellow) and Eleni Konstantinidou (MA, University of Thessalonike). Maintaining the aims set by the 2020 study season, this year's project continued to focus on the cataloguing and analysis of the prehistoric to classical finds, as part of the reassessment of the entire corpus of the collected pottery which will allow for statistical and quantitative approaches, and especially comparisons to field data.

The archaeological surface survey conducted by APKAS focussed on the northern part of Kythera (Figure 6, overleaf) an island that occupies a pivotal position between the southern Peloponnese and Crete. The project's primary aim was, and is, to enhance our knowledge of human use of this region through time, and thus contribute to our understanding of the historical, environmental and social development of the Mediterranean, and more particularly this part of the Greek world.

After curating and expanding the recording process to accommodate revisions in our methodological and data analysis strategies, and utilising all pre-existing database records we examined the material collected between 2000 and 2003 (Figure 1, for a characteristic example). The pottery finds, all of which are highly fragmentary, were sorted by fabric/ware, preserved features (e.g.: base, handle, rim, etc.), and relative chronological classification; they were subsequently weighed and photographed for reference purposes. All other finds (loom weights, tiles, lithics, metal artefacts, slag, glass objects, etc.) were briefly recorded and photographed as well. Diagnostic finds of Early Bronze Age to Hellenistic date were thoroughly documented with regards to typological, morphological, and technical features, so doubling the number of finds selected for publication.

The 2021 study season provided data which re-affirms some of the preliminary conclusions drawn during the previous study season, especially regarding the peak periods of occupation and activity in the survey areas. It became clear that human activity on northern Kythera is more intensely documented during the Early and Middle Bronze Age (ca.3100-1700 BC) and the early phases of the Late

Bronze Age (ca.1700-1550 BC), and once again in Medieval and early Modern times. Adding to previous observations about the clustering of prehistoric finds around the areas of modern Vythoulas and Ammoutsas (Figure 5, overleaf), it can now be confidently argued that Paliochora constituted another node of prehistoric activity, with a significant concentration of Middle-Late Bronze Age finds. Isolated prehistoric sherds have also been recovered from other sites, such as Toufexina and Profitis Ilias at Potamos, but they offer limited data about the sites' prehistoric use and the rate at which they were frequented. The prehistoric material collected in the Paliochora region and other parts of northern Kythera in general, as is the case with the pottery from Vythoulas and Ammoutsas, displays a very high representation of coarse wares, largely manufactured – at least upon macroscopic (naked eye) inspection – from typical local micaceous clay sources. The typological repertoire is quite varied. Large and medium sized closed vessels for food preparation and storage (jars, tripod cooking pots, pithoi) predominate, but open vessels (bowls, basins) are also well-documented. The number of fragments of tripod cooking pots is notable. The overrepresentation of utilitarian wares in the material collected in the survey can be explained by the greater durability of coarse fabrics, while the distinctiveness of tripod legs (Figure. 4) makes them easily identifiable and so more likely to be spotted in the field and thus collected. Most of the coarse wares typologically belong to the Middle and the transition into the Late Bronze Age, though a growing number of finds can be assigned to the Early Bronze Age. Minoan influences are clearly evident in the prevalence of the tripod cooking pots, whose legs, with oval sections of variable thickness, span the Protopalatial (ca.1900-1700 BC) and Neopalatial (ca.1700-1450 BC) periods –chronological divisions based on cultural developments on Crete. Several sherds of typical oatmeal fabric, with a pink coloured surface and numerous medium-sized dark grit inclusions can also be described as Minoan or Minoanisng. On the other hand, body fragments decorated with raised and finger-impressed raised bands (Figure 3) seem to adhere to mainland ceramic traditions, indicating the diversity of material and technological interactions with which northern Kytherian communities were in contact. Fine wares are rare, but include at least one low thick stem preserving part of the floor and the conical foot of a kylix or goblet (drinking vessel) dates down to Late Helladic IIIA-B (ca.1400-1200 BC) (Figure 2).



