

The Australian Archaeological Institute at Athens  
Bulletin Volume 17 2021





LTU 1998.02 Trendall Collection, La Trobe University. This is a single fragment from a large calyx-krater, an impressive vessel used at a symposium to mix wine and water, or as an offering for an elite tomb. The goddess Artemis drives a chariot to the right, her head turned back and down. She wears a short chiton, ornamented with a scatter of circles. Over this, we see a fawn-skin, the fur rendered in a brown slip and the edges stitched, and a white belt. On her head, the goddess wears a white Persian cap, with floppy crown and waving lappet. She is adorned with yellow/white jewellery. Her name is incised: *APTEMI* [Σ]. An eight-pointed star suggests her astral functions. This is a fine example of Apulian red-figure pottery, and was probably made in Taras (mod. Taranto) about 350 BCE. The drawing of Artemis is closely related to figures executed by the Lycurgus Painter - Ian McPhee, A. D. Trendall Research Centre, La Trobe University.

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## *From the Director*

Dear Members and Friends,

I hope that you are all safe and well after the challenges of 2020. As you will appreciate, the Institute also experienced a challenging year, and we were forced to reformulate some of our plans. Despite the uncertain circumstances, you will see from the contents of this issue of the Bulletin that we rose to the occasion, actively pursuing our educational and research goals throughout 2020. I would like to thank our staff, both in Sydney and in Athens, and especially, you, our supporters, for your wonderful contributions. Your support definitely helped to make the past year a success. We organized public lectures and seminars on Zoom which reached large audiences not only throughout Australia but also globally. Zoom also allowed me to take up the kind offer from Dr Gillian Shepherd (La Trobe University, Melbourne) to deliver the AD Trendall Centre's annual lecture in November. Despite the shifting sands, two field seasons were conducted in Greece and you can read preliminary reports on their findings in the pages that follow. The Institute was able to continue with its educational student volunteer program thus fulfilling one of its primary goals -to introduce Australian students to, and instruct them in, Greek archaeology despite the fact that for most of 2020 travel to Greece was not feasible. The Institute is proud of its achievements. Our social media platforms continued unabated throughout the year and they along with the Newsletters and the Bulletin kept our supporters informed of the Institute's activities. Professor Jean-Paul Descoeudres and his team produced another handsome volume of *Mediterranean Archaeology*, Australia's foremost Old World archaeological journal. Dr Andrew Hazewinkel, a fellow of the Institute, oversaw the running of the Contemporary Creative Residency and, importantly, cultivated the growing community of its alumni, while developing, more broadly a Contemporary Creative Program for the Insititute

It will come as no surprise that life in Athens throughout 2020 was like that of no other year. As Covid-19 spread across the globe Greece was not immune to its deleterious impact.

However, prior to the virus's advent in February/March the year began on a promising course. The AAIA 2019-2020 Fellow, Dr Emlyn Dodd, had arrived in late 2019 and

was actively engaged on his research program that focused on agricultural production in the ancient Cyclades and the office was busily applying for research permits on his behalf. Dr Susan Lupack (Macquarie University) and her team conducted the first season of the Perachora Peninsula Project in January while Dr Amelia Brown (University of Queensland) led an educational student group on a tour of the antiquities of mainland Greece. The Athens Friends' had organised two successful tours, and more were in the pipeline, as well as their annual New Year lunch. A program of seminars and lectures was being prepared. Everything was progressing as planned.

In March, however, we all had to change gear, sharply. Unfortunately, many of our planned activities either had to be cancelled or postponed. Nonetheless, the hostel and office remained opened ensuring that the core management of our Athenian operations continued. Of course, we had fewer guests in the hostel but it was a pleasure to offer hospitality to those who could make it to Athens.

The Institute's Athens office remains operational and we continue liaising with the various departments and museums of the Greek Ministry of Culture, other Greek educational and research bodies as well as the other foreign schools and institutes in Athens, as we did throughout 2020. We all look forward to the time that travel to Greece can resume though until then we encourage all students and researchers who require the Institute's assistance to facilitate research programs to contact us.

