









Front cover:  
Yiorgos Lazongas  
Achilles and Hector 1984  
Study for the Iliad for children, 29.7 x 21 cm

Back cover:  
Yiorgos Lazongas  
Achilles and Hector 1984  
Resolved illustration for the Iliad for children  
Collage and mixed media, 29.7 x 21 cm

From the Exhibition, The Past is Now: Yiorgos Lazongas  
The National Archaeological Museum, Athens, 2022



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## *From the Director*

Dear AAIA Members and Supporters,

It is a great pleasure to present the most recent issue of the AAIA's Bulletin in which we highlight some of the many activities undertaken throughout Australia and in Greece and Cyprus in 2022 and into early 2023. Clearly, as the world started to emerge from the pandemic lockdowns our activities and events picked up pace. I am very pleased to report, with an eye to the future, that our Visiting Professor program will recommence this year, with the generous support of Janet Gale, with a tour of Australia by Professor Reinhard Senff, see pp.28-29 for further details.

It was particularly gratifying to see our Athens Intensive course, run with the Discipline of Archaeology at the University of Sydney, resume this January (see pp.5-7). The interest expressed by students from various Australian universities who participated in this three-week program was overwhelming, so much so that Professor Lesley Beaumont and I, will run a second course later this year. I know that the University of Queensland student tour was equally in demand. It is clear that interest in classical archaeology in Australia is thriving.

The AAIA continued to present seminars and public lectures, often in a hybrid format, both in Athens and in Sydney, and I am pleased to report that we could draw on both Australian and international researchers and students. Arguably, our most poignant event was, as reported in our previous Bulletin, the much-delayed public memorial for the AAIA's late founder, Professor Alexander Cambitoglou, which was finally held in March 2022. I am certain that Alexander would have been pleased to see so many friends and supporters gathered together — even if a good number could only participate remotely. Another outstanding event of 2022 was the OXI day commemoration, co-organised with the Inner West Council of Sydney, in October which highlighted the research intersection between Greece during World War II, literature and archaeology. It was a truly remarkable event, and we were privileged that it was attended by his Eminence Archbishop Makarios, Primate of the Greek Orthodox Archdiocese of Australia, the Prime Minister, the Honourable Mr Tony Albanese, and the Greek Consul-General in Sydney Mr. Yannis Mallikourtis. We owe special thanks to the AAIA's recently appointed Community Outreach Manager, Theodora Gianniotis, for arranging this very successful event.

In Athens the AAIA was particularly honoured to be able to participate, along with a number of Cypriot, French and other Australian institutions, in the organization of the "Nea Paphos Colloquium III. Another Acropolis at Paphos: Fabrika Hill

and Beyond." Our association with the Australian excavations at Nea Paphos has been a long one, so it was a pleasure to help in establishing an international platform where the results of Australian research could be disseminated. It is also simply fantastic that awardees of the Polymnia and Aimilia Kallinikos Scholarship, established through the kindness of Nicholas Galatis, were actually able to travel to Greece in 2022 to further their graduate studies. Our Creative Contemporary Creative Residency program continued unabated, as it did throughout the pandemic. We are particularly proud of the CCR which allows the AAIA to offer the opportunity to Australian artists to gain a rich appreciation of Athens, with all its history and many contemporary dimensions. The publication of the AAIA's research journal, *Mediterranean Archaeology* (see p...), also continued throughout the Covid years, and I am particularly grateful to its editor, Jean-Paul Descœudres, for successfully guiding it through those challenging times.

In the second half of 2022 Australian researchers, thanks to support from the Nicholas Anthony Aroney Trust, were able to participate with Greek and Dutch colleagues in a research program in Attica, Euboia, Andros. The program incorporated finds from Naxos and the Australian excavations at Zagora, focused on better understanding cultural interactions, as evidenced by ceramic production, in the Aegean and the wider Mediterranean. International cooperation such as this holds Australian research in good stead, as is clearly reflected in the AAIA's participation in the European Union-funded "Finds Stories" project, an initiative that stemmed from the Australia Paliochora Kythera Archaeological Survey, focused on human mobility in southeastern Europe through time.

It should also be remarked that the AAIA participated in the 2022 and 2023 *Mediterranean Archaeology Australasian Research Community's* conferences, with members of its staff presenting papers on their research which covered a wide range of topics — from sixth-century ceramics of East Greece to the application of digital humanities in archaeology.

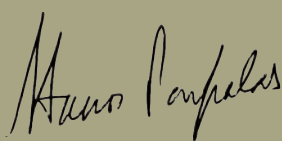
In Sydney our Digital Horizons Project (DHP) continues to go from strength to strength. The number of student participants in the program from across Australia increased as word circulated that volunteering for the program was a great way to gain diverse skills in the processing of archaeological data as well as benefitting from the numerous workshops organized as part of the project. There is no doubt that scores of students have found the program a very valuable supplement to their formal studies, and a number of

volunteers have credited skills they acquired through the DHP as contributing to their securing employment.

As we advance into the rest of 2023 we look forward to further academic and public engagement events, the resumption of fieldwork, and to welcoming our new Director, Professor Tamar Hodos, whose appointment was announced earlier this year, and on p.4 of this issue of the *Bulletin*.

Of course, our activities in Greece would not be possible without the help and collaboration of a number of bodies, primarily various departments of the Greek Ministry of Culture. The AAIA is very grateful to the Ministry and its other collaborators in Athens and beyond.

I would particularly like to thank all the staff of the AAIA, both in Sydney and Athens, affiliates and volunteers who have given their time freely, and many supporters throughout Australia and in Greece, especially our Friends organizations, for all their efforts over the years that I have held the directorship. Nothing would have been achieved without their encouragement, help and –above all– enthusiasm. I am all too aware that our staff members, despite significant cuts in their hours, have always stepped up to, and beyond, the mark so that the AAIA can operate smoothly, and this holds for a good number of our affiliates, especially Dr Andrew Hazewinkel, as well. I thank them for their graciously-offered help and invite you all to share in acknowledging their great contribution.

A handwritten signature in black ink, reading "Stavros Paspalas". The signature is fluid and cursive, with the first name "Stavros" and last name "Paspalas" clearly distinguishable.

Stavros A. Paspalas



## *Introducing a New Director for the AAIA: Professor Tamar Hodos*

Sally Quinn

Professor Tamar Hodos has been appointed as the new Director of the Australian Archaeological Institute of Athens (AAIA) and Chair of Classical Archaeology at the University of Sydney. Professor Hodos, an experienced field archaeologist and scholar, will be joining the University of Sydney and AAIA from the University of Bristol in the second half of 2023.

School of Humanities Head, Professor Keith Dobney is delighted to welcome Professor Hodos into her new role and to this exciting opportunity: "Professor Hodos brings her wealth of research experience studying the ancient Mediterranean world, not least the important role Greek culture played within its development. She comes at an exciting time in the history of the Institute and with new ideas and initiatives into how we engage a range of audiences with the fascinating world of Hellenic studies."

Using her extensive experience and contacts in Europe Professor Hodos says she hopes to: "forge innovative, collaborative projects to develop a new understanding of the culture of the Hellenes, their impact and their role in broader world history, from ancient, byzantine to modern."

Professor Hodos, who will be Director of the Institute as well as taking up a position as Chair of Classical Archaeology, will look to elevate the standing of the AAIA in its role as a Foreign School of Athens and a unique research institution here in Australia. She is focused on creating career pathways in the study of Hellenic culture for students and researchers, to create opportunities and expand their knowledge of the Hellenic world, and to bring that knowledge to the public.

"I see the relevance of the past to our recent experiences and believe we should harness our knowledge of the past to inform our present and our future," said Professor Hodos. The new Director will build upon the links between the AAIA and the Australian Greek community, recognising the vital role the AAIA holds as a bridge between Greece and Australia: "I appreciate the work and contribution of the Greek-Australian Diaspora in creating and supporting this unique Institution in Australia. As its Director, I am keen to extend the Institute's growing focus on the experiences of Australia's Greek community today."



*Professor Tamar Hodos*

As part of this forward-looking, global approach, Professor Hodos will be working with the AAIA Friends Groups and Institutional Members to develop the ways Hellenic cultural heritage is interpreted, and share the Institute's research of the past in a relevant and accessible way in Australia. "I understand that the past inclusiveness of the AAIA is essential to instigating future collaborative projects and look forward to many productive associations with many different stakeholders in my future role," said Dr Hodos.

The Australian Archaeological Institute of Athens is one of 18 foreign research facilities established in Athens that focus on Greek, and wider Mediterranean studies, with a heavy emphasis on archaeological fieldwork and research.

Archaeology professor, curator of the Nicholson Museum for 37 years and founder of the Australian Archaeological Institute at Athens, Professor Cambitoglou generously bequeathed \$6 million to the Institute, with the funds dedicated to supporting its ongoing work and new directorship.

## *Athens 2023 Classical Archaeology Intensive Summer Program*

Lesley Beaumont

First offered in January 2007 as a collaborative venture between the AAIA and the University of Sydney's Department of Archaeology, the Athens Intensive Summer Program had subsequently run without fail once every three years. That is until the arrival of COVID, which required us to postpone our sixth offering of the Program for an additional twelve months to January 2023. It was very clear from the 120 applications that we received for a place on the Program that there was a hunger among the student body for such an overseas educational experience, and we therefore determined to offer as many places as was logistically possible and to also plan to run the Program again in June 2023 for at least some of the applicants we could not accommodate in the Program scheduled to run between 20 January and 10 February 2023. (A report on the June/July 2023 Program will appear in the next Bulletin).

Of the large group of 38 students who participated in the January 2023 Athens Intensive Program, the majority came from the University of Sydney, with smaller numbers from the universities of Melbourne, West Australia, Newcastle, New England, Macquarie, Wollongong and Monash. Most were undergraduate students, with a handful of postgraduate students also in attendance. Student accommodation was provided in the hostels of the Australian, British, Swedish, Canadian and Italian foreign schools in Athens, and also in apartments owned by the Greek tertiary education provider College Year at Athens.

Taught by Associate Professor Lesley Beaumont and Dr Stavros Paspalas, with Gina Scheer again taking the role of Program Manager, the Program comprised three packed weeks of lectures and site and museum visits focused on the archaeology of Athens and Attica in the sixth and fifth centuries BC. Some of the highlights of the many daily visits were the once-in-a-lifetime opportunity to go inside the Parthenon on the Athenian Acropolis, handling ancient Greek pots in the collection of the British School at Athens, and enjoying the interior of the Iliou Melathron, the beautifully decorated mansion of Heinrich Schliemann erected in 1878 and now the home of the Athens Numismatic Museum. Visiting Delphi on a blue-skied sunny day warm enough to be wearing t-shirts was sublime, and viewing the Acropolis dusted with snow was unexpected and exciting for many of the participants who had never seen snow before!

Please see pp.36-37 for enlightening reports from some of our valued participants.

*Summer School 2023 Group at Delphi*





## *Trowels, Tombs and Trials: The History of Australian Archaeologists in Cyprus*

Craig Barker



*Fig.1: Mycenaean squat jar, Late Cypriot III (1200-1050BC).  
Presented by Sir Charles Nicholson to the University of Sydney, NM98.2.  
Image courtesy of the Chau Chak Wing Museum*

The Department of Archaeology at the University of Sydney, the earliest academic department devoted to the study of ancient material culture in Australia, was founded in 1948, making this year the diamond jubilee of formal academic archaeology.

The story of Cypriot archaeology is emeshed within the very centre of development of a tradition of Classical and Middle Eastern archaeological research in this country. Cyprus remains the region of the Mediterranean that Australia has had the longest involvement in fieldwork with a long tradition of Australian born and Australian-based archaeologists who have researched the island's remarkable history. This is their story.

### **Cyprus in Australia**

The earliest known antiquity from Cyprus in Australia was a donation by Sir Charles Nicholson of a Mycenaean squat jar (Figure 1) he presented to the University of Sydney in 1860 and now in the Nicholson Collection of the Chau Chak Wing Museum. In 1886 the Queensland Museum was gifted 74 objects from the sibling of

a British engineer serving in colonial Cyprus. Objects made their way to Melbourne in a similar manner. Significant holdings of Cypriot antiquities can be now found in many Australian cultural institutions from the University of Melbourne to the University of Sydney to other institutions such as the University of New England and the Powerhouse Museum in Sydney. In 1927 the Nicholson Museum purchased from the Metropolitan Museum of Art in New York Cypriot antiquities that had been taken from the island by the US Consul Luigi Palma di Cesnola decades earlier. The biggest influx into Australian museums would take place after World War Two, and would be related now to fieldwork rather than colonial connections. The University of Sydney in particular would become home to a large collection of Cypriot antiquities now housed in the Chau Chak Wing Museum.

The fieldwork tradition begins with James River Barrington Stewart (1913-1962) who would eventually be appointed Australia's first professor of Middle Eastern Archaeology. Stewart's shadow looms over all Australian work on the island. Trained at Kings School in

Sydney and Cambridge University Stewart first visited Cyprus in 1935 and quickly fell in love with the island. In 1937-38 Jim Stewart and his first wife Eleanor Neal excavated a significant number of tombs at the Early Cypriot cemetery at Vounous *Bellapais*. Although a British School at Athens, excavations it received considerable financial support from Walter Beasley and the Australian Institute of Archaeology in Melbourne, and represents the first formal excavation on the island led by an Australian. The Stewarts published their report on the season in 1950 (Figure 2).

But Jim was not alone. In the same year, Sydney-born Margaret Collingridge (later Lady Wheeler) (1916-1990) excavated with the British women, Joan du Plat and Eve Dray, at the Hellenistic site of Ayios Philion; as reported in the Sydney Morning Herald on 6 October 1938 "Among the Tombs of Cyprus: Excavations by Sydney Girl", and later "Archaeologist Mistaken as a Spy" (SMH 15 December 1938). Melbourne-born Veronica Seton-Williams (1910-1992) worked at the Cyprus Museum before the war and in 1950 also with du Plat Taylor at Myrtou *Pigadhes*.