Figure 1:  
Characteristic example of survey unit finds







*Figure 2: Kylix stem (Unit 7574)*



*Figure 3: Finger impressed cordon (Unit 1316)*



*Figure 4: Tripod cooking pot leg (Unit 1831)*



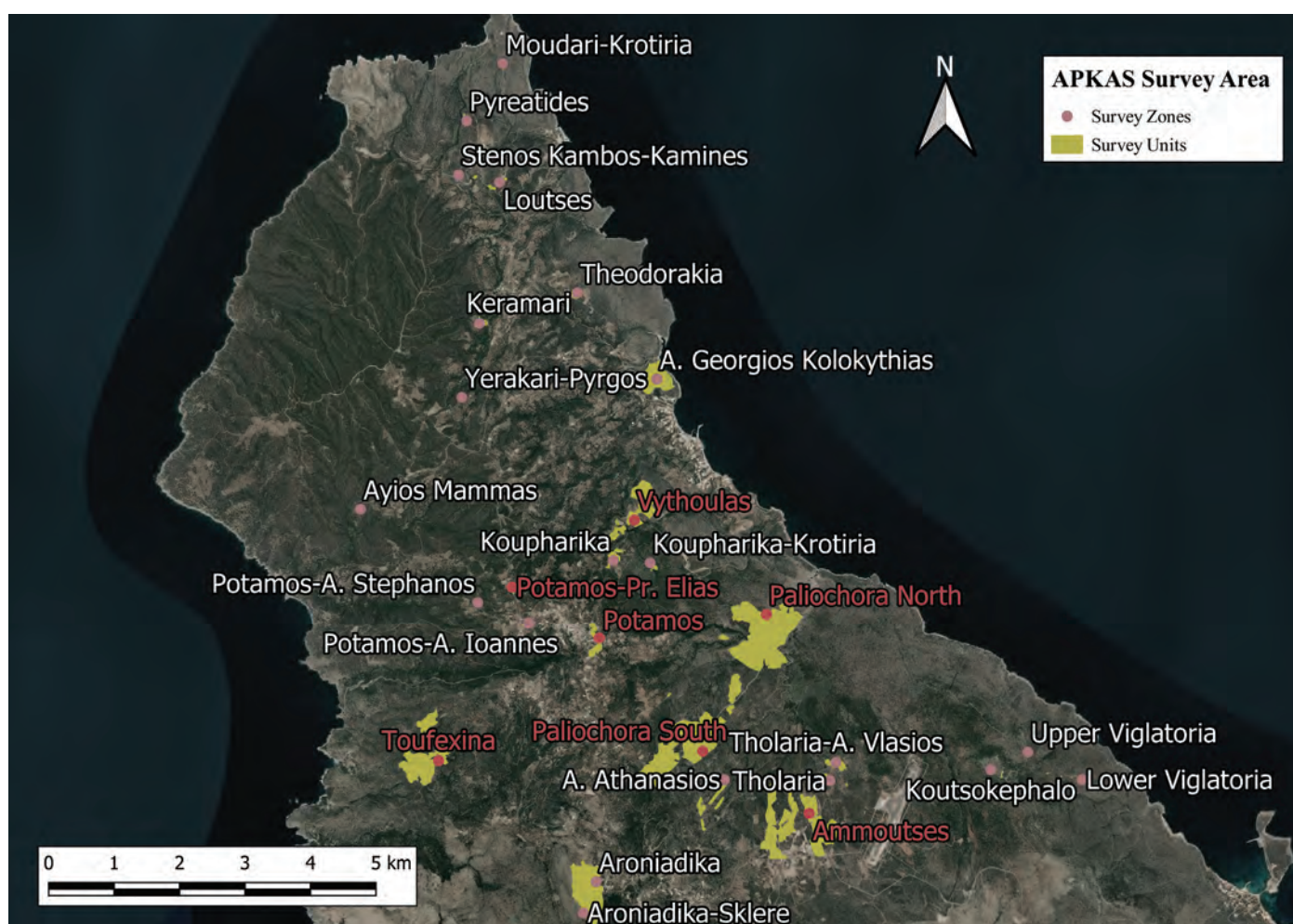
Classical and Hellenistic finds, albeit fewer in number, are documented in a large number of surveyed units, including around Paliochora and at Vythoulas. They include rims, loop handles, body and ring base fragments from small black-glaze skyphoi (drinking cups), as well as krater and oinochoe (jug) rims, while large fine closed vessels are represented by thickened amphora rims and handles. Two medium coarse rims of lekanai (shallow bowls) were collected in the area of Paliochora, while a pithos rim decorated with an impressed lotus-bud and flower chain from Vythoulas, is earlier, possibly of the second half of the 6th century BC. A Late Classical/Hellenistic lopas (a shallow cooking vessel) constitutes the only securely identified cooking ware specimen of this date identified in the studied corpus.



Figure 5: Survey in Ammoutsas-Ayios Vlasios

The 2020 and 2021 study seasons have examined three quarters of the total collected material of the field survey so far, and the systematic study of the Bronze Age finds in particular has provided the opportunity to revisit and expand our understanding of prehistoric Kythera, especially with regards to the extent and character of human activity, which can now be mapped and tracked more closely on the northern part of the island.

Figure 6: Map showing APKAS Survey areas





## *Did proximity to Southern Italian Greek colonies temper Pre-Roman settlement patterns?*

Brett Myers

*This article is an edited extract of a paper delivered to the twenty seventh annual meeting of the European Association of Archaeologists held in Keil 6 – 11 September 2021*

Ancient Lucania corresponds roughly to the modern region of Basilicata in Southern Italy and in Antiquity saw a number of Greek colonies founded on its coastline(s). In the hinterland of Lucania during the 4th century BC a major transformation in settlement layout occurred and a construction program, undertaken by the pre-Roman indigenous inhabitants, saw the erection of a large number of fortified centres – over seventy are known to us at present (Figure 1).