The Institute's activities, as evidenced by the articles in this *Bulletin*, cover a wide range of interests, a testimony to the relevance of Greek and related studies to Australia. I feel honoured to have been appointed the Institute's Director by the Executive Board. I hope that you will continue to support us in 2021 and that you will find the time to participate in the growing number of Zoom events.



Stavros A. Paspalas

## *The Archaeology of Sicily under the Bourbons: A Reappraisal*

Clemente Marconi  
2019 AAIA Visiting Professor

In the past few decades, there has been a consistent rise of interest in the history of archaeology, and modern Italy is no exception. Several studies have focused on the development of archaeological theory and practice between the eighteenth and nineteenth centuries, and particular interest has been devoted to the problem of continuity and change before and after Unification, when Italy became one nation. Overall, these studies tend to emphasize the continuity in the study and preservation of the archaeological heritage between the old, pre-Unitarian states and the new Italian nation. Archaeology is presented as a discipline with a long-established tradition going back to the Renaissance, promoted by subsequent generations of popes, kings, and elites and perpetuated by the new Italian government after Unification. Ultimately, from this perspective, the study and preservation of antiquities is considered part of the cultural identity of the Italians, with a glorious past and an age-long tradition.

When it comes to Sicily, however, scholars have not always been keen on the idea that there was continuity in the development of archaeological theory and practice before and after 1860, when Garibaldi occupied the island and put an end to Bourbon rule. Many narratives, old and new, are in fact shaped around two main tenets. The first is that from an intellectual point of view, the island was quite isolated. Under the Bourbons, the study of the antiquities of Sicily was in the hands of local, noble antiquarians cast away from the rest of Europe; archaeology as a scientific pursuit came to the island only after Unification. The second tenet is that despite some interest in local antiquities, there were no systematic archaeological investigations, and there was no system for the protection of cultural heritage. The same well-intentioned aristocrats who studied local antiquities occasionally devoted some of their time and money to the excavation or restoration of an ancient building but a system in charge of the archaeological heritage was introduced in Sicily only after Unification.

This notion that Unification marked a radical paradigm shift in the development of the study and preservation of the



Figure 1: Frontispiece of Tommaso Fazello's *De Rebus Siculis* (1558)

cultural heritage of the island, however, is fundamentally wrong. And the aim of this essay is to present a reappraisal of the archaeology of Sicily under Bourbon rule based on the reexamination of archival sources, which offer quite a different picture from those in print.

In order to appreciate the major transformation that took place in the archaeology of Sicily during the eighteenth century, it is important to consider that antiquarian studies and the care for antiquities were practiced long before the Bourbons. Antiquarian studies date back to *De Rebus Siculis* by Tommaso Fazello (Figure 1), which was first published in 1558. This work adopts the new approach of humanistic historiography, discussing both the ancient and modern history of Sicily. Fazello devotes the first part of his work to a topographic description of ancient sites

on the island, based on ancient literary sources and on his personal observation. The interest in the preservation of local antiquities dates even earlier than Fazello, back to at least 1465, when the theatre of Taormina was given in concession to a local nobleman on the condition he would not cause any damage to its structure.

It is precisely by looking at these precedents that one can better appreciate the transformation that took place under the Bourbons. The first step was the birth of a new antiquarian movement, around the middle of the eighteenth century. This new movement argued that the study of the ancient history of the island should be based on monuments and not on literary sources, as it had been since Fazello. The proponents of this new movement were young Sicilian aristocrats who had been educated in Palermo by scholars coming from central and northern Italy, which explains why their approach was fully in line with the new trend in antiquarian studies in Italy and Europe. The investigation of Classical antiquity in Europe meant excavating, collecting, and classifying coins and inscriptions, and this is what this new generation pursued in relation to local antiquities. They also maintained close ties with the rest of the antiquarian movement in Italy and Europe, as indicated by correspondence in the archives.