### War and Archaeology

The outbreak of the Second World War saw Jim Stewart serving with the Cyprus regiment. At the end of the war he was recruited by A.D. Trendall (1909-1995) to return to Sydney to take a post at the University of Sydney. Trendall was forming an archaeology department, and needed a field excavator to complement his knowledge of the Classical World. Stewart arrived in 1947 ready to teach, with a large collection of Cypriot antiquities from the University of Cambridge, and with Eve Dray (1914-2005), who would take up a position at the Nicholson Museum and become his second wife.

At the very heart of the foundation of the Department of Archaeology was the concept of an Australian Centre of Cypriot Archaeology. It was a vision that Jim and Eve would cling to for decades, but was being promoted as early as 1947. From Cyprus, the University would oversee excavations across the Eastern Mediterranean. Eve's father's property at Tjikos in the north of Cyprus would house the centre they hoped to establish.

The first opportunity presented itself in 1949 with the permit to excavate the Late Bronze Age sanctuary site of Myrtou-*Pigadhes*. The project was billed as the Ashmolean Museum-University of Sydney excavations, the first time an Australian university directly sponsored excavations which continued until 1951 under du Plat Taylor's direction. The excavations at *Pigadhes* and associated tomb excavations at Myrtou-*Stephania* and the publication of finds would serve as a training ground for the next generation of Australian

archaeologists: J. Basil Hennessy (1925-2013) excavated the tombs, architect G.R.H. (Mick) Wright (1924-2014) as draftsman and Seton-Williams; while Judy Birmingham, who would soon join the Department at Sydney contributed to the publication. Shares of finds from both sites, as well as contemporary excavations at Kouklia would be distributed to Australian collections.

### Cyprus in Bathurst

In 1952 Stewart inherited the family mansion outside of Bathurst, known then as Mount Pleasant (now as Abercrombie House, Figure 3) constructed in the 1870s, and Jim saw an opportunity. University of Sydney Archives contains a detailed outline presented to the Senate for the establishment of an archaeological research centre based at the house, and conversion of spaces began. Initially supportive of the idea, the University administration soon balked at the idea but undeterred Stewart would for the rest of the decade work on finds with students and the family cats in Bathurst well away from the lecture halls of the Quadrangle. This would include finds from Jim and Eve's first fieldwork on the island since the war in 1955 when they travel led to work at the cemetery sites of Vasilia *Kafkallia* and then at Nicosia *Ayia Paraskevi*. Both sites would be published long after Stewart's death. An attempt by Jim and Eve

Fig.2: Eve and Jim Stewart at Mt Pleasant, Bathurst, 1953-54. From the Dorothy Eve Stewart Archives, University of New England (2013.149.1)





Stewart to return to Cyprus in 1958 was abandoned as a result of the worsening tension as Cyprus struggled for independence, which would not be granted by British authorities until 1960.

Finally in 1961, the University of Sydney with a Professor of Archaeology and three students including Robert Merrillees (who would make significant contributions to Cypriot studies in a long career) would return to excavate the tombs of Karmi *Palealona* and *Lapatsa*. These excavations produced significant finds (Figure 4). However an already ill Jim Stewart would pass away early the next year. Stewart's posthumous publication of his contribution to the Swedish Cyprus Expedition would mark the end of an era, although Eve would oversee in the future decades the eventual publication of his excavations, including most recently Karmi.

### Death, Disappointment and Renewal

After Stewart passed the environment for excavation on the island had changed considerably. The idea of an Australian Centre for Mediterranean Archaeology based on the island, always an

to boundless new research into urban and domestic occupation. Following the Marki excavations, Frankel and Webb would oversee excavations of tombs at Deneia and Politiko Kokkinorotsos. In the mid-1990s, A.B. Knapp would oversee the Sydney Cyprus Project, a major survey project from Macquarie University.

### Performances

In 1995, the University of Sydney returned to Cyprus for the first fieldwork since the Karmi season. Inaugrated by Emeritus Professor J. Richard Green, the Paphos Theatre Archaeological Project is a long-term multi-period excavation working in the theatre quarter of the NE corner of the Hellenistic-Roman capital of Cyprus, Nea Paphos (Figure 5). The site has also been a training ground for generations of Sydney students and, through a volunteer program, members of the general public. After 25 years of excavation and research at Nea Paphos-*Fabrika*, the team have revealed much about a theatre used for more than six centuries in antiquity, broader Roman urbanism and infrastructure of the city and Medieval and post-Medieval life and industry on the site.



Fig.3: Now called Abercrombie House, in the 1950s Mt Pleasant near Bathurst was the heart of Cypriot archaeological research in Australia

incredibly ambitious dream, was eventually dropped. The 1974 invasion of the north of the island made the idea of Tjikos being used as a centre impossible. The next generation of Australians began making significant contributions through the study of the islands material culture, including researchers such as Merrillees and Kathryn Eriksson. A version of Jim and Eve's plan eventuated with the foundation in CAARI, the Cyprus American Archaeological Research Institute in Nicosia which houses researchers from Cyprus and across the globe in a library filled with Jim's books and Eve's furniture.

Finally, Australians would return to the field. The La Trobe University excavations of Marki Alonia directed by David Frankel and Jenny Webb from 1990-2000 uncovered the largest Early to Middle Bronze Age settlement site excavated on the island and led



Fig.5 The ancient theatre of Nea Paphos. Image courtesy of the Paphos Theatre Archaeological Project

### The Future of the Past

Although the archaeology of Cyprus is not formally taught on the undergraduate curricula in any Australian university, the connections remain strong. The Paphos Theatre Archaeological Project returned to the field in 2023 after a hiatus caused by Covid, taking new students to the site for the first time. The current Director of CAARI, the Australian-born Dr Lindy Crewe has been leading excavations at the Early to Bronze Age site of Kissonerga-Skalia since 2007. Between 2012-2016, Dr Andrew Sneddon oversaw La Trobe University's Alambra Archaeological Mission excavations of the Middle Bronze Age settlement at Alambra-Mouttes. Professor Tracy Ireland of the University of Canberra has recently worked on digital heritage on the island's more recent past. Australian researchers are involved in numerous research projects including Dr Jenny Webb's work on legacy material excavated at



Lapithos before World War One. A small but significant number of Australian PhD students and recent graduates both here and abroad are working on material culture from the island, ranging from deep antiquity to historical periods, including forensic analysis of human remains, recycled architectural traditions and Late Antiquity church-controlled economic constructs. Many Australian archaeologists, most notably Professor David Frankel, have carved out careers in both nations; their Cypriot research and fieldwork is additional to work in Australian archaeological consultancy firms, museums and academic institutions.

Ancient Cyprus will continue to inspire Australian researchers through fieldwork, our important museum collections, close connections with Cypriot colleagues and broader research projects for years to come. Those of us who work in Cyprus are part of a long tradition that connects the two island nations that lies at the very heart of the development of an archaeological tradition in Australia.

*Fig.4 Excavations at Karmi in 1961.  
Eve Stewart and Derek Howlett planning Lapatsa Tomb 1.  
Photo courtesy of Robert Merrillees*



## *The Past is Now: Yiorgos Lazongas*

National Archaeological Museum Athens 9 May – 30 November 2022

Andrew Hazewinkel

*“All the past is forever present”<sup>1</sup> Y.L.*

Yiorgos Lazongas (1945-2022) must be understood as one of the most significant Greek contemporary artists of the late 20th and early 21st centuries. His exhibition *The Past is Now* presented at the National Archaeological Museum Athens (the last exhibition of his work to be presented during his lifetime) brought eighty-one of his materially and methodologically diverse artworks into spatial and conceptual dialogue with twenty-three ancient objects from various departmental collections of the National Archaeological Museum Athens (NAM).

Lazongas’s artistic quest was focussed on, motivated and driven by, the pursuit of the contemporary spirit of antiquity, rather than its material residues. However, it was his lifelong engagement with ancient material culture (and the stories it carries) originating in Greece and other Mediterranean cultures, that provided him with a unique point of departure in reimagining ancient objects as vibrant contemporary devices, in the form of artworks, through which to better understand the present.

Lazongas’ unwavering commitment to expanding our contemporary dimension, via the realm of the past, cannot be overlooked in the decision taken at the highest levels of the Greek Ministry of Culture and Sports and the NAM, to collaborate with him, and his family, in presenting for the first time to national and international audiences, the work of a significant living Greek artist’s work in dialogue with ancient objects from the National Archaeological Collection. Staged across three of the museum’s large galleries, reserved for temporary exhibitions, and through a unique combination of archaeological and contemporary curatorial practices, the exhibition *The Past Is Now* ushered audiences into an unexpected environment where the past and the present actively commingled in a sophisticated and accessible manner.

The exhibition also shed light on recent evolutions in Greek institutional thought concerning the conventionally perceived rift between the past and the present, and how vibrant contemporary communities actively embody their cultural heritage; and the roles that these communities play in keeping the past alive in the present by reimagining it in fresh ways. The exhibition signalled a new







Opposite page:  
*The Past is Now*  
Installation view

Late 6th c. BCE.  
Black-figure white-ground lekythos  
NAM A 1130



Astarte, 2007 5  
Drawing on paper  
29.7 x 21 cm

awareness of the importance of contemporary cultural producers in keeping the past alive, accessible and relevant to contemporary audiences. This finds concordance with the words and actions of Dr. Lina Mendoni, archaeologist and current Minister for Culture and Sport, who expresses in her introductory text to the exhibition catalogue: “The exhibition of Yiorgos Lazongas at the National Archaeological Museum is a major step, in linking and fusing our cultural heritage with contemporary creation. This is a priority for the Ministry of Culture and Sports today. The country’s cultural capital is a unified whole, and that is how we approach it. We promote our unique cultural legacy together with the work of our contemporary artists, in a meaningful, organic whole.”<sup>2</sup>

Describing the exhibition, Dr. Anna Karapanagiotou, archaeologist and current Director of the NAM highlights the importance of the exhibition, and more broadly the role of contemporary cultural production, in the current strategic evolution of the NAM as a “multipotential cultural venue” when she states: “The exhibition intends to inaugurate the new cultural activity of the Museum, forming dialogue between the present and the past....to promote a

contemporary reading of history and antiquity, linking our cultural heritage with contemporary creation and stressing the continuation of Greek civilization.”<sup>3</sup> The strategic evolution of the NAM also includes an ambitious new architectural expansion program, which has been designed by 2023 Pritzker Architecture Prize Laureate David Chipperfield, of Berlin-based David Chipperfield Architects, in collaboration with Alexandros Tombazis, of Athens-based Tombazis and Associates Architects.

Conceptually and curatorially, *The Past is Now* was structured around three themes that define an arc through Lazongas’ oeuvre, and in which many of his most significant contributions to a new generation of Greek art students have their genesis.

The first of the galleries was conceptually dedicated to Lazongas’ conception of the *Mediterranean as an idea not a place*. It included ancient objects originating in Greece, Egypt and Turkey in dialogic exchange with drawings, prints, paintings, multi-media works and two vitrines – one containing studies of the west pediment of the Temple of Zeus at Olympia produced by Lazongas between 1969-



1970, and selected drawings, designs and draft mock-ups from Lazongas' rejected architecture diploma graduation project "*On an imaginary museum at Olympia*" for the Architectural University of Thessalonike in 1969-1970. The second vitrine contained a selection of draft sketches and finished drawings which Lazongas created in 1984 for two children's books, the *Iliad* and *Odyssey* (examples of which feature on the front and back covers of this publication).

Lazongas expressed the formation of his conception of the *Mediterranean as an idea not a place* this way, "The Mediterranean is a coexistence of ideas, sentiments, cultures, ways of life and creation. It is a crossroads of culture, a starting point and a destination. Wherever I travelled, in the Middle East, North Africa, or Europe, I encountered a visual palimpsest of time."<sup>4</sup> Lazongas' conception of the Mediterranean as an idea is further explored in the passages that follow, under the subheading *The Space Of Opening (Mediterranean Escapes)*.

Lazongas had profound knowledge of the NAM collection, however his extensive travel throughout the Mediterranean region, resulted in the outcome that certain ancient objects that inspired important bodies of his work are held in museum collections outside of Greece. That (im)practical reality posed the first of many important curatorial dialogues between exhibition's principle Contemporary Curator, Bia Papadopoulou, independent curator and Contemporary

*Feathers (detail) 1983*  
From the series *Nikae*  
Installation Desmos Gallery and MMCA



Art Historian, and her collaborating curatorial partner Dr. Evangelos Vivliodetis, archaeologist, Archaeological Curator and Head of the Department of Exhibitions NAM. Between them they resolved to think about the dialogic exchange between the contemporary and ancient artworks as one based on the ideas presented and explored in Lazongas' work rather than direct physical association. Working together closely they chose themes and ideas that linked with and enlivened the ancient artworks. Referring to the august institution's strategy for working with a living contemporary artist Dr. Anna Karapanagiotou, archaeologist and Director of the NAM expressed, "we followed Lazongas"...."Lazongas was an inspiration for us." This demonstrates a unique and highly respectful approach taken by an archaeological museum toward contemporary art practice; an approach further articulated by the NAM Museographer and *The Past Is Now* exhibition designer Bessy Drounga and the museum's project leader Kelly Drakomathioudaki, who in an interview about the project expressed emphatically to me "whether an artwork is 2000 years old or 20 years old, both must be afforded equally the highest respect."

The second gallery was dedicated to Lazongas' conception of *the fragment as the whole*. In the Lazongian idiom the fragment is associated with the palimpsest and both are intermingled with time and collective memory. In the 1970's Lazongas introduced the word "palimpsest" into the Greek art historical lexicon in order to describe a superimposed layering of images produced at different moments in time. The word palimpsest derives from the Greek word *πάλλω*, meaning again, and *ψάω*, meaning to engrave. The original material referent being a papyrus, or parchment, from which script had been erased or overwritten by other layers of text thus forming new texts.