Typically, these Lucanian fortified centres, such as Civita di Padula (Figure 2), were located on elevated sites with commanding views and there has long been speculation that these sites were purposely

located on such positions not just because a hill was easier to defend, but because of the topographic opportunities it offered: to visually control the landscape, to be visually prominent and act as a link in some sort of signalling network through being ‘intervisibile’ with other surrounding sites. This was especially relevant in Lucania as the topography is dominated by large mountains and fluvial valleys and the difficulty of traversing this area is referred to by several ancient authors.<sup>2</sup> The construction of these fortified centres was a communal undertaking involving a large investment in time and manpower and it demonstrates that a high level of organization and social stratification was in place for a society to harness the collective effort and expense needed to construct such monuments.

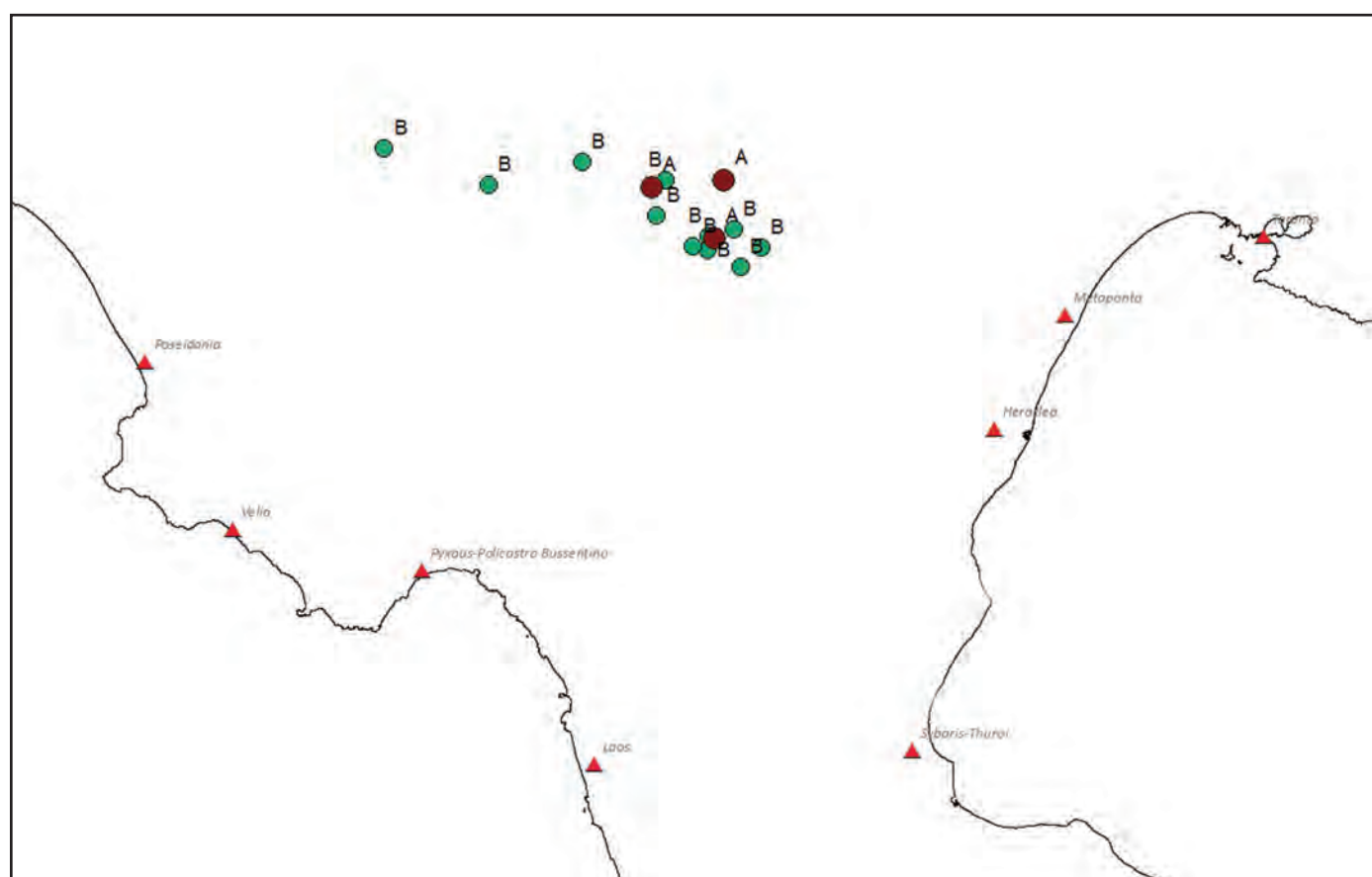
A GIS analysis was conducted in the area, primarily using ‘viewsheds’<sup>3</sup> and a further network analysis was carried out on the