This new generation was also responsible for a second major transformation in the archaeology of Sicily under Bourbon rule: the creation, in 1778, of a system in charge of the protection of the antiquities of the island. The Bourbons had become interested in the remains of Classical Sicily soon after their arrival in Naples. Charles III, best known for his particular involvement with excavations in Pompeii and Herculaneum, was also the sponsor of a large publication project on the antiquities of Sicily, which was carried out only in part, with two volumes on Agrigento. Charles III was no less interested in issues of preservation. In 1745, he entrusted the Duke of Santo Stefano with the protection of the theatre of Taormina (Figure 2) and gave him the right to punish anyone who attempted to damage the building. This is evidence of an interest in the ancient remains of the island before the middle of the century, and the fact that it took so long to create a system in charge of those antiquities is best explained by the absence, for some time, of a solid network of local antiquarians.

In May 1779, the government appointed Gabriele Lancillotto Castello, Prince of Torremuzza, and Ignazio Paternò, Prince of Biscari, as royal guardians (“custodians”) of the antiquities of Sicily, respectively, of the Valle di Mazara and the Valli di Noto and Demone.

*Figure 2: Theatre of Taormina*



These appointments were not symbolic, because an annual endowment was created the next year, along with two more offices, those of architect and painter for the antiquities of Sicily. These two officers served as technical support for the guardians and helped them to form a plan listing the local antiquities and identifying those monuments that were in need of restoration. Ultimately, the work of the two guardians was not limited to the formulation of those two plans. They were in charge of excavation, restoration, and preservation, and they also supervised the export of antiquities (Figure 3). In conducting these activities, they were assisted by a network of local correspondents, who could be either public officers or private individuals with a particular interest in the antiquities of their own towns or provinces.

The second half of the century, in fact, was marked by the diffusion of antiquarian studies all over Sicily. In a short period of time, a whole host of local aristocrats developed an interest in studying, excavating, and collecting antiquities. Local imitators of figures such as Torremuzza and Biscari, these antiquarians were nevertheless quite critical in promoting archaeological investigation at

many ancient sites. This new trend had its downsides, though. The proliferation of local antiquarians caused, in the long run, a fragmentation of the guardianship of the antiquities of the island, while the concurrent lowering of intellectual standards after the deaths of Torremuzza and Biscari had a negative impact on the study, excavation, and conservation of archaeological sites. Circumstances worsened in 1818, with the introduction of a new system of civil administration, which passed the supervision of the antiquities of Sicily into the hands of the chiefs of the provinces. These officers were mostly concerned with public order and had little interest in ancient monuments.

These problems concerning the administration were partly compensated for by significant progress in legislation concerning the antiquities. Since the creation of the system of guardianship in 1778, the government had issued a series of norms directed to the guardians, vice guardians, and local correspondents concerning both ancient buildings and artefacts. A dispatch of 1811 stated that the remains of ancient monuments on the island were under royal control and forbade private individuals to dismantle them or cause damage through new construction. Concerning artefacts, in 1814, the government warned customs officers not to

*Figure 3: The Temple at Segesta*



allow the export of sculptures, vases, coins, paintings, and other antiquities and works of art, under the penalty of losing their jobs.