Over time Lazongas melded his thinking about palimpsests (not only as a word but also as a methodology) with his thinking about the fragment, which he associated with the status of the topos, a space full of debris and vestiges.<sup>5</sup> In his own words Lazongas describes the relationship between the topos and the fragment this way: "What is this place if not the shattered, fragmented memories and constant absences that crush the initially complete picture? A discontinuous continuity. What are we if not fragments? This lack of the whole picture is the new work."<sup>6</sup> As one of Lazongas' principle ideas, this subject is further examined in the following passages under the subheading *The Space Of Fragmentation*.

The third gallery, which included examples of his most recent works, was dedicated to phenomena of transformation. In the exhibition catalogue, this gallery is contextualised by the statement *Metamorphosis: the legitimacy of perpetual change*.<sup>7</sup> Lazongas expressed the central importance of transformation in his work this



*Blind painting - Bitter Nike 1988*  
 Spray paint on bed sheet  
 230 x 260 cm

way: "Intrigued by ancient vase painting and the austerity of Egyptian aesthetics I devoted a great many drawings to the female figures of Greek mythology, whose forms appear in numerous transmutations. This potential for metamorphosis moved and challenged me, seeing as these mythological heroines transgress boundaries. I portray animalistic behaviour with the female Centaurs I invent and the cultic and orgiastic behaviour of the Maenads. There are drawings of bird-like Sirens, the wet nursing Ephesian Artemis, the beautiful, scintillating bisexual goddess, whom I associate with contemporary womanhood. I think that without the female body and its presence-absence, I would not have painted anything."<sup>8</sup> As another of the guiding principles of Lazongas' practice, transformation is further explored in the following passages under the subheading The Space Of Transformation.

### *The Space of Opening (Mediterranean Escapes)*

*My work contains references to the ancient times, not only to Greek antiquity and its universal symbols but also a dialogue with the past and present of Mediterranean countries. The Mediterranean is a coexistence of ideas, sentiments, cultures, ways of life, and creation. It is a crossroad of cultures, a starting point and destination. Wherever I travelled, in the Middle East, North Africa or Europe, I encountered the visual palimpsest of time. During my travels, I studied the adventure of the line in the East and the West, from the time of the white lekythoi to the present day. I travelled to Egypt seven times. I would love to live in the Museum in Cairo. Dark voices and revealing, that came to me during my numerous travels and research gave birth to images and to shapes of script and speech. I wanted to render in painting what I experienced and to preserve the Krypton (that which is hidden), the Alekton (the unsaid), The*





*Silence. I don't know if I have succeeded, but these countless drawings and paintings seek to house the idea of continuity I have as a contemporary artist.*<sup>9</sup> Y.L.

Two of the conceptual foundations of Lazongas' oeuvre are conceptions of non-linear time and transgenerational collective memory. Both of these complex topics are briefly considered here within the context of remote Mediterranean pasts, they are included here as examples of the type of conjured associations, the immaterial traces and presences that Lazongas searched for and worked with to synthesize the past in original, beautifully enigmatic ways, revealing the contemporary spirit of Mediterranean antiquity.

Immediately to your left as you entered *The Space of Opening (Mediterranean Escapes)* was Odysseus, bound to the mast of his ship, holding out against the famed seduction of the Sirens.

Rendered in stasis (in much the same way that a photograph captures narrative) this narrative is playing out for eternity across the curved surfaces of a late 6th C. BCE black-figure white-ground lekythos.<sup>10</sup> It is described in the exquisite line-work and restrained colour that is attributed to the artist, known to archaeologists and historians of ancient art (somewhat inappropriately when considered in the context of today's important decolonisation of museum collections discourse) as the Edinburgh Painter.

Immediately to your right as you crossed the threshold, was a group of modestly scaled, framed drawings representing transcultural deities and protagonists drawn from mythologies shared across the Mediterranean. The drawing that transfixed me (pictured on page 13) represents Astarte the Hellenised form of Attart the Canaanite/Phoenician gender diverse god(dess) of love, sex, war and hunting, who developed from Mesopotamian Ishtar before





*Nike Fragments 1976-1985*  
Screen print on canvas  
135 x 300 cm

eventually evolving into Aphrodite. This cluster of dynamic, rapidly produced drawings was my first introduction to the masterful draughtsmanship of another Greek painter, Yiorgos Lazongas.

As the keepers of the special threshold into what I call *The Space of Opening*, these two artists are simultaneously linked and separated by roughly 2500 years of practice. The threshold itself manifests in the dialogue between their exquisitely rendered entities and scenes from evolving mythological narratives. Crossing this threshold induced, perhaps unconsciously, the opening of one's eyes, the opening of one's mind, the opening of one's imagination and the opening of one's heart to the Lazongian universe.

Singular conceptions of quantative time tend to dominate today, however alternative calculations of time still exist, sometimes in localised simultaneous multiplicity. Such is the case in contemporary

Iran where three different calendars coexist. For example, today (as I write) is 10 March 2023 according to the Gregorian calendar, it is also 17 Sha'ban 1444 on the Hijri (Islamic) calendar and 19 Esfand 1401 on the Persian solar calendar (Jalaali).<sup>11</sup> There are ancient antecedents to simultaneously diverse ways of thinking about and recording time. In Greece during antiquity for example the names of the month differed between Athens and Corinth and the year, indicated with name of a functionary, sometimes varied from place to place. In Sparta it was the ephors, in Athens archons, and in Argos the priestess of the goddess Hera. In his recent essay *Short Circuits: When (Art) History Collapses*<sup>12</sup> archaeologist and Art Historian Prof. Salvatore Settis makes the point that the simultaneity of differing temporalities does not nullify the linear course of time, rather it renders it more complex and elusive.<sup>13</sup> It was precisely this complexity and elusiveness in which Lazongas



Fragments of a black-figure kantharos signed by Nearchos  
Athenian Acropolis 575-500 BCE  
NAM 15156 (Akr. 612a)<sup>14</sup>



Yiorgos Lazongas  
Studio process documentation

searched for ways to reveal the contemporary spirit (or essence) of Mediterranean antiquity.

Lazongas' travels throughout the Mediterranean region were not holidays as such, rather research trips. In his own words he explains a common finding reconfirmed again and again on every trip on which he encountered '*a visual palimpsest of time.*' He visited Cyprus and went on to create important works exploring his conception—the *fragment is the whole*—with images of Mycenaean pottery from Cyprus. I cannot be certain if he was aware of the Assyrian name for the Mediterranean, or for the island we now call Cyprus, but the following passage presents us with another example of the type of historical information that Lazongas engaged with in his contemporary reimagining of remote Mediterranean pasts.

During the reign of their King Esarhaddon (680-669 BCE) the Assyrians referred to the Mediterranean as "sea of the setting sun" which they conceived as a unified geographical space with Cyprus (*Iandana*) as a point of reference in the "middle of the sea of the setting sun," however, as noted by Dr. Panos Christodoulou assistant professor, Hellenic Studies, European University Cyprus, the expression was never purely geographical, rather it was used as a kind of dynamic "mental map" of endless transformation.

Contemporary geo-political debates and "ideological modern constructions" concerning whom, or to what, or where Cyprus belongs - the "east", the "west", "Asia", "Europe" - miss the poetic complexity and beauty of the ancient Assyrian description.<sup>15</sup> The spirit (or pulse as I prefer to call it) from which the Assyrian conception of the Mediterranean emerged is an example of what Lazongas pursued on his travels throughout the region, later deploying it in his studio, upon his return to Athens, in his idiosyncratic processes of reimagining the now fragmented residues, traces, and presences of the ancient spirit of the Mediterranean.

Between 1976-77 at the Louvre Museum, Lazongas fell under the spell of the Nike of Samothrace (c.200 BCE), a fragmented Hellenistic sculpture excavated from the Sanctuary of the Great Gods on the northern Aegean island of the same name. The now famous sculpture became his source of inspiration for one of his most important bodies of work, titled "*Nikae*". Despite his passion for the beauty and forward projection of the headless winged figure, Lazongas chose not to focus on its objective form rather the ideas conveyed by and psychological associations raised by the personification of Victory as a winged goddess. It is important here to understand the ways in which Lazongas found resonances between his artistic practice and the object biographies (or life-journeys) of ancient objects from antiquity to our contemporary realm. The Nike of Samothrace was originally carved as separate blocks of



marble ultimately assembled on site as a ‘complete’ figure. This (Hellenistic) sculptural methodology rendered the statue vulnerable to earthquakes, which is how it is believed the figure collapsed. Various fragments were unearthed during successive 19th and 20th century excavations, helping the gradual reconstruction of the striking figure of a winged goddess standing on the bow of a warship. Lazongas was fascinated by the constantly changing (or becoming) ancient sculpture as it mirrored his own conceptual conception of rupture (or catastrophe) as central to artistic creation.

While moving further and further away from the ancient object through processes of deconstruction and reconstruction he remained focussed on the ideas and psychological associations he saw embodied in and by the figure. In this way we can think of Lazongas’ process as working in directions oppositional to that pursued by classical archaeology, yet unearthing important sympathetic knowledge.

In her essay *Masculine values, feminine forms: on the gender of personified abstractions*<sup>16</sup> Emma Stafford points out that while it is widely understood that personifications of abstract qualities abound in Greek literature and art, what is often overlooked is that the vast majority of them are female. She explains that the represented values fall into various conceptual typologies – social goods, ethical qualities, physical conditions and ‘undesirable’ qualities such as Madness (Lyssa) and Strife (Eris). “Ambivalence” is also represented, by Nemesis (Retribution) and Peitho (Persuasion); however by far the most commonly used personifications are positive ‘good things’, exemplified by terms for prosperity/ happiness

(Eutychia, Eudaimonia), Peace (Eirene) Democracy (Demokratia), Health (Hygieia), Justice (Dike), Glory (Eukleia), and Victory (Nike). Identifying a paradox, Stafford stresses an accompanying irony in the fact that given the status of women in ancient Greek society, qualities deemed so desirable by Greek men should be represented in female form.<sup>17</sup>

Lazongas’ expansive *Nikae* project occupied him for two decades over which time he returned to his subject again and again, moving further and further away from the physical ancient source while deepening his exploration and reimagining of the “spirit”, or the aroused psychological associations of exquisite hybrid anthropomorphic / zoomorphic female form, through manifold artistic processes executed with a multitude of materials. Collage, blind painting, bed sheets, chocolate, photography, projection, installation, spray-paint, drawing and plexiglass are all deployed in Lazongas’ *Nikae* series.

The later works in the series, inspired by the exquisite carving of the fabric on the goddess’ stone body, are made using a wet fabric technique. In making these works Lazongas places white sheets over his naked models who assume various horizontal poses, he reveals their presence through the application of various materials directly onto the wet sheets; early versions of these works were made with chocolate, later versions with spray paint. These ‘lived in’ bed sheets suggest secrets and perhaps reveal the Alekton (the Unsaid), reminding us of the fleetingness of our own existence and the sensual qualities of our ephemeral existence. Describing the

*From the series “Fragments – Shards” 2000  
Mixed media on plexiglass 100 x 120 cm*





transformational arc of the *Nikae* series Papadopoulou states: “The winged goddess of ‘Victory’ gradually mutates into a contemporary emblem of love (eros) as well as a life-death allegory. The shifts of the models’ bodies under the sheets bespeak of covert symbolisms. Their postures allude to experiences of deification; in other instances, they recall the crucifixion or the deposition from the cross. The works embody experiences, convey lust but also trauma, hint at every human’s ‘via dolorosa’. The sheet itself is an allusion to Jesus’ Holy Shroud, an earthly attire that awaits even the most victorious of people as time advances mercilessly.”<sup>18</sup>

### ***The Space of Fragmentation.***

*The work is an enigma that contains its own solution, regardless of whether the image is lost so that it can reappear anew. It happens, as in a palimpsest, where script and its negation are contained in perpetuity. The ancient vessel no longer depicts itself; it belongs to history. I clipped photographs and cut up images with the curiosity of a child destroying a toy. The cut-up pieces of paper took the place of painted volumes or their shadows. The process fit the myth. The fragment- shard, the trace, too – they converge in the idea of origin, they don’t rant or rave, or become lost. The metaphor maintains old myth as an illusion. Whether we wish so or not, the reference to the archaic ensures an unbroken continuity of time, place, and image.*<sup>19</sup> Y.L.

“Catastrophe is part of the cultural product. We grew up among stones, statues and fragments of a civilization that, while it ceased to be what it depicts, it continues to tell us its story.”<sup>20</sup>

These two statements (made by Lazongas toward the end of his life) deepen the enigmatic complexity of one of the great thought engines of his artistic practice “*the fragment is the whole.*” This conceptually vast, paradoxical, five-word premise is perhaps Lazongas’ greatest liberating philosophical and artistic legacy. In the Lazongian idiom the fragment is the whole because it preserves the memory intact by occupying a kind of hybrid conceptual space between synecdoche and engram.

For Lazongas the fragment was both a methodological device and, in a conceptual sense, a reference to the status of the topos and the mainstay of a broader worldview centred on human existence.

In the second gallery (The Space of Fragmentation) audiences were introduced to the developmental trajectory of Lazongas’ deployment of deconstruction as methodology. It featured a suite of large paintings, prints on plexiglass (which deploy shadow as a critical conceptual component and formal visual element), and two

vitines, one dedicated to Mycenaean pottery sherds from Cyprus representing anthropomorphic and zoomorphic forms, the other representing epigraphic sherds.