Figure 2: Civita di Padula – Lucanian fortified centre





Figure 3: Lucanian fortified centres with highest intervisibility





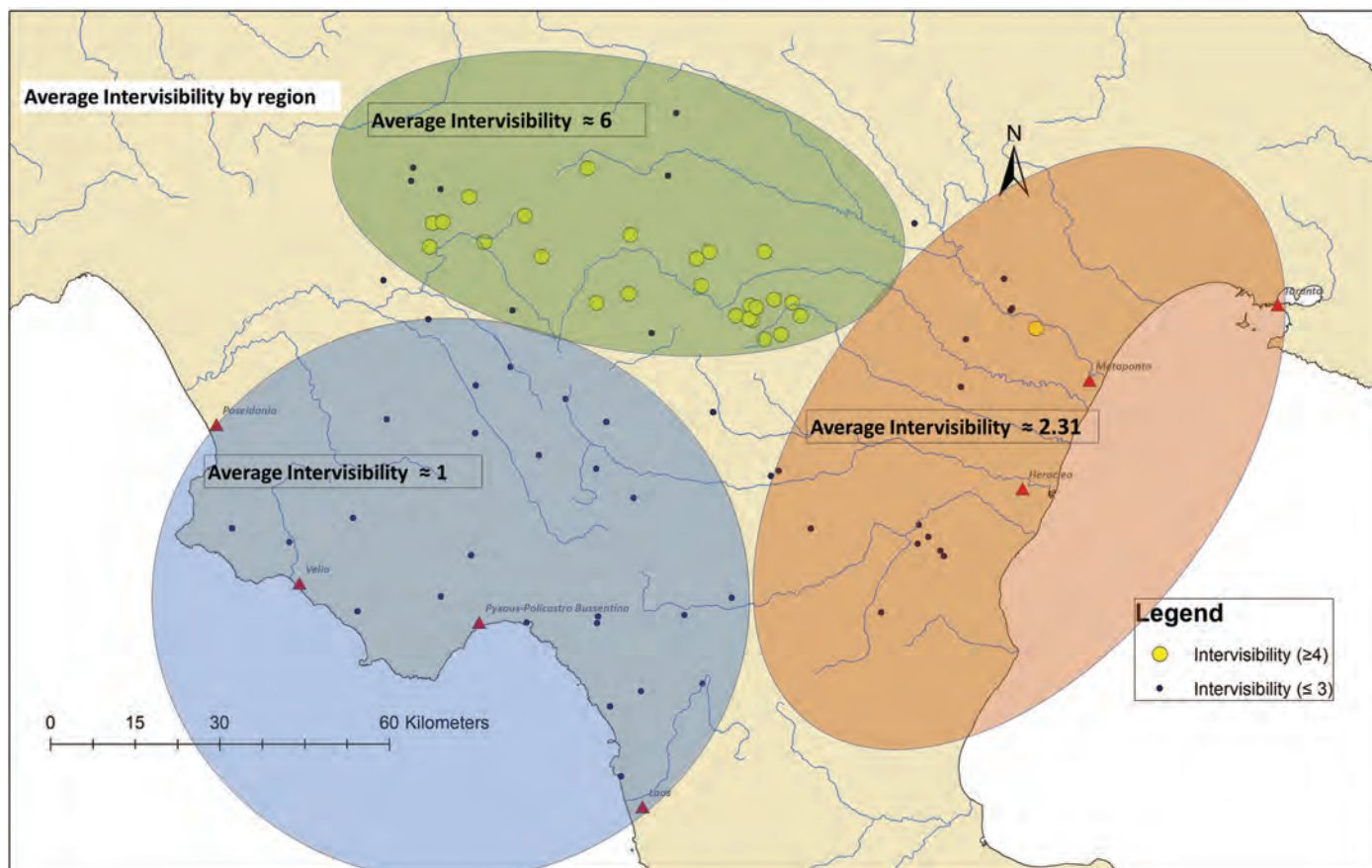


Figure 4: Average intervisibility by region

results. This revealed almost all sites in the study area (over 93%) were intervisible with each other and that most (over 80%) seemed to be clustered in discrete interconnected groups which shared control over important communication routes which spanned the area.

#### Pre-Roman settlement patterns and proximity to Greek colonies

One important observation from these results was that Lucanian settlement patterns were significantly different amongst inland sites to the north as opposed to sites located closer to the Greek settlements on the coast, especially in terms of intervisibility – the ability to remain in visual contact with each other (Figure 3).

The average intervisibility amongst sites in the Tyrrhenian region (Figure 4, blue-shaded area) is one (i.e.: each site can be seen – on average – by only one other site) whereas as we look to the north in the region bounded by the Upper Basento and Platano Valleys (Figure 4, green-shaded area), the average intervisibility is six. This trend of lower intervisibility closer to Greek sites on the coast continues when we look at the Ionian region which has an average intervisibility of two (Figure 4, orange-shaded area), one third of the number of the inland sites.