A major step forward in terms of legislation came in 1822, when two decrees were issued in Naples on May 13 and 14, both inspired by similar legislation issued in 1820 by the Papal State. The first decree prohibited moving from their location antiquities and works of art on both public and private land; demolishing or damaging the remains of ancient buildings, including those on private land; or exporting works of ancient and modern art, including those from private collections, without proper authorization from the government. The second decree established that a permit was needed in order to carry out excavations; specified the conditions for obtaining such permits and the measures to be taken for overseeing the excavations; and affirmed the need to inform the central authority about any discoveries made in the course of such work. Given the deregulation at the administrative level, in the early 1820s, things would go very differently. On the one hand, there was the acquisition of the collection of Greek vases owned by Giuseppe Panitteri in Agrigento by Prince Ludwig of Bavaria in 1824. This acquisition was illegal, for it broke the existing laws concerning the export of antiquities; nonetheless, it took place without any opposition from local authorities. On the other hand, a similar episode had a different resolution. In 1823, two young British architects, Samuel Angell and William Harris, excavated the metopes of Temples C and F in Selinunte and attempted to ship them to the British Museum (Figure 4). They were caught, and the metopes ultimately ended up in Palermo, but this episode was enough to spur the government to drastically revise the system of administration of the antiquities of the island. In 1827, the Commissione di Antichità e Belle Arti was created, based in Palermo, which would act as a consultant for the government in the administration of both the “antiquities” and the “fine arts.” Not much was known about this commission until a few years ago, before the publication of its archives. What we know now makes it one of the most significant such organs for the study and preservation of the archaeological heritage and works of art in an Italian region before Unification. The government was inspired to create the Commissione di Antichità e Belle Arti by a similar commission already existing in Naples. Under Ferdinando I, the Bourbons made a systematic effort to assimilate the administrative system of Sicily to that of Naples. The creation of the commission



Figure 4: Selinunte, metope of Temple C with Perseus and Medusa. From Angell, S. and T. Evans. 1826. Sculptured Metopes Discovered amongst the Ruins of the Temples of the Ancient City of Selinus in Sicily, by William Harris and Samuel Angell, in the Year 1823. London: Priestley and Weale.

was just part of this trend; however, the ambitions and accomplishments of the commission in Sicily reached far beyond its counterpart in Naples.

Figure 5: Portrait of the Duke of Serradifalco





Figure 6 Theatre at Segesta. From *Lo Faso Pietrasanta, Domenico, Duca di Serradifalco. 1834. Le antichità della Sicilia esposte ed illustrate, vol. 1. Palermo: Tipografia del Giornale Letterario.*

A reason for this is that the Duke of Serradifalco (Figure 5), an exceptional intellectual force, was the power behind the activities of the commission in Palermo. The duke was born in Palermo in 1783 but spent much of his youth in Milan, where he studied with the Neo-Classical architect Luigi Cagnola. This experience directed his interest toward the study and the practice of architecture, and he soon became a follower of the ideas of Leo von Klenze and Karl Friedrich Schinkel. Returning to Palermo, he soon became interested in the antiquities of the island. In 1823, he was a major consultant to the Bourbon government in the affair concerning Harris and Angell, and one cannot exclude the possibility that he had a major responsibility in the creation of the Commissione in 1827. Without a doubt, the duke used this commission to pursue a systematic investigation and publication of the antiquities of Sicily. He must have devised this project in the early '20s, and he must have been inspired by works such as the *Antiquities of Athens* by James Stuart and Nicholas Revett, a publication that in the same

years served as a source of inspiration for the German-French architect Jakob Ignaz Hittorff. One is struck by how systematically the duke pursued the completion of his project. A necessary comparison to make is between the dates when the commission promoted research, excavation, and restoration and the publication dates and subjects of the volumes of the *Antiquities of Sicily*. The commission focused on Segesta (Figure 6) and Selinunte in the years 1827–1834, and the duke illustrated them in 1834 in the first two volumes. The commission focused on Agrigento in 1835–1836, and the duke illustrated its monuments in 1838 in the third volume. The commission focused on Syracuse and Acre in 1839–1840, and the duke illustrated them in 1840 in the fourth volume. The commission focused on Catania, Taormina, and Tindari in 1841–1842, and the duke illustrated them in 1842 in the fifth and last volume of the series. The *Antiquities of Sicily* thus became the official report of the activities of the commission. By focusing on individual sites, the commission did not limit itself to study and excavation,

but it also addressed critical issues such as restoration, preservation, and what we now call site maintenance. The first step was to appoint local correspondents who were expected to supervise the sites and keep the commission informed about the state of the antiquities. The next step was to hire guards and build a house to lodge them. At this point, everything was in order to start studying the general topography of a site, excavating in and around specific monuments, and pursuing restoration work. The duke, as the director of the opera house in Palermo, had a particular interest in buildings for spectacles. One is hardly surprised that his main interest, after temples, was theatres, which he systematically studied, restored, and sometimes partly rebuilt in Segesta, Syracuse (Figure 7), Catania, Taormina, and Tindari. The final steps in the work carried out by the commission at the various archaeological sites in Sicily were the construction of a guesthouse for travellers and the restructuring of the access roads.