As Dr. Evangelos Vivliodetis Archeological Curator of *The Past is Now* points out, Lazongas’ conceptual premise of the fragment is an example of interdisciplinary conceptual alignment between the science and practice of archaeology and a contemporary artist’s worldview.<sup>21</sup>

We can think about Lazongas’ deconstruction / reconstruction of an image as inserting an alternative temporality into an existing one. This way of thinking about rupture as creation, draws us toward the archaeological concept of spolia, on which Salvatore Settis, recently wrote: “The intersection of incompatible temporalities presupposes and presents a sort of de-historification of time; it activates the convergence, but also challenges, among parts (coexisting and discordant) of one same tangible creation.”<sup>22</sup>

Lazongas’ exploration of ideas and his interrogation of the latent expressive potentials in processes resulted in bodies of work that often spanned decades. Lazongas began thinking about the fragment in 1969 as a student of architecture at the Aristotle University of Thessalonike while preparing his thesis “An imaginary museum at Olympia” which is where the fragment first appears in his work. His thinking on and use of the fragment in his work deepens in the 1970’s following his study of the Naxos frescoes and the stratifications from the era of iconoclasm.<sup>23</sup> In the 1980’s, alongside installation, photographic and performance practices, writing, which had for some time been a complementary aspect of his artistic practice, entered his works directly and with great force. He drew/wrote with fragmented words recalling unintelligible sibyllic augury, and arranged oppositional concepts in graphic tables that functioned as ‘whole making’ pairs of positive and negative. In this period he worked extensively with carbon paper, drawing and writing ‘blindly’ through it. In the ‘90’s Lazongas turned to fragmented material culture as a subject, often working at very large scale he began painting columns, these iconic works exert for me powerful resonance with the female human body. In the early 2000’s, while building his residence -cum- studio in Kerameikos (an undertaking which spanned a decade), he began his “Fragments-Shards” series of paintings and prints on plexiglass inspired by the Mycenaean pottery shards he had experienced in Cyprus. He composed and printed archaeological photographic documentation of sherds onto plexiglass, through which the viewer experienced a trace, shadow-projection evoking a ritualistic dance, fusing the material and the immaterial. Described here in his own words, “I use pottery sherds suspended in a space in a kind of reattachment in which they

redefine themselves. The fragments long for connection. It is a symbiosis that creates the notion of an *aide-mémoire* as the driving perception of wholeness that is each present moment.”<sup>24</sup>

### *The Space of Transformation.*



*Funerary statue of a Siren  
330-320 BCE Pentelic marble  
Ancient cemetery of Kerameikos  
NAM G 775*<sup>25</sup>

*Intrigued by ancient vase painting and the austerity of Egyptian aesthetics I devoted a great many drawings to the female figures of Greek mythology, whose forms appear in numerous transmutations. This potential for metamorphosis moved and challenged me, seeing as these mythological heroines transgress boundaries. I portray animalistic behaviour with the female Centaurs I invent and the cultic and orgiastic behaviour of the Maenads. The drawings of birdlike Sirens, the wet-nursing Ephesian Artemis, the beautiful, scintillating bisexual goddess, whom I associate with contemporary womanhood. I think that without the female body and its presence-absence, I would not have painted anything.*<sup>26</sup> Y.L.

The third and by far the most enigmatic space of the exhibition was dedicated to phenomena of transformation, which as Papadopoulou points out is as central to Lazongas' work as it is to mythology.<sup>27</sup> Here we entered a darkened space, two of Lazongas' drawings from the 2008 series "*Sirens*" (depicting birdlike Sirens free-falling though the air to their death), are projected in fine bright white line onto two panes of darked plexiglass that were suspended from the ceiling. The two panels flanked a Pentelic marble funerary statue of a Siren, 330-320 BCE from the ancient cemetery of Kerameikos, which is not more than 100 metres from Lazongas' home and studio. The illuminated lines of the free-falling Sirens reflected onto the floor, the ground became the sky, we stood on an unstable

ground, there was brightness flickering in the background, death was imminent.

This strangely solemn space was populated not only by Sirens, but also other female figures and deities, which collectively formed a chain of transformation. Nikae transformed into demonic Sirens, symbols of danger, devastation and death. Isolated from their mythological context here they were represented as monstrous and provocative women, either alone or in groups. In his essay *The Punishment of the Sirens*, Dr. Efthimis Lazongas, archaeologist, Art Historian and the son of the artist, points out that the Homeric Sirens do not have faces, while their Kafkaian versions resemble monsters with "arched neck, deep breath, tearful eyes, half open mouths, nasty hair, curved nails". He goes on to state "similar figures arise in Lazongas' work, more or less monstrous, however always enticing".<sup>28</sup>

These Sirens mutate again becoming hybrids with women's heads and the bodies of birds of prey. This figuration has antecedents in Egyptian art which undoubtedly Lazongas was drawing upon. Efthimis Lazongas further explains in his aforementioned essay "To the ancient Greek imagination the Siren is not associated only with a demon of death or the archaic fantasy of a voracious female, but also with the depiction of the soul that already since Egyptian art was



*Medusa – Sphinx 2008  
Mixed media on paper  
29.7 x 21 cm*





*Terracotta figurine – pendant*  
*Athens 2nd - 1st c. BCE. NAM A 13008*

depicted as an anthropomorphous bird or muse of the Underworld that knows the deeper essence of existence and of life.”<sup>29</sup>

From the proliferation of images of Sirens that exists, Lazongas focused on the singular representation of a bird-like Siren in free-fall (from the Attica stamnos depicting the tribulations of Odysseus that was found in Etruria and currently resides in the British Museum). Over and over again he drew her floating, twisting, falling through the air. Rather than confront the end of these doomed Sirens Lazongas transformed them again, into the mythical mutation of Iambe in the *Homeric Hymn to Demeter* – Baubo, a symbol of the mythical vulva. Little known Baubo succeeds in making Demeter laugh during her search for Persephone by revealing her genitals thus lightening, albeit briefly, Demeter’s grief. A provocative and healing gesture. Ancient depictions of Baubo represent her naked with her legs spread widely provocatively displaying her genitalia. As is the case in 1st - 2nd C BCE terracotta figurine-pendent from the NAM collection<sup>30</sup> displayed publicly for the very first in the Space of Transformation. Baubo’s brazen pose captured Lazongas and he painted and drew her again and again, fusing her with erotic memory images fusing personal and collective memory.

In closing I turn to Dr. Sania Papa, Art Theorist, Independent Curator and sometime collaborator of Lazongas. “Lazongas indelibly imprints ‘incomplete’ traces – the ostensibly (unfinished) meets the archetypal myth of the ‘eternal return’- progressively structuring the total of his multidimensional work. His personal principles / methods of comparative classification, systematic study, research, observation and assimilation of international aesthetic idioms put in motion art itself and its forms, precisely as Aby Warburg constructs on an iconographic and conceptual level through unique unifications, the cross cultural atlas with the title Remembrance. He used the Greek word for Engramma (Εγγραμμά) which characterizes the ‘printed’ trace on the web of collective memory.”<sup>31</sup>

*Dr. Andrew Hazewinkel is an Athens based visual artist and researcher whose academic research interests include relationships between contemporary art (creation and presentation), ancient material culture, contemporary museographic practices and the contemporary social legacies of ancient objects, myth and archetypes. His artistic practices explore relationships between materials and memory and the entangled experiential relationships between the broken stone bodies of antiquity and our soft ephemeral bodies. He is an Honorary Research Fellow at the Australian Archaeological Institute at Athens.*

A critical aspect of the research informing this text was a series of one on one interviews and conversations between the author and

various people involved in the conceptualising, development and staging of *The Past is Now: Lazongas: Myths and Antiquity*. The author expresses sincere thanks to Dr. Anna Karapanagiotou, Bia Papadopoulou, Dr. Evangelos Vivliodetis, Bessy Drounga, Kelly Drakomathiodaki, Anna Mihalitsianou and Dr. Efthimis Lazongas.

#### Endnotes

- 1 Yorgos Lazongas, *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 188.
- 2 Mendoni, L. When the present accompanies the past... in *The Past is Now*. Lazongas. *Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p.13.
- 3 Extract from an interview between the author and Dr. Anna Karapanagiotou, archaeologist and Director of the National Archaeological Museum Athens.
- 4 Yorgos Lazongas, *The Visual Palimpsest of Time*, in *The Past is Now*. Lazongas. *Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 41.
- 5 In this passage I am gratefully indebted to the generous responses to questions I posed to Bia Papadopoulou, Contemporary Art Historian and principle Contemporary Curator of *The Past is Now* during one of our many conversations concerning the evolution of Lazongas’ practice.
- 6 Yorgos Lazongas as quoted by Bia Papadopoulou in *The Past is Now* - Yorgos Lazongas p.22 Original source (Greek): Yorgos Lazongas *Yorgos Lazongas Randomness as Method*, Introduction Katerina Koskina, EMST, Athens, 2018, p.113.
- 7 Yorgos Lazongas, *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum Athens, 2022, p. 159.
- 8 *ibid.* p.160
- 9 Yorgos Lazongas, *The Visual Palimpsest of Time*, in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 41.
- 10 Late 6th c. BCE, black-figure white-ground lekythos. NAM A 1130. Attributed to the Edinburgh Painter. Bound to the mast of his ship, Odysseus listens to the Sirens perched on rocks, playing the lyre and double flute. Between the hero and the daemonic creatures, two dolphins dive into the sea. Scene inspired by the Homeric description of Odysseus’ encounter with the Sirens. (Odyssey 12.37-58, 153-200). Christina Avronidaki in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 164
- 11 [https://www.iranchamber.com/calendar/converter/iranian\\_calendar\\_converter.php](https://www.iranchamber.com/calendar/converter/iranian_calendar_converter.php) Last accessed March 10, 2023.
- 12 In this paragraph I am indebted to Salvatore Settis, specifically Salvatore Settis Salvatore Settis, *When (Art) History Collapses*, in *Recycling Beauty*, Fondazione Prada, Milan, 2022, p.60-85.
- 13 *ibid.* p. 65.
- 14 This fragment represents a scene from the battle of the gods against the Giants. Hermes is armed with a spear and a goddess wearing a richly decorated peplos attacks on the right. Left of Hermes is the name of the potter written from right to left. Source: Maria Tolia-Christakou in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens 2022, p.104
- 15 In this passage I am indebted to Dr. Panos Christodoulou assistant professor of Hellenic Studies, European University Cyprus, specifically for his brief introduction to the exhibition catalogue accompanying the exhibition *In The Sea Of The Setting Sun: Contemporary Photographic Practices and the Archive*, State Gallery of Contemporary Art –SPEL, Nicosia, Cyprus 11/11/22 – 25/02/23.
- 16 Emma J. Stafford, *Masculine values, feminine forms: on the gender of personified abstractions in Thinking Men*. Masculinity and its Self Representation in the Classical Tradition. Ed. Lin Foxhall and John Salmon. Routledge London, New York 1988, p.43-56.
- 17 *Ibid* p. 43.
- 18 Bia Papadopoulou, *Endless Transformations in The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 21-22.
- 19 Yorgos Lazongas, *The Fragment*, in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens 2022, p. 100.
- 20 Yorgos Lazongas, *It is all about continuity, a conversation between Anna Michalitsianou and Yorgos Lazongas*, in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 188.
- 21 Paraphrased from an interview between the author and Dr. Evangelos Vivliodetis archaeologist, Head of the Department of Exhibitions NAM and Archeological Curator of *The Past is Now*.
- 22 Salvatore Settis, *When (Art) History Collapses*, in *Recycling Beauty*, Fondazione Prada, Milan, 2022, p. 82.
- 23 Anna Michalitsianou, *It is all about continuity, a conversation between Anna Michalitsianou and Yorgos Lazongas*, in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens, 2022, p. 188.
- 24 Yorgos Lazongas, *Yorgos Lazongas Randomness as Method*, Katerina Koskina, EMST, Athens, 2018, p. 298.
- 25 The Siren is naked from the waist up, while the bottom of her body is covered by relief feathers. In her left hand she holds a tortoiseshell lyre and with the plectrum in her right hand she is lamenting the dead man. The feet and the end of her tail are restored with plaster. Source: Ariadne Klonizaki in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum Athens 2022, p. 162.
- 26 Yorgos Lazongas, *The Permanent Transformation rule in my work*, *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum Athens 2022, p. 160.
- 27 Paraphrased from an interview between the author and Bia Papadopoulou Contemporary Art Historian and principle Contemporary Curator of *The Past is Now*.
- 28 Efthimis Lazongas. *The Punishment of the Sirens*, in *Lazongas Sirens*, Municipal Gallery of Larissa, 2009, p.173.
- 29 Efthimis Lazongas. *The Punishment of the Sirens*. Lazongas Sirens, Municipal Gallery of Larissa, 2009 172-177, p.177.
- 30 Terracotta figurine-pendant 1st-2nd c. BCE Athens NAM A 13008. A frontal naked plump figure spreads her bent legs and holds them with both hands, exposing her vulva. Her hair is tied at the back of her head in a chignon with a run-through suspension hole. The figure is identified as Baubo, who according to myth made Demeter laugh when she was mourning for the loss of her daughter. Source: Evangelos Vivliodetis in *The Past is Now: Lazongas: Myths and Antiquity*, National Archaeological Museum, Athens 2022, p. 180
- 31 Sania Papa, *Coincidence as rule of the accidental in A4 Drawings*, Benaki Museum / Macedonia Museum of Contemporary Art, Athens / Thessaloniki, 2006, p. 304.





## 2022 AAIA Contemporary Creative Residency Alumni Report

This years AAIA Contemporary Creative Residency Alumni Report highlights some of the artistic and academic activities of our alumni presented in Australia, Greece, the broader Eastern Mediterranean region and further afield. This demonstrates the rigour and growing international reputation of the Contemporary Creative Program (of which the annual artist Residency is the centrepiece) and the Australian artists, writers and poets that we have hosted. To use a sporting analogy, the AAIA Contemporary Creative Program punches well above its weight.

Based between Athens and Sydney, Dr. Andrew Hazewinkel, inaugural Contemporary Creative Resident (2014), AAIA Honorary Research Fellow and ongoing adviser to the broader AAIA Contemporary Creative Program, is professionally active in both cities he calls home.