So, the obvious question is - why? What are the reasons for this geographically differentiated settlement pattern? Although there are

no conclusive answers to this phenomenon it is possible to make a few observations. The reason Lucanian settlement patterns (and the concomitant intervisibility) were different in the north was possibly because defence and observation of movement was an increased priority there as there was a greater threat from localised inter-clan disputes and/or Samnite attacks from the north than from systems closer to Greek cities on the coast. In fact, historical sources report that several treaties were undertaken by the Lucanians with Rome against the threat of Samnite incursion into Lucanian territory.<sup>4</sup> This major danger to Lucanian territory came from the north, i.e. Samnium, rather than from the Greeks on the coast. In fact, not all Greek settlements (especially those on the Tyrrhenian coast) were thought of as entirely 'Greek' during this period, with Lucanians reportedly in control of a number of Greek towns at various stages throughout the 4th and 3rd centuries.<sup>5</sup>

Also, in relation to sites closer to the coast, perhaps increased contact with Greek centres (Figure 5) in some other way regulated the settlement systems so that the need for larger numbers of fortified centres was negated. The differing styles of conflict encountered in each area could have also affected the number of sites. There may have been advantages to high intervisibility and surveillance in areas in the north where small raiding parties and skirmishes from safe positions are reported as the preferred method of warfare.



Figure 5: View of the site of the Greek settlement Heraclea and Ionian coast from walls of Lucanian fortified centre Monte Coppolo

## Conclusion

Undoubtedly a complex mix of social, political and environmental factors influenced the location of these fortified centres and to state that any single component such as proximity to Greek settlements or (inter)visibility with the surrounding landscape was the sole reasons for the positioning of these centres is obviously incorrect.

However, given the mountainous topography that makes up almost all of the study area, the ability to observe large swathes of constricted access points by a few privileged sites and the subsequent capacity for these sites to quickly transmit basic information to a number of subsidiary centres about impending danger would seem to be a fundamental advantage in the turbulent period of 4th and 3rd centuries BC Lucania. The limited intervisibility between Lucanian fortified centres close to the coastline(s), and the attendant Greek settlements, created security disadvantages for these centres, highlighting an important difference in Lucanian settlement patterns.

### Endnotes:

- 1 Definition: 'Intervisible' mutually visible; each in sight of the other.
- 2 Polybius 10.1.5; Polybius 10.1.6; Varro De re rustica 2.9.6.; Pliny NH 14.69.
- 3 Definition: a 'viewshed' is the area that is visible from any given location, in this example from a number of observer points on a fortified centre.
- 4 Liv. X 11.12; Dion. Hal. XVII-XVIII 1.2. Osanna, M., 2019. Terra Incognita: The rediscovery of an Italian People with no name. Rome: Bretschneider, 179-180.
- 5 Paestum: Wonder, J. W., 2002. "What Happened to the Greeks in Lucanian-Occupied Paestum? Multiculturalism in Southern Italy" Phoenix Vol 56, No. 1/2: 40-55; Pyxous: La Greca, F., 2010. "Il Golfo di Policastro in epoca greco-romana" In: Temi per una storia di Torraca, Acciaroli, pp. 19-44; Laos: Mollo, F., 2010. Il Parco di Laos: guida all'area archeologica di Marcellina. Soprintendenza per i beni archeologici della Calabria.





## Exhibitions in Greece

Stavros A. Paspalas

In 2021 Athens acquired a new museum. Despite the second year of the Covid-19 pandemic wreaking havoc globally the Greek Ministry of Culture and other cultural institutions in Greece continued their activities with zeal, including the opening of the **Loverdos Museum** in the very heart of Athens. The new museum is a branch of the Byzantine Museum and is housed in the building that the renowned German-born architect Ernst Ziller (1837-1923) built as his family home. Ziller, of course, is best known for many of Greece's landmark neo-classical buildings; in Athens a brief list would include *Ilion Melathron*, the house built for Heinrich Schliemann and now the Numismatic Museum, and the Stathatos Mansion, currently part of the Goulandris Museum. In 1912 Ziller's home was bought by the banker and collector Dionysios Loverdos (1878-1934) and remained in the family until it was donated by his daughters to the Byzantine Museum many decades later. Loverdos had made significant changes to Ziller's building so that it could serve as a repository for his collection of post-Byzantine art as well as a family home. The result is a very impressive, and arguably unique, amalgam of the neo-classical and what can be termed "neo-Byzantine" styles. The restoration of the Ziller-Loverdos home undertaken by the Ministry of Culture is simply beautiful. Loverdos' collection is equally impressive as the combined architectural efforts of Ziller and Loverdos. It must rate as one of the most important collections of post-Byzantine art. Its holdings range from icons through to wonderful wood-carved ensembles and onto the works of twentieth-century painters such as Photis Kontoglou and Dimitrios Pelekasis who were so deeply inspired by Byzantine and post-Byzantine art. The Loverdos Museum is truly a gem, both as regards its collection and the building in which it is housed.

2021, though, was a special year in Greece as it marked the bicentenary of the outbreak of the Greek Revolution, a long drawn-out epic which ultimately saw the establishment of the first iteration of the modern state of Greece. Needless to say this anniversary served as the central theme of many of the cultural events that took place throughout Greece, only a small number of which can be noted here. The start was actually made in the latter part of 2020 when the National Archaeological Museum in Athens housed the exhibition **"These are what we fought for." Antiquities and the Greek War of Independence**. The quote in the exhibition's title derives from the memoirs of Ioannis Makrygiannis who was an active participant in the Revolution, and it underscores the ideological importance that

Greece's past and its material remains (the "These" in the quote) played in the Greeks' view of the world and what they considered their proper place within it. The exhibition examined this theme alongside with the fundamental factor of European Philhellenism and the European thirst for Greek antiquities.