With these last two activities, we confront one of the main intellectual frameworks for the work of the commission. From the last decades of the eighteenth century, Sicily had become a regular stage on the Grand Tour. Many aristocrats from Europe visited the island, its monuments,

and its public and private collections of antiquities, and they described them in what had now become a literary genre. These publications were particularly influential in singling out sites and monuments worth visiting, especially the lavishly illustrated *Voyages pittoresques* that made it possible to visualize them. In a relatively short period of time, a canon of antiquarian attractions was created, and it seems the commission intended to meet the expectations of travelling European aristocrats, making those attractions better known, visible, and visitable. This effort is hardly a surprise, considering that aristocrats in cities such as Palermo and Catania wanted to look the least provincial and as European as possible. But this attitude had its problems. Most significant was that the focus remained on “Classical” sites and “monumental” architecture; the existence of temples and theatres was the precondition for selecting sites and carrying out archaeological investigation, restoration, preservation, and maintenance.

A turning point in the archaeological investigation of Sicily was the failed revolution against the Bourbons that took place in 1848. Serradifalco was deeply involved in

Figure 7: Theatre at Syracuse. From *Lo Faso Pietrasanta, Domenico, Duca di Serradifalco. 1840. Le antichità della Sicilia esposte ed illustrate, vol. 4. Palermo: Tipografia del Giornale Letterario.*



that revolution, and in 1849, he left Sicily in exile. His absence had an impact on the activities of the commission, since the more active and creative members were interested in medieval and Renaissance monuments. As a result, there was much less interest in pursuing archaeological investigation except for random topographical research. The supervision and preservation of the antiquities, however, remained intense. The commission did not depend on individuals, so as a result, there was no discontinuity in its work. For a considerable amount of time after Unification, the new Italian government maintained the commission and the laws regulating archaeological research and preservation. Reasons for this were the lack of an alternative and that the rules established under the Bourbons were considered more than appropriate.

Ending this story, one is brought right back to the beginning. Since this narrative has been mainly constructed based on archival material, one wonders why it varies so greatly from the traditional narrative. How an entire age of archaeological research and preservation has almost disappeared, for so long, from modern historiography?

One answer is that some modern historiographers prefer to deal more with printed sources than with archives, and



Figure 8: Frontispiece of Cavallari 1872

printed sources do not always tell the full truth. For a long time, modern historiography of the archaeology of Sicily has ultimately relied on two very detailed publications from 1872 (Figure 8) and 1873. These were sponsored by the Italian Ministry of Culture and describe the archaeological investigation of the island under the Bourbons and during the first years of the Italian government. The authors were two distinguished Sicilian scholars, Francesco Saverio Cavallari and Antonino Salinas (Figure 9), who had previously clashed with the Bourbons. Cavallari (b. 1809) began his career by helping Serradifalco with his publication of the *Antiquities of Sicily*. In 1852, he was appointed as a member of the Commissione di Antichità e Belle Arti and as a professor of architecture at the University of Palermo. Cavallari left Sicily in 1854 and returned ten years later (following Unification) when the minister of culture, Michele Amari, appointed him director of antiquities for the island. Salinas (b. 1841) was much younger and had served in the army of Garibaldi. From 1861 to 1865, he travelled throughout Italy and Europe obtaining an education in classical art and archaeology

Figure 9: Portrait of Antonino Salinas.





Figure 10: Agrigento, Temple I (Dioscuri)

with the financial support of the same minister of culture, Amari. In 1865, he was named professor of archaeology at the University of Palermo, and in 1873, he also became the director of the Royal Museum in Palermo.