Hazewinkel recently completed a major sculptural commission for 101 Collins Street Melbourne comprising two larger than life-size bronze figures informed by the architectural qualities of the caryatids of the Erechtheion, natural (and unnatural) processes of environmental erosion, the histories of failed architectural archaeological reconstruction and, more conceptually, the importance of the female gender in histories and personifications associated with augury. His part caryatid, part reconstructed column artwork *The Sisters (Sibyls of metamorphosis)* was conceived in Athens where the initial stages of its creation took place before being cast in bronze in Melbourne. In September 2022 Hazewinkel was invited to present a selection of his recent photographic and sculptural artworks at *Art Athina* (the Athens International Art Fair) staged at the Zappeion Mansion in Central Athens. Alongside Greek and international artists and galleries Hazewinkel was the sole Australian artist to present artworks. Also in September, with permission from the Ephorate of Antiquities of Cyclades Hazewinkel undertook a photographic study of the Archaeological Storeroom on the remote island of Anafi which he maintains a close affiliation with.

In December 2022 Hazewinkel participated in the international conference *On Other Shores: Queering Counter-Narratives in Southern Europe and Mediterranean Art History, 1800-2000*, hosted by the University of Pisa. He presented a paper titled *Queering an Earth Mother and Demigod Hero: Omphale and Herakles: An ongoing Transmission of the Destabilisation of Gender*. In December he completed a series of interviews with the various archaeologists and curators involved in the development and presentation of

milestone exhibition *The Past Is Now: Yiorgos Lazongas* at the National Archaeological Museum Athens (NAM). Through the development of his critical review of the exhibition (pages 12-23) Hazewinkel developed a close and ongoing collaboration with the NAM. Hazewinkel is currently engaged with the Finnish Institute at Athens in developing an international exhibition of contemporary Australian, Finnish, and Greek artists exploring the social, ecological and political dimensions of the processes of tanning animal skins into leather products in both ancient and contemporary realms. The exhibition, including archaeological material and contemporary artworks, will be presented in both Athens, and Helsinki, with other touring possibilities currently in discussion. In April 2024 Hazewinkel will present a major solo exhibition of

Opposite page: Andrew Hazewinkel  
*The Sisters (Sibyls of metamorphosis)* 2022  
2 unique state polished and patinated bronzes on travertine bases  
each figure 230 x 87.6 cm

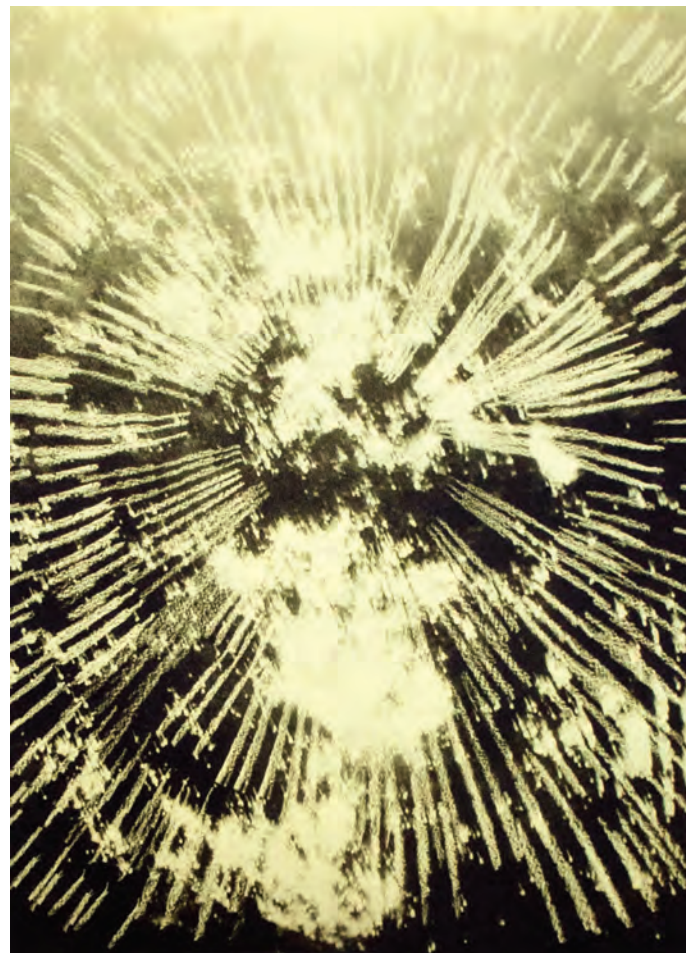
*The Sisters (Sibyls of metamorphosis)* 2022 (detail)  
Photos Matthew Stanton





his recent sculpture and photographic works at Olsen Galleries in Sydney.

In December 2022, London based Anna Higgins AAIA Contemporary Creative Resident (2021) presented to Melbourne audiences an expansive body of new work directly informed by her time with us in Athens at her solo exhibition *A Place Beyond Heaven*. While in Athens Higgins became a frequent visitor at the National Observatory of Greece where her research centered on pre and early photographic representations of celestial bodies which she counterpoised with Byzantine painting research at the Byzantine Museum and a field trip to Meteora. The resultant artworks characterize Higgins' expanded image-based practice in which she abstracts and re-contextualizes archival and contemporary



Anna Higgins  
To be filled with light, 2022  
toned black and white film printed on Somerset paper  
180 x 130 cm

material and photography through collage, painting, drawing, and analogue photographic practices forming new perspectives and poetic interpretations.

Dr. Brie Trennery, one member of the KBT collaborative filmmaking duo, AAIA Contemporary Creative Residents (2018),

recently realised international opportunities resultant of catalytic curatorial and interdisciplinary artistic exchange initiated during her time with us in Athens. Trennery recently curated the video component of the exhibition *Speculative Horizons*; part of the exhibition and symposium exchange between Australian and Kuwaiti photographers initiated by Dr Kristian Haagblom and Saad Alsharrah intended to open a creative dialogue between the two regions. The inaugural event explored ideas of 'land and people and the interconnectedness between space/place and inhabitation/culture'. The exhibition component of the broader ongoing project opened February 8th 2023 at Contemporary Art Platform [CAP] in Kuwait. Trennery contributed the curatorial essay *Solid Flux* (addressing the video component of the exhibition) published in the exhibition catalogue accompanying the *Speculative Horizons* exhibition at CAP.

Back home in her Melbourne studio Trennery has been revisiting the sculptural film props (made of found materials), that were created in Athens and feature in the video produced with her collaborative partner Kieran Boland [KBT] during their residency. As is often the case, an artist's residency experiences continue to percolate to the surface of their practice long after the residency itself. This is very much the case with Trennery's recent work as the sculptural props made in 2018 are providing her with a new artistic point of departure toward a series of 3D digital artworks which will be presented to Australian audiences as "holographic fans" at her upcoming solo exhibition titled *Only Fans* at MARS gallery Melbourne.

Dr. Sary Zananiri, AAIA Contemporary Creative Resident (2019) and AAIA Honorary Research Fellow, is professionally active as an artist, academic and cultural historian, he works principally between the Netherlands, Greece, Palestine and Australia. Recent highlights in his artistic practice include a commission by the Qattan Foundation to create a new artwork for their upcoming exhibition *Instant Modernism: On the Architectural Fabrication of Israel* curated by Dr. Yazid Anani, and he is working on a major new commission for the Palestinian Museum's upcoming exhibition on the history of Palestinian musical practices. Further to these commissions he is currently collaborating with traditional mother-of-pearl artisans toward a new solo exhibition at Al Mamal Foundation in Jerusalem, which explores the collision of religious and political narrative in Palestinian modernity through visual culture. Recent exhibitions in Australia and further afield include *Windowless World* National Art Glass Gallery, Wagga Wagga, (Zananiri originally trained in glass), *Who's Afraid of Public Space*, the Australian Centre for Contemporary Art (a collaboration with artist Beth Arnold), and his short film *Frank Scholten Photographing Palestine* will premier at

Dar El Nimer's *Meshwar: From Palestine to Lebanon (Dialogue between Maroun and Fouad Tomb)* in Beirut in 2023.

Zananiri's curatorial activities include several new exhibitions including *Orthodoxy, Nationalism and the 'Holy Land'*, University of Groningen Library (2023) and INALCO, Paris (June-July 2022), *Biblication, the Classical Body and Homosociality*, Mawjoudin Queer Film Festival, Tunis (September 2022) and *Frank Scholten: Archaeology and Tourism in the 'Holy Land'*, Rijksmuseum Oudheden, Leiden (May-October 2020). Zananiri was also collections consultant for the Palestinian Museum's *A People by the Sea: Narratives of the Palestinian Coast* additional to collaborating on their upcoming exhibition on music cultures.

Zananiri is currently finishing a monograph manuscript on the Dutch photographer Frank Scholten titled *Photographing Biblical Modernity: Frank Scholten in Mandate Palestine* (IB Tauris,

forthcoming 2024). He has co-edited a journal special issue with Karène Sanchez Summerer and Sarah Irving in Mahjar and Mashriq, *Vocabularies of Tourism in Palestine 1870-1950*, which will be out in the northern autumn. Several book chapters recently published, or in press, include 'Costume and the Image: Authenticity, Identity and Portrait Photography in Palestine' in Sarah Irving (ed.) *The Social and Cultural History of Palestine: Essays in honour of Salim Tamari*, Edinburgh University Press; 'Orthodox Aesthetics: Christianity, Solidarity and the Secularisation of Palestinian Religious Art', in Kirsten Scheid (ed.) *Palestinian Museum* (forthcoming 2023); 'After Salzmann: Thoughts on Humour, Erasure, Photography and Palestine' in Chrisoula Lionis (ed.) *Weaponising Humour: Comedy in Crisis*; 'Frank Scholten: Modern Men in Ancient Lands for Pilgrims Prophets and Scholars' in Kurt de Belder and Arnoud Vrolijk (eds.) *Leiden University Middle East Collections* (forthcoming, Leiden University Press, 2023).



Frank Scholten  
Greek Pilgrims at the River Jordan on Epiphany, 1921-23  
UBL\_NINO\_F\_Scholten\_Jourdain\_Mer\_Morte\_01\_0002

The Jordan River was another significant pilgrimage site. Here we see a priest on a boat ministering to the pilgrims on the shore during Epiphany. Being two hundred metres below sea level, winter was mild in the Jordan Valley in comparison to places like Jerusalem.





## 2022 AAIA Contemporary Creative Residency Artist's Report

Anna Fairbank

This Contemporary Creative Residency (CCR) was a four-part exosomatic enquiry of maker and city transformer, involving a quest for disruptors and future artefacts, and evolving *AIRSPACE* a recent work on aviation growth impacts and the materiality of law sound and data. In summary:

*1. Overturn the white bones of modernism, return a visceral Athens using the urban street as resource. 2. Build a psychospatial museum-city map; get up-close and personal with bronze war helmets, imagine the clamour then and now. 3. Research ancient sound and music scripting to form new slab-block monumental tableaux based on this language of industry. 4. Know the Athenian headspace, and response to aerial noise impact and test a future-in-the past freeway regeneration concept founded on the Acropolis city in the air versus Le Corbusier's futurist city, and concrete.*

Of no.4, *M1 The Deck: The Infrastructural Open-air Museum Park*, received a hunch affirming Architeam 2022 Unbuilt Prize. Daily activities involved mapping and capturing views of streets and Hymettus from AAIA, walking Pikionis' paths up to the Acropolis, marking sightlines (Salamis, hills, parks), before descending into urban life with camera and microphone. I recorded the Acropolis Museum's interior experience and city adjacencies, with permission, for ongoing production. Seeing Athenian policy steles and marbles reconstructions emphasised city ideals and extraordinary craft precision, recalling my 2018 visit to the British Museum's *The Making of Rodin* with Parthenon marbles, highlighting controversy and Athens' major projects rationale.

Of bronzes and helmets, Dr George Kavvadias, director of Minor Arts at the National Archaeological Museum (NAM), introduced the spectacular collection: statues, figures (some with terrific accretions), war artefacts, geographic expansions. Helmets seem globally dispersed. I was fortunate to see the Benaki war artefacts collection at the Hellenic Museum Melbourne before visiting Athens. Kavvadias also outlined the importance of ceramic vases, and artist exhibitions at NAM, concluding with USA photographer J. Joshua Garrick's *Seeking the Ancient Kallos* in metallic print.

Literary research at the AAIA study centre, and introductions to Nordic Library and Greek poets (Seferis, Cavafy, Elytis) revealed a range of contemporary readings on Hellenism, diplomacy, ludic

cities, creative promise. Other writers, examining how industrious art legacies, metals, war as spectacle and logistics, underscore today's industry-led reconfigurations, lean into aviation work. USA/UK texts on ancient sound and transpositions found in Greek Punk are new leads equating aviation walls of sound.

Of Melbourne's aerial escalations, my claim "This wouldn't happen in Athens", was motivation to meet landscape architect Thomas Doxiadis to discuss *AIRSPACE* and his *symbiosis* philosophy; his Hellinikon Airport regeneration work and politics of space interest mirrors mine. I outlined ancient concepts of air, sky and health against airspace structuring and brute aircraft effects. Doxiadis noted while Greeks are used to street noise, aerial scenarios seem well beyond Athenian imagination; privacy impact and drones draw particular concern. The Greek concept of *reciprocity* as political strategy emerged, which I believe aggressive deregulation will test, yet this productive dialogue opened potential collaboration. My later visit to the Stavros Niarchos Centre provoked freeway burial schemes favouring ambience and harbour links. A new exhibition on Thomas' great uncle, *Constantinos Doxiadis, Informational Modernism: Machine at the Heart of Man* (Onassis Foundation), also potentiates my war machine thesis and maquettes.