During the bicentennial year itself the Benaki Museum, in Athens, presented to the public a major exhibition (and accompanying catalogue as well) entitled **1821: Before and After** which provided the visitor with a masterfully panoramic and simultaneously detailed view of the Revolution, the social and international context in which the movement was born as well as how matters developed after the cessation of hostilities and the establishment of the new state. In parallel with this monumental show the museum also presented two smaller exhibitions which further illuminated the theme of the Revolution: **1821: The Collectors' Choice** presented material from private collections with a focus on the Philhellenes of Europe and North America, while **Treasures of Philhellenic Identity from the Collection of the Antonis E. Komninos Foundation** enabled visitors to appreciate a wide range of paintings that celebrated the Revolution, and particularly its impact in Europe.

The Archaeological Museum in Thessalonike took a slightly different angle in order to commemorate the anniversary. It staged an exhibition entitled **For a flame that burns on. Antiquities and Memory, Thessalonike-Macedonia (1821-2021)** that primarily focussed on the role antiquities, and collections of antiquities, played in the Greek communities of Macedonia, particularly in the years after the end of the Revolution and the incorporation of the area into the Greek state nigh on a century later in 1912. This enlightening exhibition threw light on aspects of the Revolution, its aftermath and the role played by antiquities that are relatively little known, such as the local insurrections in Macedonia and the first publicly accessible antiquities collections established in Late Ottoman Thessalonike. The exhibition organised by the Museum of Byzantine Civilisation in Thessalonike, **Philhellenisms, 1780-1860**, focussed on the philhellenic phenomenon, both prior to and after the Revolution itself. Though as the exhibition's title (in the plural) indicates the term "Philhellenism" can be applied to a wide range approaches to the Greek Question. Through various genres of literature, illustrations, examples of applied arts and musical scores the exhibition examined the multi-faceted phenomenon of Philhellenism and its contribution to the establishment and



Gallery view of National Archaeological Museum, Athens Exhibition: "These are what we fought for" Photo:E.A.Galanopoulos

development of the Greek state. Similarly, the Archaeological Museum of Patras organized an exhibition which focused on French Philhellenism, with the title **200 Years from the Greek Revolution – 200 Years of Greek-French Friendship**.

However, 2021 was not exclusively dedicated to the commemoration of the insurrection of 1821. The Byzantine Museum in Athens, for example, organised a major exhibition which marked another anniversary, the 450th of the naval battle that took place in the Ionian Sea just beyond the mouth of the Corinthian Gulf. The exhibition **Lepanto 1571: 450 Years since "The Greatest Victory of the Christians"** provided a detailed analysis of the battle and its wider historical context, highlighting the fact that it was the last major battle in which navies comprised of oared vessels met one another head on. The forces of the Holy League (with Venice and the Spanish Empire as the main players, and led by Don Juan of Austria) in this battle defeated the Ottoman navy and so stayed the Ottoman expansion in the Mediterranean. The author of *Don Quixote*, Miguel Cervantes, was a combatant at Lepanto and it was there, according to his account, that he lost the use of his left arm -an illustration of how various cultural currents of the Mediterranean intertwine.

On Crete the Archaeological Museum of Herakleion organised an exhibition which examined one aspect of the relationship between the ancient and modern worlds. The exhibition, **Numismatics and Antiquarianism. From Revolutions to Union (1770-**

**1913)**, explored the fascinating use Cretan insurgents made of the iconography they found on the ancient coins of the island up to the island's unification with the Greek state in 1913. Throughout successive insurrections the revolutionaries employed these images, primarily on stamps with which they authorised their documents, to cement their links with the ancient Greek past as well as the wider contemporary Greek world. Totally unrelated to any anniversary the Benaki's Museum of Islamic Art presented a show entitled **Souvenir from Kütahya** which provided a fascinating analysis of the major ceramics production centre of Kütahya in central western Turkey where up to the early decades of the twentieth century Turkish, Armenian and Greek potters manufactured distinctive, and much sought-after, ceramics –vessels and tiles. The exhibition also traced the successors to this production once the wider system which supported this multi-ethnic creative centre came to an end in the 1920's. All who visited the exhibition certainly appreciated how archaeological, historical and sociological approaches can profitably be brought to bear on elucidating developments of the early modern period.





## Professor Alexander Cambitoglou: A Celebration of a Life

Stavros A. Paspalas

With the easing of the anti-corona virus measures the AAIA, with the University of Sydney, was, in late March 2022, able to hold a memorial for the AAIA's Founding Director and benefactor, the late Professor Alexander Cambitoglou (1922-2019). This was an event that had been planned twice before but which had to be rescheduled owing to the pandemic.

Alexander Cambitoglou's life and legacy were commemorated in a most public fashion in the august surroundings of the University's neo-Gothic MacLaurin Hall, and the proceedings were live-streamed so that many supporters and friends around the globe had an opportunity to participate. The occasion was bitter-sweet in that it marked the loss of its honorand though it simultaneously highlighted his life's work and his great legacy.