Representatives of a new political and intellectual generation, Cavallari and Salinas became two of the most productive scholars working on the antiquities of Sicily in the second half of the century. Their recounting of the history of archaeology in Sicily up to 1872, however, is problematic, because it represents a deliberate act of censorship of the Bourbon past. As a result, these publications fail to mention the system in charge of the island's antiquities and its accomplishments; the laws and rules regulating excavation, preservation, and export; and the hundreds of interventions documented by archival sources. By contrast, the first years of the new Italian government are presented as a renaissance in the archaeological investigation of the island. Particularly revealing about this narrative's ideological roots is the argument that the island was culturally isolated while under Bourbon rule. Evidently, the main source of inspiration for both Cavallari and Salinas was the new post-Unification historiographical paradigm, which, for

generations to come, would present the age of Bourbon rule in Sicily as a period of cultural isolation and of social and economic crisis. It was the new Italian government that promoted this paradigm, which eventually has come to shape modern historiography on the archeology of Sicily.

Today, those who travel through Sicily experience an interesting paradox. They experience an archaeological landscape (Figure 10) that was consistently shaped during the years under Bourbon rule, and they might hardly believe that under a "foreign dynasty," monuments so important for the Sicilian and Italian identity were of any concern at all.

*The 2019 AAIA Visiting Professor, Clemente Marconi, is the James R. McCredie Professor in the History of Greek Art and Archaeology at the Institute of Fine Arts of New York University and is Professor of Classical Archaeology at the Università degli Studi in Milan. Since 2006, Professor Marconi directs the Institute of Fine Art–NYU's excavations on the acropolis of Selinunte in Sicily. He has published extensively on a very wide range of themes relating to Greek and Roman art and architecture.*

## *Unbound Objects.*

### *Notes on the exhibition Theorimata 2: On History*

EMST National Museum of Contemporary Art Athens  
26 September – 1 November 2020

Andrew Hazewinkel

*The word 'ἱστορία' (Historia, history) derives from the verb 'οἶδα' (oida, to know) while the noun 'ἱστωρ' (histor) means connoisseur, eyewitness, judge<sup>1</sup>*

Sometimes, not often, I return more than once to a temporary exhibition. There is something in the ephemerality of their staging that usually makes me move on. *Theorimata 2: On History* organised by AICA Hellas (the Greek chapter of the International Association of Art Critics), presented at EMST (the National Museum of Contemporary Art Athens), was one of those rare occasions when I looked forward to going back. Perhaps that was because the idea of *return* (or better – *recurrence*) used here within the context of history, was central to the exhibition's conceptual theme and inescapable throughout.

The idea that knowledge of the past can be deployed as a tool for interpreting the present, and function as a future-shaping force, as mentioned in Thucydides' first book of the Peloponnesian War, was palpable everywhere. At varying degrees it resonated from within, and dialogically between, the works of 56 contemporary Greek artists selected by 25 curators in response to the project's overarching curatorial prompt - *On History* - offered by Bia Papadopoulou art historian, curator and General Secretary of AICA Hellas. The exhibition was conceptually and physically expansive. After descending the escalator to Lower Level 1 and entering the main exhibition space (a post-industrial chamber offering residual presences of the building's past lives alongside contemporary opportunities), two programs of transition were offered. You could choose your own entry and exit points of the main body of the exhibition. I visited twice. The first time, unconsciously, I moved through the space in a clockwise direction. The circuit took me about 2 hours. Days later while planning my second visit I took the conscious decision to move through the exhibition in an anticlockwise direction so as not to prioritise either directional flow and to uncover new connections between the works. Moving in an anticlockwise direction was a

simple performative strategy designed to neutralise the idea of singularly progressive linear time and thereby its slow-dance partner, singularly progressive linear history.