Andrew Hazelwinkel's introduction to Sealed Earth Ceramics Studio realised an unexpected chance to "get dirty" (studio motto) with black clay and Hermes. *CERBERUS/KEPBEPOS* is a portrait formed in memory of swimming through a scuttled ship named Cerberus at Half Moon Bay, merging marine worlds, WWII allies and the mythological gates of hell. I was interested the graphite-like density for the three-headed beast's metaphorical tone, and how inscription and metal auto-paint augments geometry. Two concave slab-plates expressing the two-worlds/ two-realms format followed. Working between wet and dry states proved exacting, yet making is research, tapping into continuums 2700 years apart. Fired at 1100°C, this work is atmospheres' antithesis.

My CCR was a movement through *techne* and *polis*, machine and human, event and material consequence, made possible by my residency. I thank AAIA and University of Sydney, with special thanks to Dr. Stavros Paspalas, and Dr. Lita Tzortzopoulou-Gregory and Dr. Andrew Hazewinkel for their support and introductions to a resilient, vibrant, and imaginative Athens.



## *Gale Visiting Professor 2023 Professor Reinhard Senff*

Stavros A. Paspalas

We are truly privileged to be able to welcome to Australia in a few months' time our 2023 Janet and Bill Gale Visiting Professor, Professor Reinhard Senff. Our speaker has had broad (and deep) experience in archaeological pursuits, particularly of the ancient Greek world, and has worked in Greece, Italy, Cyprus and Turkey. In 2022 he retired from his position as Scientific Director of the German Archaeological Institute at Athens and, more specifically, the Director of the German excavations at Olympia, a position he had held from 2004.

Professor Senff's public lectures and seminars will cover a range of themes. The first of these focuses on the ancient city of Miletos which lies on the eastern coast of the Aegean. Miletos was, as the historian Herodotus noted, known as the "Jewel of Ionia," particularly before its destruction at the hands of the Achaemenid Persians in the 490s BC. One of the greatest cities of this period in the Greek world Miletos was a trailblazer both in practical matters

such as seafaring as well as in the more speculative branches of learning such as philosophical enquiry. Professor Senff's many years of working at Miletos have endowed him with insights from which we shall all benefit.

Cyprus has, of course, also bequeathed to the world great archaeological finds which reflect its multi-faceted history and its lynchpin location in the eastern Mediterranean. Professor Senff will offer presentations that reflect on the broader theme of geography, cultural contacts and the development of communities as well as more focussed views. It could be said that our visitor's archaeological career started on Cyprus given that his doctoral dissertation was on the sanctuary of Apollo at Idalion, and its publication offered the definitive study of this important site, especially its architecture and statuary. Olympia is our 2023 Visiting Professor's other area of particular specialisation. He served as the director of the German Archaeological Institute's excavations at





this iconic site for 18 years. Professor Senff will offer presentations that range from an overview of the sanctuary from prehistoric times through to the Early Christian period to feasting and competitive pursuits at the site, and on to the particular connections between

Olympia and the western Greek cities of Sicily and southern Italy many of which invested heavily at this great panhellenic sanctuary. A true feast offered by a specialist who has lived and experienced the archaeology of this sanctuary first-hand.



*Opposite page: Professor Reinhard Senff.*

*Photo: Nikolaos Chrisikakis*

*Above: caption...*

*Left: Limestone statue recovered from the Sanctuary of Apollo, Idalion, Cyprus, 450-425 BC. © Trustees of the British Museum. BM 1917,0701.233.*



## Stalking Griffins Across Greece

Emily Simons

Polymnia and Aimilia Kallinikos Scholarship Awardee, 2020

After a tumultuous two years of lockdowns in Melbourne, postponements of fieldwork, and tear-drenched alterations to my PhD project, in July 2022, I made it to Greece. I had received the Polymnia and Aimilia Kallinikos Scholarship for overseas research to support my PhD fieldwork in 2020. My project explores how Late Bronze Age peoples used images of griffins on various objects within different socially charged places. By July 2022, my doctoral research had been reshaped in response to the global climate; I was now nearing the latter stages of my research using digital methods to investigate spatial relationships between objects, materials, and their excavation contexts.

My purpose for travelling to Greece in 2022 was multifaceted; I wanted to examine some objects of interest: what did the materials look like? Were the images visible? Would people in the past have been able to see the griffin? And, *who* would have been able to see them? I wanted to visit excavation sites to understand how people may have moved through spaces, and how they may have experienced objects within them.

Tholos Tomb, Pylos



From July I spent three months stalking griffins across Greece. During the first month, I was installed at the British School at Athens, initially undertaking their Linear B course, the earliest form of written Greek. During the course, I learnt about the linguistic background of Linear B and gained a more robust understanding of the materiality of Linear B tablets themselves. I was also fortunate enough to spend time with Macquarie University PhD candidate, Samantha Mills, who was also undertaking the course and a larger research trip. I truly appreciated the in depth discussions we had about Kolona on Aigina and its role in the greater region.

After the course, I spent three days ensconced in the storerooms of the National Archaeological Museum in Athens, examining objects bearing griffins. Being present in Athens, immersed in the unique landscape of Greece and its historical collections, allowed me a significant appreciation for the objects I was there to analyse and the relationships they may have had in the past. It also provided insight into current research underway among the international community, my thanks especially to Eleni Konstantinidi-Syvridi, Curator at the Department of Prehistoric, Egyptian, Cypriot and Near Eastern Collections of Antiquities at the National Archaeological Museum, Athens, who spoke with me at length about goldsmithing in the Bronze Age.

After spending July in Athens, I structured my research trip around site visits. Because I am interested in understanding the relationships between objects, their immediate surroundings, and the broader landscape, visiting sites allowed me to reflect on people's relationships with specific places. It allowed me to assess the types of buildings and tombs that held people's lives and beloved objects. These site visits took me from Mycenae, Tiryns, Pylos, Thebes, Phylakopi (to name a few), and then south to Crete where I ranged from Kato Zakros to Chania. These visits and subsequent interpretations of object find locations provided depth to the material I was studying and a greater understanding of the landscapes that inspired them.

The next stage of my journey took me to Knossos, where I stayed at the BSA hostel. I took enormous pleasure in "popping down to the palace", spending hours locating find spots of griffins and sitting under the trees. The library at the hostel was a haven and I found almost every resource I had been hoping for. The 'family'

dinners were lovely too. As part of this research trip, I presented a paper at my first in-person, post-covid conference: the Connected Past Conference in Heraklion. In addition to the conference, a two-day workshop was held exploring the role and practicalities of network analysis in archaeology, during which I learnt valuable strategies in determining historic relationships. Attendance at this workshop and conference was an opportunity to gain a greater appreciation for current research trends in the network and spatial areas of archaeology. The Heraklion Archaeological Museum was the conference co-host, and we were treated to exhibition tours and presentations on many of their collections and research. Near the end of my trip in October, I was fortunate enough to attend the 13th International Congress of Cretan Studies in Agios Nikolaos, which enhanced my understanding of recent research and excavations in Crete. I was extremely privileged to meet many others working in Bronze Age Greek archaeology and related fields at both of these conferences.

A highlight of my time in Crete was visiting the incredibly peaceful cemetery at Armeni in west Crete. Out of the hundreds of tombs here, four had yielded griffin objects, and while it seemed like a hunt through a maze to find those four tombs, the site itself spoke to the relationships people in the past had with death and landscapes. My informal survey of the site, comparing the largest tombs to the smallest ones, re-enforced an observation I had only begun to appreciate in my research. These new observations enabled me to reframe and reassess much of the data I had collated between object observations and site analysis.

The overwhelming feeling stemming from this research trip was a great appreciation for the people who made it possible, most particularly the generosity of the Polymnia and Aimilia Kallinikos Scholarship. It felt like multiple years of PhD experience and

*Recording room layouts at Gournia*



*Haematite cylinder seal from Tiryns,  
CMS IS 019, NAM 6214*



*Clay impression from Nestor's Palace, Archive Rooms,  
CMS I 304, NAM 8474*

research was squeezed into three short months. My doctoral research has benefitted from the enhanced experiences and many conversations with other researchers during this time. I cannot help but wonder how covid restrictions, and being forced to wait have impacted my research yet increased my appreciation for all that is out there.



## Heightened Emotions in Byzantine Art

Olympia Nelson

Polymnia and Aimilia Kallinikos Scholarship Awardee, 2022

My doctoral research at the University of Sydney in Byzantine art led me to apply for the Polymnia and Aimilia Kallinikos Scholarship in 2022. I was thrilled to receive it and to embark on what would be the most important research trip of my PhD Studies: travelling to Greece and Cyprus in September and October of 2022.

My research is motivated by an interest in the expression and management of emotion in Byzantine art. I am particularly drawn to the highly emotive and expressive style in the Late Komnenian Period that emerges in the last part of the twelfth century, where one can observe a theatrical emphasis on tenderness, sorrow, distress and sympathy. Like their Western counterparts, Byzantine artists were preoccupied with emotion, and determined to convey these manifestations through facial expressions and bodily gestures echoed by compositional energies. My research intends to bring fresh approaches to emotion in Byzantine art by supplementing the visual data with hagiographical texts and patristic literature, and also to encourage others in the community to adopt a similarly curious lens looking at works of art or Byzantine literature.

For my research—and thanks to the generosity of the scholarship—I was able to visit around 20 Byzantine churches in Greece, in regions such as Kastoria, Thessalonike, Mystras and Crete; then around 10 churches in Cyprus including the UNESCO churches of the Troödos Region, which is one of the largest clusters of churches and monasteries of the Byzantine Empire. In this region, I saw examples of 11th century iconography in churches such as Agios Nikolaos tis Stegnis and the Holy Church of Panagia of Asinou in Nikitari which are key examples of the freshness, poetic license and humanism that one sees in the Komnenian period. In these frescoes which represent scenes from the Birth of Christ, the Baptism, the Ascension, the Assumption of the Virgin, one witnesses lively movement, great composition, tall forms, plasticity and expression in gestures and the faces of the figures. This kind of emphasis is echoed in the later frescoes of the region from the 13th century, as well as those in the 15th and the late 15th century in other churches. These churches are all living monuments and continue to be used as places of worship and for other religious practices, thus preserving their original function.

I also visited churches in North Macedonia and Ohrid, such as the 11th century church Staro Nagoricane with frescoes dating from the



*The Forty Martyrs of Sebaste, Church of Panagia Phorbiotissa, Asinou, Cyprus (12th C)*

14th century; and the Church of Saint Panteleimon in the village of Gorno Nerezi, which is a small 12th century Byzantine church with a highly movemented scene of the Lamentation dominated by emotional outpouring. I also visited St Panteleimon and the Holy Mother of God Perivleptos both in Ohrid. The refined palette, warm hues and the intensity of the figures characterize these frescoes,

*Opposite: Nativity Scene, Peribleptos Monastery, Mystras, Greece (14th C)*



bringing out the heightened expression of the figures (where one witnesses anguish through tears and furrowed brows, for example) that dramatically strikes us on a psychological level.

Though the art produced across these regions differs in style and date, there is no denying that this heightened degree of emotional expression can be found throughout all regions, where many of the frescoes are filled with imaginative and dynamic emotions that are testament to a Greek intellectual vitality. These frescoes indicate not just a remarkable understanding of technical visual elements, like design and composition, but a degree of emotional and symbolic freedom, particularly evident in the Late Komnenian Period. Seeing the frescoes up close and in the context of the church led me to realize that the figures depicted are real people with energy, emotion and movement, who serve symbolic purposes not through abstraction or schematization but through a poetic transcendentalism drawing from the Orthodox hymnographic tradition and, in the case of the later frescoes of Mystras, hint at a burgeoning neo-Platonic philosophy.

In Athens, I stayed at the AAIA Athens Hostel where I used the beautiful library space daily. It was the perfect environment to collate all my photographs and research that I had culminated to that point. As part of the scholarship, I was given the opportunity to present a lecture at the AAIA Athens Hostel during my stay. I discussed the *in situ* research I had done up to that point, where I



*Olympia Nelson at the Athenian Acropolis*

presented the churches I had visited in North Macedonia, Kastoria and Thessalonike. Having the opportunity to stay in Athens with such an exquisite study space—not to mention with an incredible view of the Acropolis!—was enriching.

I am immensely grateful to the AAIA for their unwavering support and encouragement and the wonderful stay in Athens, and to the Polymnia and Aimilia Kallinikos Scholarship. Having the opportunity to see the frescoes, mosaics and churches in person allowed me to develop a first-hand acquaintance with all details and their overall visual and architectonic impact, which has and will continue to benefit my research greatly.





## *Olwen Tudor Jones Scholarship Fieldwork Report Athens 2023*

Brad Arsenault



*ArWHO team hiking out to Al Aqar site.*

I was incredibly proud to be awarded and share in last year's, Olwen Tudor Jones Scholarship. The award helped fund travel to the Sultanate of Oman where I had the opportunity to participate in this season's Archaeological Water Histories of Oman (ArWHO) project. This ongoing, collaborative effort has been working across the central region of the country, exploring a number of historically and culturally significant Early Iron Age sites and, "investigating the long-term role of water, industry and trade in ancient Oman." It was a privilege to work under our very own, Dr. Joseph 'Seppi' Lehner, a co-director of the project, and Dr. Ioana Dumitru, both of whom provided guidance and insight.

As an Archaeology undergraduate student this expedition presented me a tremendous opportunity to develop both educationally and professionally. Specifically, my skills as a UAV pilot allowed me to assist and contribute to landscape mapping being performed by PhD students from both Johns Hopkins University and the University of Sydney, as part of their larger graduate projects. Over my five weeks in the region, we aerial mapped over 135 hectares across six unique sites, transforming the collected data into 3D orthomosaics which were in turn analysed in ArcGIS.