The proceedings opened with an address delivered by the Chancellor of the University of Sydney, Ms Belinda Hutchinson AO, outlining Alexander's outstanding contributions to academia, the University and Greek-Australian relations. His establishment of the AAIA featured prominently in her presentation, as it did in all those which followed. Alexander's family background, his education at Thessalonike and his life during the hard years of World War II were all covered, albeit briefly, in the presentation I delivered. I then moved on to his years in the United Kingdom where he undertook his graduate studies at Manchester, London and Oxford, before moving to the United States where Alexander taught between 1954 and 1961 initially at the University of Mississippi and then at Bryn Mawr College. He arrived at the University of Sydney in 1961 as a

lecturer in Classical Archaeology, and it was Sydney that he made is home, being appointed Professor of Classical Archaeology in 1963 .His vision for how his field could develop in Australia drove him to establish a wide network of friends and supporters with whose moral and material support he was able to institute archaeological fieldwork projects in Greece, thus bringing a totally new educational dimension to Australian students, and thereafter found the AAIA.

Emeritus Professor Diana Wood Conroy (University of Wollongong) reminisced on her experiences as one of Alexander's students in the 1960's and 1970's; how he helped her in the early stages of her career, including offering personal introductions in Greece, and her participation in the early excavations at Zagora which Alexander directed. Professor Wood Conroy also emphasised the importance of the Heraklean task Alexander undertook when he reorganised the

Professor Elizabeth Minchin



Professor Graeme Clarke





*Ms Belinda Hutchinson AC, Chancellor of the University of Sydney*

Nicholson Museum at the University of Sydney, transforming it into an up-to-date cultural and educational institution.

Emeritus Professor Graeme Clarke (Australian National University) emphasised how Alexander changed the landscape regarding classical archaeology in Australia, foremost by the foundation of the AAIA. He made the point that others had attempted to establish Australian research institutes elsewhere but none of these attempts had come to fruition. Alexander's foresight, cultivated connections and sheer determination saw his project succeed, to the benefit of Australia. Emeritus Professor Elizabeth Minchin (Australian National University) further developed the theme of Alexander's capability of inspiring others and spreading enthusiasm for the ancient world and Greek studies. As Professor Minchin pointed out the AAIA Friends associations which were founded around Australia and in Athens are an eloquent testimony to Alexander's capacity of electrifying members of the general public, and it was with their help that he was able to achieve so much.

Professor Alastair Blanshard (University of Queensland) focussed on the transformative impact Alexander's work has had on generations of Australian students, himself included. The projects Alexander instituted opened new worlds for many young

Australians, and Professor Blanshard provided the example of the AAIA's Visiting Professor program by which internationally renowned archaeologists tour Australia. His own career path took its definitive form as a result of his attending a lecture in this series.

The proceedings were closed by Professor Stephen Garton (Principal Advisor to the Vice-Chancellor, University of Sydney). Professor Garton had worked with Alexander for over 20 years and witnessed first-hand the latter's determination in seeing his projects, particularly the AAIA, thrive. He had also been a student of Alexander's many decades earlier and reminisced on the influence that experience had on his career, while underlining the far wider impact Alexander had in Australia and internationally.

Alexander Cambitoglou was an extraordinary man and benefactor. A man of broad horizons, a man comfortable in many countries but particularly so in his two homelands: Greece and Australia, and he has been honoured by both. He worked tirelessly to bring these two homelands closer together by promoting Greek, and related, studies in Australia and by disseminating the results of world-class Australian research. Alexander's legacy is multi-faceted, and the AAIA with its Australia-wide membership very much continues his vision in today's ever-changing environment.





From left: Dr Stavros Paspalas; Professor Stephen Garton; Professor Diana Wood-Conroy; Professor Elizabeth Minchin; Professor Graeme Clarke AO; Ms Belinda Hutchinson AC, standing before Neil Moore's portrait of Professor Alexander Cambitoglou



Professor Diana Wood-Conroy



Professor Stephen Garton



Professor Alastair Blanshard



Andrew Wilson, Tim Pollard, Dr Wayne Mullen and Dr Yvonne Inall



A/Prof. Lesley Beaumont, A/Prof. Tom Hillard, Beatrice McLoughlin, A/Prof. Lea Beness



Prof. Graeme Clarke, Dr Paul Donnelly, Mr Angelo Hatsatouris, Prof. Julia Kindt





*General view of the reception*



*Dr Ross Burns, Maria Barbouttis, Ane Hooton, Dr Stavros Paspalas*



*Dr Andrew Hazewinkel, Professor Diana Wood Conroy and partner*





## A Tribute to Alexander Cambitoglou

The Honorable Ms Jenny Bloomfield

*The honorable Ms Bloomfield was unable to attend Professor Cambitoglou's memorial. She has submitted the following tribute:*

It has been an honour to know and work with Professor Alexander Cambitoglou in my capacity as Australia's Ambassador to Greece from 2011-14. Through his life's work, Professor Cambitoglou made an immeasurable contribution to the Australia-Greece relationship, creating an enduring legacy for both countries – through his role as the first person of Greek origin to be appointed a university professor in Australia, and his many academic contributions in the field of classical archaeology, to establishment of the Australian Archaeological Institute at Athens, and the support of Australian researchers, and of cultural and educational programs showcasing Greece's significant contributions to world civilisation and the special bond between the two countries.