Some of the sites were so rich with artefacts, with every step one could not help but trip over pottery sherds and soft stone vessel fragments. I participated in a variety of field work from pedestrian survey and artefact collecting to the auspicious event of digging my first trench. Additionally, the ancient copper slag heaps scattered



*Brad Arsenault and Paige Paulsen at the UAV Launch site at Al Aqar*

throughout the area provided the team and me with an opportunity to field test the university's new terrestrial LiDAR scanner and to 3D image the mounds so that we could conduct volumetric analysis. These scans and follow up work will hopefully aid in answering some of the many research questions posed by the ArWHO team. It was a pleasure meeting new people, and exploring a new culture. My heartfelt thanks go to the entire ArWHO team who included, Dr. Joseph Lehner, Dr. Mike Harrower, Dr. Ioana Dumitru, Paige Paulsen, Amir Zaribaf, Hélène David-Cuny, Dr. Smiti Nathan, John Shannon. Many thanks to the peoples of the communities in Al-Dhahirah, and the amazing and supportive team from the Ministry of Heritage and Tourism in Oman. Special thanks to the AAIA for giving me this award.

*Below: Brad Arsenault with locals at Tawi Raki*



## Digital Horizons Project Update

Thomas Romanis

The beginning of 2023 marks many great milestones for the Digital Horizons Project. As of the beginning of March, the first excavation notebook from the 1980's Torone excavation has been scanned and stored within our database. This represents the beginning of digitally preserving all of the archival materials from the second, after Zagora on Andros, site excavated by an Australian team in Greece. With the large amount of excavation notebooks, sketches, photo negatives, and artefact catalogue cards, we are excited to offer students an in-depth look at the work Australians have conducted over the years. This portion of the AAIA archives will no doubt take several years to entirely scan, organise, analyse, and we are excited to enter this new stage in the DHP's history. The step is to scan as much of the archive as possible, enabling more than a dozen more types of roles to be offered in the future.

This doesn't mean that we're finished with the Zagora archives yet, however. Whilst nearly 40,000 records have been created and edited within our database in under four years, there are some final bows to tie. We still have many volunteers working on input the scanned data into the Heurist database and ensuring that the quality of work being conducted meets high standards. This means that the DHP is providing experience to students by allowing them to work on two separate sites. It is with great pleasure to confirm a third site that the DHP will be working with during semester 1. Once more, the DHP will be partnering with the Cape Gelidonya Shipwreck Ingot Illustration Digitisation Project, headed under USYD lecturer Dr. Joseph W. Lehner. A team of students will learn digitisation techniques under Dr. Lehner to aid in converting scans of hand-drawn illustrations of ingots into sharp, darker digital copies. These efforts will aid several future publications on the shipwreck, as well as enable students to work on an entirely different area of world. We are very proud of the diversity of archaeological content that we are able to offer, and look forward to future partnerships as they develop.

2023 has also marked an exciting moment in the participation of the DHP. We have welcomed the University of Western Australia, Flinders University, and the University of Queensland into the project. This brings the total participant institutions to nine, making the DHP a truly national project. The mixture of online and in-person volunteering has allowed the DHP to become a truly inclusive and unique type of student training. While we have chosen to start small

with the new inclusions, only offering four roles each, we look forward to steadily building the involvement of all institutions each semester.

The DHP's workshop series once again returns for semester 1, with a diverse set of topics and hosts presenting from a variety of participating universities. Having recently commenced during the start of March, University of New England's A. Professor Melanie Fillios kicked things off with an exciting workshop on how to analyse human and animal bones in the field. This gave students a wonderful experience in using both real bones to make assessments, as well as 3D models to develop skills in virtual assessments. Future workshops will cover topics relating to essay writing skills, photogrammetry, GIS, virtual relating, studying gender in art, studying the human body, and many more. Student engagement with these workshops have been strong, and we very much look forward to offering more students a hands on experience learning these skills.



*Digitisation of the Zagora excavation archives is completed*



## Athens 2023 Classical Archaeology Intensive Summer Program Student Reports

Belinda McCarthy, Joanna Angeletos and Matylda Brecz

*“Tell me and I forget. Teach me and I remember. Involve me and I learn.” – Benjamin Franklin.*

As a young girl, I often dreamed of travelling to a distant land where I could learn new things and immerse myself in rich culture. The Athens Intensive Summer Program gave us that opportunity and more than we could ever have hoped for. Snowfall in the city overnight and the blooming of the cherry blossoms at Delphi felt as though destiny had brought us to enjoy the wonders of Greece together.

We absorbed the beauty of the city firsthand, with the freedom to explore with our cohort. We formed connections with each other - making lifelong friends in the process - and with the city, learning the area well and fitting in with the locals. This incredible course provided me with newfound confidence. Not only through the daily activities but through the encouragement from the participants and facilitators. I left feeling immensely inspired for my future studies, with the hope of returning to Athens.

The perfectly curated itinerary provided an immersive experience in which to learn the rich history of the region. Not only could we discuss ancient sites and architecture but explore them ourselves. Our site visits were hands-on, with back-stage passes to the Parthenon, and a wealth of knowledge offered by both Dr Beaumont and Dr Paspalas. The lectures were well-structured and engaging, and each visit to temples and sanctuaries filled us with awe as the

stories came to life. The expertise of the Program leaders provided a supportive and enriching environment in which to discover all that Athens had to offer.

- Belinda McCarthy (University of Western Australia)

Athens, rich in antiquity, and power outages, was my home for the duration of the Summer Program – and by the end of the experience it truly was ‘home’. Little could I have known of the life-altering trip this would be when I first set eyes on the Athenian landscape as my plane landed. It was such a momentous opportunity to absorb lecture content by Dr Beaumont and Dr Paspalas, and then to be submerged into that exact location of disquisition, in real life. It honestly still feels surreal.

I have gained an immense appreciation for Archaic and Classical sculpture and pot painting, but most of all was dazzled by temples and their elaborate pedimental sculpture. Those still standing, namely the Temple of Hephaestus and Athena in the Agora, offered me insight into the original appearance of other temples lost to the passage of time such as the Temple of Apollo at Delphi, which I was then able to further contextualise with a dash of imagination and in-situ exploration. The multi-faceted teaching methods of this trip cemented and reinforced the content taught, as well as fostering a dynamic suitable to all styles of learning. It truly was the perfect balance of a visual and kinaesthetic learning environment.

Belinda McCarthy (left) and Liz Davies (right) on the Athenian Acropolis



Joanna Anegetos before the Parthenon



Among the abundance of sites visited, I think we all felt the magic at Delphi. Maybe it was the sun illuminating the mountains in the middle of winter, or the pure essence of the Panhellenic sanctuary itself. It was at the least a moment I will never forget, and a bucket-list item fulfilled. A site of gathering and unification, that's exactly what we, as students thrown together from all over Australia, experienced.

This trip wasn't shy of valuable lessons, both for the course at hand, and in the broader context of archaeological careers and life. I learnt the importance of interpretational biases of artefacts, key handling procedures for artefacts, and the influence and cultural continuum of the Greek world, past and present. I owe a world of gratitude to the staff and my fellow peers involved who elevated my experience and even further grew my love for archaeology. Thank you to the AAIA and Archaeology at University of Sydney. Thank you to Lesley, Stavros, and Gina. Thank you to my forever friends of the Athens Summer Program 2023. Thank you all.

- Joanna Angeletos (Monash University)

Most generously, I was awarded the Olwen Tudor Jones scholarship which enabled me to participate in the Athens Classical Archaeology Summer Intensive Program, which ran from January 20th to February 10th 2023. After so many years spent reading translations, staring into grainy photographs, or trying to orient myself in the imagined space of a temple complex; to be finally able to step into the spaces which had been the topics of essays and research projects was an experience that brought with it unparalleled excitement and a deep sense of privilege.

Athens is a city that cannot simply be described, it must be experienced. And over 22 days, I was given the honour to do so – residing at the AAIA, navigating the metro stations, ordering the best coffees of my life, and generally immersing myself in the modern legacy of an ancient, enduring, and historically diverse city. The most valuable aspects of the intensive came from being able to physically access the history that has, for so long, been an academic abstraction. Under the expert guidance of Dr Lesley Beaumont and Dr Stavros Paspalas – and Gina Scheer, of course – I was able to create a more meaningful connection with the archaeological material I was studying, to begin asking more complex questions, and to develop a deeper interest and understanding of the extensive history, architecture, and culture of ancient Athens and Attica. Although not an actively practical course, participation in the intensive allowed me to improve my theoretical knowledge and understanding of the Classical Greek world in ways that sitting in a classroom simply never quite attains.

The itinerary of the course was carefully curated to provide access to some of the most significant sites and museums in Athens and beyond, including Delphi, the sanctuary complex at Oropos, and Eleusis. Most memorably, the chance to physically explore archaeological sites – to climb over the ruins at Eleutherai; to peek into ancient caves; to climb up the slopes of the Thorikos settlement to examine a potential tholos; or to discover sea-battered column drums at the base of the cliffs at Sounion that left the greatest impact. Not to mention, of course, the honour of bypassing (with permission) the guardrail to step into the portico of the Parthenon, and to stand on the fundamentals of the Stoa Basileos as the trains screeched into Monastiraki station.

I was granted access to world-class research institutes and their resources (in my case the Nordic Institute's library) which enriched and complemented the coursework, and offered a view into the international possibilities that exist for researchers in this field.



*Matylda Brez at the Acropolis Museum*

By being given the freedom to investigate, to ask questions, and to engage with objects of study without rigid academic formality helped me to develop a deeper appreciation for the rich and complex history of Classical Greece, and for the discipline I am a part of.

Above all, the intensive was so much more than its itinerary: it was an opportunity to develop independent ideas, to have meaningful discussions, and to create lasting networks with like-minded individuals who have a love for history and a passion for learning. I want to thank the AAIA for awarding me the scholarship. I also express my deep appreciation for their offering of such an incredibly rare and invaluable opportunity for students to experience Athens, and to begin their journey as scholars of antiquity under the best circumstances.

- Matylda Brez (University of Sydney)

*Matylda Brez was awarded an Olwen Tudor Jones Scholarship to support her participation in the 2023 Classical Archaeology Summer Intensive Program*



## Seventh UQ ANCH2050 Ancient World 'Summer' Study Tour to Greece

Amelia R. Brown

A banner summer course in Greece was experienced in January 2023 by 28 Ancient History and Ancient Greek Language students from UQ. Dr Amelia R. Brown led her 7th 'Summer' Study Tour for UQ students with the able assistance of UQ Classics MPhil student Bree Sands from Athens to the Peloponnese, northwest Greece, Macedonia and back via Thessaly, Delphi and Euboea. The group was joined for the first half of the trip by her colleague Prof. Alastair Blanshard and seven additional students who are completing the new UQ major in Western Civilization. As in the past, all the students gave site reports with handouts, and enjoyed the academic, culinary and cultural benefits of on-site first hand archaeological and historical study in Greece. We are very appreciative of student bursaries received from the AAIA, and also from the Queensland Friends of the AAIA and the UQ Friends of Antiquity.

Some particular highlights of this year's tour, besides the obvious one of travel in Greece from Australia post-Pandemic, included tours inside the Parthenon's porch and around the Ancient Agora in

*Athena Nike Temple on the climb up the Acropolis in Athens*



*Hellenistic public latrines in the Gymnasium of Ancient Messene*

Athens, where we were guided to the site of the newest excavations there above the Stoa Poikile (Painted Stoa of 'Stoicism') by new assistant director Dr Eirini Dimitriadou. We also visited the replica trireme Olympias in her berth at the Phaleron harbour alongside the historic Averoff battleship, and gazed across to Piraeus and Salamis near the 2500th anniversary of that famous ancient naval battle.

Another highlight of our guest guides was emeritus Corinth Excavations Director Dr Guy Sanders, who took us for a memorable stroll at sunset along the pebble beach of the Gulf of Corinth and through the largest church excavated in Greece, the sixth-century Lechaion Harbour Basilica. Climbing the heights of Acrocorinth to the ruins of Aphrodite's sanctuary, and a view of the Isthmus and snow-capped mountains of the Peloponnese, was also breathtaking. Students ran short races at Isthmia, Nemea and Nikopolis, with a full Stadium (stadion) race with men's and women's divisions at Olympia in the Olympic Stadium. Ancient Messene was a spectacular sunny day for this well-preserved Hellenistic to Roman city, after our longer-than-usual drive from Sparta to Kalamata via a fish taverna at Gytheion due to snow on Mt Taygetus. We also made an unexpected pit stop later at Megalopolis, which does indeed have the largest theatre of ancient Greece, and surprisingly good bakeries (along with the Skala Oropou).

The Western Civ students left us at Olympia to make their own way to Delphi, and back to Brisbane, while we embarked on the first of two ferry crossings, taking the cheaper way from Patras and the Rio



*Arriving at Skala Oropou (Port of Oropos, Attica) from Eretria*

castle to the Antirio castle and the opposite shore of Calydon and Aetolia. The new highway to Preveza and Arta was a breeze, and the new museum in Arta is really unmissable, with a whole room of replica ancient games to play. Dodona was in fact snowy, after the drive up the Louros River and a stop for a fresh trout lunch, as was Ioannina, and its wonderful Byzantine Museum and castle, Its Kale (pronounced Itch Kali). We saw more snow from the bus crossing Pindus on the Nea Via Egnatia, but Macedonia was clear again for touring at Pella, Vergina and around the museums, castles and restaurants of Thessalonike. Dr Olga Bakirtzi of the Archaeological Service and Byzantine Ministry was kind enough to guide us around Hosios David with its wonderful fifth-century mosaics and icons of David, a relatively recent (at the time) local saint, sitting in his sacred almond tree. We also visited Hosios Loukas' churches, relics and lovely medieval monastery near Delphi, and the wonderfully-restored Daphne monastery near Athens.

Our chance to actually touch the snow, and maybe throw a bit of it (not to mention build some small snow people), finally came on the way to Delphi on the slopes of Mt Parnassus. The sanctuary of Apollo itself was sparkling in the sunshine the next day, and formed a fitting climax to our archaeological presentations. We made our way back to Athens with a second boat crossing, from Eretria to Oropos, after enjoying the new Arethousa Museum in Chalcis. Our very last stop before the final exam was also appropriately at Marathon. Everyone then enjoyed a taverna dinner in the Plaka below the illuminated Acropolis and Parthenon, and went back to Brisbane or on to other adventures full of new knowledge about

Greece ancient, medieval and modern. There were plenty of new friendships, tattoos and insights into Ancient History, Ancient Greek language and Archaeology from this intensive UQ course in Greece.



*Dr Amelia Brown at the Monastery of Hosios Loukas and Monk-Made Mountain Tea*



## Exhibitions in Greece

Stavros A. Paspalas

For all those interested in Greek lands through the ages, and – indeed- much more, the museums of Greece offer a practically inexhaustible source of information and vistas onto places and into periods with which we are somewhat familiar and others which are totally new. The temporary exhibitions organized in 2022 once more illustrate this very basic point.

Recently, over a good number of years the Greek Archaeological Service had undertaken major excavations at Phaleron, on the coast by Athens. The existence of an ancient cemetery here had been known since the first tentative excavations in the 1860's, and further graves had been intermittently excavated since then. However, the true size and complexity of the cemetery is now far better appreciated owing to the work conducted since 2012. The graves excavated to date, and they number in total to 2,132, date from the end of the eighth century through to the fourth BC, and are of many different types. Arguably the most arresting are the “deviant burials,” that is, those of individuals characterized by having been buried with their hands tied behind their backs or, even, shackled. The complete study of these burials revealed at Phaleron will, of course, take time but the exhibition **“Phalerothen, between two worlds”** held at the Archaeological Museum of the Peiraeus provided the visitor with an amazing array of material from a selection of graves which covered the full chronological span of the cemetery's use. Undoubtedly, a great deal of information will be retrieved from the study of this cemetery about the development of the Athenian state in the archaic and classical periods and the ongoing research which focuses on the osteological material will allow us insights into the physical development of those interred at the cemetery. The exhibition at the Peiraeus was truly an eye opener as to the importance of the excavation at Phaleron.

A few kilometres away the National Archaeological Museum in the centre of Athens hosted the exhibition **“The Past is New. George Lazongas: Myth and Antiquity,”** a presentation which focused on the work of one of Greece's most important contemporary artists and academics and its relationship with the ancient past and mythology –that never-ending source of inspiration. Dr Andrew Hazewinkel's piece in this issue of the *Bulletin* (pp.10-21) explores this relationship in a most revelatory manner. To the north the Archaeological Museum of Thessalonike marked its sixtieth anniversary with the exhibition **“The Archaeological Museum of**

**Thessalonike: 60 Years, 60 Moments.”** The exhibition presented hundreds of objects, the majority from its storerooms, which traced the course of this major institution's history as well as the past of Thessalonike's wider region from prehistory through to Late Antiquity. The museum also hosted **“A Manuscript from Venice to Thessalonike. Eustathios' Commentary on the Odyssey, written in his own hand.”** Brought from the Marciana Library in Venice, where it has been kept since the fifteenth century, the manuscript is believed to have been written by Eustathios, the late twelfth-century bishop of Thessalonike, himself (not a copyist). His learned work represents a true milestone in Greek, and more particularly Homeric, studies, and may be viewed not only as an exemplar of Byzantine scholarship but also as the foundation of modern scholarship on the Homeric epics. The Museum of Byzantine Civilisation in Thessalonike continued the thread of many of the temporary exhibitions presented in 2021 (the bicentenary of the Greek Revolution) with **“Philhellenisms, 1780-1860”** that examined the local and wider (some much wider) social contexts that led to the Greek uprising and the establishment of the first incarnation of the modern Greek state. Visitors to the museum in 2022 could also have visited **“The ‘Polyphonic’ tradition of the 19th century: jewels and weapons from the collections of Andy Antotsiou and Antonis Souliotis.”** The two private collections comprise of artefacts from Greek lands and other Balkan regions. Those of the early nineteenth century were of specific significance to the Greek Revolution, but the exhibition as a whole provided insights into the interplay between display and warfare in the eastern Mediterranean.

The Diachronic Museum of Larisa focused on another anniversary, the centenary of what is simply referred to in Greek as “The Catastrophe.” Large-scale historical forces such as military operations, the dissolution of the Ottoman Empire and the creation of nation states, led to the dislocation of millions of people, on all sides of the Aegean, in the earlier part of the twentieth century. The process can be said to have culminated in 1922 with the Greek military defeat and the impact that had on most of the Christian populations of Asia Minor, what –from the Greek perspective– epitomizes the disaster. At Larisa the centenary was marked by the exhibition **“Memories from Forgotten Homelands”** which presented items –sacral artefacts, icons, documents, books, photographs– brought by communities from Cappadocia, in the

interior of modern Turkey, to Thessaly where they were settled – just as Moslems from Greece were resettled in Turkey.

The same theme, but on a far broader scale, was at the centre of the Benaki Museum's milestone exhibition **"Asia Minor Hellenism: Heyday-Catastrophe-Displacement-Rebirth."** Truly a flagship undertaking, the exhibition unpacked the history of the Greek communities in various regions of Asia Minor and Eastern Thrace, their –all too often violent– demise and how, and to what degree, they managed to reconstitute themselves on the other side of the Aegean. For anybody interested in understanding Greece, its politics, its artists' and its literature, in the twentieth, and even into the twenty-first, century this exhibition and the publications it generated is a must.



*Refugee camp by the Hephaisteion, Athens, 1922  
(American National Red Cross PR 06 CN 087)*

The Archaeological Museum on Melos, the southwesterly-most Cycladic island, reopened its doors after its refurbishment and this offered the opportunity to put on display, in the exhibition **"New findings from the ancient cemeteries of Melos,"** many artefacts that were excavated by the local archaeological service in recent years from graves which date from the Mycenaean through to the Roman periods. In Athens the Museum of Cycladic Art housed **"Homecoming. Cycladic Treasures on their Return Journey."** The exhibition presented a relatively small number of iconic marble Cycladic artefacts, which date from c.5300 through to 2300 BC, that are part of a far larger group which are to be repatriated from the United States to Greece. So, in effect, a glimpse of what is to come.

A major opening late in 2022 was that of the new **Archaeological Museum of Aigai** (modern Vergina). Of course, for many years visitors could marvel at the in situ display of the royal tombs (and their contents) at Vergina in the tumulus-turned-museum. As of a few months ago our understanding of the first capital of ancient Macedonia is further enriched by the exhibitions in the new museum

that focuses on life in Aigai, its extensive cemeteries, its statuary, the royal palace, and other aspects the site's archaeology.

In 2022 Greece acquired three new "underwater museums" -wrecks which divers can now officially visit. All three are located in waters around Amaliapolis, in the Pagasitic Gulf south of Volos. The wreck at Sourpe dates to the Late Roman period, while those at Glaros Nion and off the islet of Kikynthos are Byzantine in date. Clearly, while these wrecks will never be subject to mass tourism they do testify to the Ministry of Culture's conviction that Greece's underwater antiquities should also be accessible, under the correct conditions.

I shall close with an exhibition that could be seen at the Epigraphic Museum in Athens, an institution dedicated to the history of the inscribed word (and it houses millions of them, mostly on stone). The exhibition **"The Bronze Inscribed Tablets of Argos. The Financial Archive of Argos in the first half of the Fourth Century B.C."** focused on a collection of bronze tablets excavated a few years ago at Argos, a very important ancient city in the northeastern Peloponnese. When most of us think of ancient Greek inscriptions, be they classified as civic, votive or private, we normally see in our mind's eye an inscribed stone, often marble, block. However, bronze was also widely used for this purpose, though little of it survives as the metal is easily melted and reused. So, the trove of tablets excavated within the sanctuary of Athena Pallas in Argos is, indeed, a true treasure which has supplied historians with a wealth of information.

Once again, the museums of Greece can be seen to be powerhouses of both preservation and research, but also –so importantly– as disseminators of information to the wider public and as incubators of wonderment to those curious to understand the past and how we have come to be as we are.



## *Friends of the AAIA Report*

Elizabeth Minchin and Robert W Clark

The Canberra Friends were able to hold four face-to-face lectures in 2022:

- 21 April: Professor Alastair Blanshard, “The spirit of competition in Greece” (co-hosted with the National Museum of Australia)
- 27 April: Dr Duncan Keenan-Jones, “Experimental archaeology and 3D models: recreating Hero of Alexandria’s strange devices” (along with our AGM)
- 16 June: Dr Nick Doumanis, “Hellas and its long twentieth century: writing a history of Greeks rather than Greece”
- 22 September: Dr Hugh Thomas, “The digital revolution: new technologies and their impact on archaeological fieldwork in Greece and beyond”

The speaker at our annual dinner in November was Dr Estelle Strazdins, then a lecturer in Greek history at the University of Queensland, now a very welcome member of the ANU Centre for Classical Studies. Her topic was “19th-century travellers to Marathon and the search for the goat-god Pan”

The Canberra Friends 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 are 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 defray accommodation and other costs while he or she is in Greece. After a short COVID hiatus we once again advertised our scholarship. And we are very pleased to announce that the winner for 2023 is Ms Madeleine Tan, a PhD student in heritage studies at the ANU. Her topic is “‘My Glory Will Never Die’: The Politics of Heritage in Modern Athens”. Madeline leaves for Athens early in 2023 for an extended stay in Athens collecting data for her project. We wish her well.

Elizabeth Minchin  
President, Canberra Friends of the AAIA

Tasmania, like other Australian states was severely restricted our capacity to run Public Lectures during COVID 19 in 2020 and 2021. Fortunately, in June 22 we were able to reactivate our lectures and we were very lucky indeed to host a visit and public lecture by Dr Stephie Nikoloudis from La Trobe University. She presented a most enlightening lecture on that great Greek hero Theodore Kolokotronis. Her lecture aimed to celebrate the bicentenary of the Greek War of Independence.

Stephie’s talk covered the exceptional and colourful life of our Kolokotronis from serving in the Russian navy, then onto obtaining valuable military experience in the 1st Regiment Greek Light Infantry with the British army and then fighting with the Greek Revolutionary forces. Kolokotronis went on to become a Lieutenant General in the Hellenic Army and was appointed overall Commander of the Greek Army in the Peloponnesus. His greatest victory was at the battle of Dervenakia in 1822, which inflicted a serious blow to the Ottoman Empire and contributed to its decline. Kolokotronis went on to become one of the most prominent figures of the Greek War of Independence, and he is honoured today with numerous statues mainly in Athens and Nafplion. Kolokotronis leaves us with his famous quote for Greeks which resonates today: “Greeks, God has signed our Liberty and will not go back on his promise”. The visit to Hobart by Stephie Nikoloudis was a great success and her lecture was exceptional.

In February 2023 The Tasmanian Friends and the Greek Community were privileged to have Theodora Gianniotis visit Hobart for Greek Estia festival and agree to conduct a Public Lecture on the Parthenon Marbles. Entitled: “The Parthenon Marbles: The Whitewashing of History”. This lecture was a real eye opener and Theodora presented a powerful case for the return of the Parthenon Marbles to Greece highlighting the international shift in our understanding of Cultural providence and heritage, demonstrating the strong cultural and historical links all Greeks hold to the magnificent Parthenon.

Robert W Clark  
Tasmanian Friends of the AAIA.

# MEDITERRANEAN ARCHAEOLOGY

AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY OF THE MEDITERRANEAN WORLD  
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## *Friends of the AAIA Contacts*

### ***ANU (Canberra) Friends of the AAIA***

President: Em. Prof Elizabeth Minchin FAHA  
Classics and Ancient History Programme  
School of Cultural Inquiry  
AD Hope Building (Building 14), Room G49B  
The Australian National University  
Canberra ACT 0200  
(02) 6125 5106  
Email: Elizabeth.Minchin@anu.edu.au

### ***Athens Friends of the AAIA***

President: Mr Brian Cleary  
c/o AAIA Athens Office  
Zacharitsa 17, Koukaki  
Athens 11741 GREECE  
(+30 210) 924 3256  
Email: aaia@otenet.gr

### ***Queensland Friends of the AAIA***

President: Mr Chris Griffiths  
PO Box 5047  
Mt Gravatt East  
QLD 4122  
Email: qfaaia@yahoo.com.au

### ***South Australian Friends of the AAIA***

President: Mr Spiros Sarris  
SA Friends of the AAIA  
PO Box 701  
Torrensville Plaza  
Mile End SA 5031  
0404 145 455  
Email: spiross@adam.com.au

### ***Sydney Friends of the AAIA (NSW)***

President: Mr Angelo Hatsaturis OAM  
PO Box 320  
Maroubra Junction  
Sydney NSW 2035  
Email: ahatsaturis@patrickhargraves.com.au

### ***Tasmanian Friends of the AAIA***

President: Mr Marcus Laycock  
Nunamina  
RA 444 Nubeena Road,  
Koonya TAS 7187  
(03) 6250 3589  
Email: marcuslaycock@bigpond.com

### ***Western Australian Friends of the AAIA***

President: Em. Prof John Melville-Jones AM FAHA  
Classics and Ancient History (M 204)  
The University of Western Australia  
Crawley WA 6009  
(08) 6488 2164  
Email: john.melville-jones@uwa.edu.au

***AAIA website:*** <https://aaia.sydney.edu.au/>

### ***Sydney Office:***

AAIA - Madsen Building (F09)  
University of Sydney, NSW, 2006, Australia  
Sydney Phone: +61 +2 9351 4759  
Sydney Email: arts.aaia@sydney.edu.au

### ***Athens Office***

Zacharitsa 17, Koukaki, Athens 11741, Greece  
Athens Phone: +30-210 924 3256  
Athens Fax: +30-210 924 1659  
Athens Email: aaia@otenet.gr

### ***Athens Hostel***

Promachou 2, Makrigianni, Athens 11742, Greece

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arts.aaia@sydney.edu.au. Phone: +61 2 9351 4759

### ***Bulletin Volume 19 Publication Team***

Creative and Design Direction: Andrew Hazewinkel  
Editors: Stavros Paspalas, Yvonne Inall  
Layout: Andrew Hazewinkel, Yvonne Inall