In the Australian Archaeological Institute at Athens, Professor Cambitoglou leaves an important legacy for future generations

of researchers and for the bilateral relationship, made possible by his lifelong passion, commitment, dedication and hard work. The Australian Embassy in Athens has been proud to consistently support the work of the Institute, and in 2013 we were proud to honour Professor Cambitoglou and the AAIA at a major Australia Day event at the Acropolis Museum in Athens, attended by over 500 people. Professor Cambitoglou was an outstanding scholar and an impassioned and determined advocate for archaeology, and for his two homelands. He was much loved by his friends and colleagues in both Australia and Greece. His commitment, passion and hard work inspire us all. I would like to thank and congratulate Director Stavros Paspalas and all those involved with the Institute for carrying on this important work.

Ms Bloomfield served as Australia's Ambassador to Greece (2011-2014). She is currently the Australian Representative in Taiwan (2021-Current).

*The Honorable Ms Bloomfield with Professor Cambitoglou at the launch of Corpus Vasorum Antiquorum Australia 2, held at the Nicholson Museum on 27 August 2014*





## AAIA Friends' Reports

Chris Griffiths and Elizabeth Minchin

### Report on QFAAIA functions for 2021

The year was disrupted by new Covid outbreaks and our August function was cancelled. The University of Queensland (UQ) Covid safe protocols were a challenge but the committee, with the cooperation of our supportive members, operated successfully through the year. The functions covered a diverse range of topics commencing in March with 'The Ides of March: What did the Greeks think of Caesar's assassination?' For this talk, we had to hire a community hall in West End as the UQ was closed to all but staff and students.

In May, restrictions were easing and we went ahead with a film function, 'Triumph Over Time: The American School of Classical Studies at Athens in Post - War Greece', screened as part of the Paniyiri 2021. By July, we were able to return to the UQ campus. The first function was our AGM at which Con O'Brien spoke on 'The Coming of Heracles'. The October function's topic 'Theophanes of Mytilene: Between Greece and Rome' was delivered by the newly appointed Susan Blake Lecturer at UQ, Dr Kit Morrell, who discussed Theophanes and his relationship with Pompey the Great. The end of year dramatic presentation known as 'The Con + Company Show' explored the theme of 'Families' through art and literature, ancient and modern. It was again our most successful function. So 2021, though a challenge was a success as only one function was cancelled and with the reopening of the UQ, our celebrated lunch buffets were allowed.

This year starts with Professor Blanchard speaking in his role as consultant on the exhibition 'Greeks: Athletes, Warriors and Heroes' and a full program for the year has been prepared.

*Queensland Friends of the AAIA Events resumed with Covid Restrictions in place*



The committee decided to donate our usual contribution to the Institute to the Greek Bush Fire Emergency Appeal. Our local Greek community had organised the appeal and that seemed a more pressing demand. We are all looking forward to donating money to UQ students to assist with their Greek studies.

### ANU (Canberra) Friends of the AAIA

2021 was a year of mixed experience. We were able to hold our first two lectures along with our AGM in person, but were obliged to cancel the next two planned lectures because of COVID restrictions. During COVID lockdown in Canberra we offered a third lecture by zoom. The lectures were as follows:

- 25 March: Samantha Mills (PhD student from Macquarie University), 'Kolonna and Mycenae: Tracing Changing Relations in the Late Bronze Age'.
- 10 June: Dr Susan Lupack (Macquarie University), 'New Fieldwork around the Sanctuary of Hera at Perachora'.
- 16 September: Dr Peter Londey (ANU), 'Remembering Xerxes' Invasion of Greece' (zoom).

Our annual dinner was held on 12 November. It was an occasion for celebration, as we were able once again to bring our Friends together. The speaker was Dr Lily Withycombe, Curator at the National Museum of Australia, who spoke about the exhibition then about to open at the NMA, 'Ancient Greeks: Athletes, Warriors and Heroes'.

The most important project for the Canberra Friends is to fund a travelling scholarship (a return flight to Greece) awarded, normally, on a biennial basis to an ACT scholar who wishes to spend time conducting research in Greece, whether on an ancient, a mediaeval or a modern topic. In this enterprise we have been very fortunate to have the support of the Hellenic Club, which has enhanced the value of the scholarship by making available to the winner a further \$4000 to cover accommodation and other costs while he or she is in Greece. We hope that we will be able to advertise the scholarship in August 2022, when it is again possible to plan a research trip to Greece.





## *The Institutional Members, Corporate Members and Governors of the AAIA*

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Mrs Janet Gale  
Mr Costas Vrisakis  
Dr John Tidmarsh  
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