I have purposefully allowed a few weeks of contemporary Athenian history to wash around us before sitting down to write this response to some of the works in *On History*. During these passing weeks we have re-entered (for the second time) a national Covid-19 related lockdown. Schools, universities, cinemas, theatres, museums, galleries, libraries, bars, tavernas, archaeological sites, and shops are closed. Only medical facilities, pharmacies and supermarkets remain open. A nightly curfew is in place between 9pm and 5am. To leave home during daylight hours we are required to send a SMS to the government health authority providing our names, addresses and the numeric that denotes one of six permissible reasons for leaving home. Social and economic distress is tangible. It hangs in the air. The collective narrative is littered with intimate micro-histories shaped by anxiety and fear. They are palpable. All of this is unfolding in an atmosphere of increasing geo-political tension (with our neighbours to the East) as the flows of people seeking safety, refuge, asylum, as well as opportunities and the imagined future histories they might bring, are pushed back. Perhaps perversely I find myself hoping that the EMST de-installation crew did not have time to demount the exhibition before the *stay at home* rule came into effect, and that as I write the entire *On History* project remains suspended in the uncertain atmosphere of our immediate history as a kind of cell-like history-capsule hovering above the reduced traffic flow on the arterial Andrea Syngrou Avenue. I wish that I could go back to the exhibition a third and fourth time with the belief and trust that the artworks in the exhibition would help me to make some sense of the difficult passage that we, along with the rest of humanity, are moving through. And that is because at the end of the day, minor histories and grand historical narratives are shaped by individual and collective experiences that are inscribed as much on



Efi Fouriki. *Transcriptions*, 2019  
Digital photographic print, video projection with sound  
Dimensions variable

our skin and in our hearts as upon the monuments that surround us.

*Transcriptions* (2019) by Efi Fouriki, selected for *On History* by Athena Schina, engages with the exhibition's theme through a series of ramifying art historical, science historical, philosophical, and for me, personal associations. Comprising a large, black and white digital photographic reproduction of Johannes Vermeer's painting *The Milkmaid* (c.1660), *Transcriptions* also includes a looping, localised, largely monochromatic, video projection with natural sound. The assembly was supported from behind on a pragmatic timber framework and was presented standing on the floor. Fouriki's formal presentation strategy mingled histories of the picture plane and figurative sculpture.

Scale is an important aspect of *Transcriptions* though it might easily be overlooked in reproductions of the work. The pictorial referent of *Transcriptions*, (Vermeer's *The Milkmaid*) is modestly scaled at 45.5 x 41 cm. Fouriki's digitally enlarged, cropped and chromatically desaturated version is (according to the artist's website) 194 x 127 cm. which approximates the

size of a door - I will come back to that. The strategic shift in scale means that the young woman, who in Vermeer's original we are invited to gaze upon, is represented in Fouriki's work at roughly one to one human scale. Fouriki's milkmaid stands before us as she goes about her daily work; we share a common ground. She establishes and greets us at a threshold of temporalities which we sense with our body and in our mind. Fouriki's combined shift in scale and presentation strategy uncovers a threshold between at least two temporalities which *Transcriptions* gently urges us to cross in rhythmic oscillation.

The understanding that an artwork can heighten our sensibilities to the fact that we inhabit a multiverse of temporalities is taken up by the *Postclassicisms Collective* (albeit in relation to engaging with the field of Classics, but also of relevance to *On History's* conceptual framework), when they state 'No one is ever simply "in" a time and place: one is always inhabited by several different times and places – historical, experiential, biological or cosmological – that are as determinative of one's identity as they are outside one's ultimate control.'<sup>2</sup>

I grew up in outer suburban Melbourne in what was at that time a fishing village. Both of my parents were/are Dutch. They had come to Australia as part of the diaspora of young people seeking new opportunities having grown up under German occupation during WW2. They sought to write new future histories for themselves and we, their children, in the turbulent wake of their own childhood experiences. As is often the case with migrant families, we moved house a number of times and a reproduction of Vermeer's milkmaid moved with us. She was always with us, hanging around in various rooms. I never paid her much attention, no one seemed to, but she was always there. My enduring memory of her presence in our family home is one of luminous modesty and a strange umbilical quality connecting me to longer, deeper histories- familial, geographical and cultural.

With *Transcriptions* Fouriki intervenes into manifold histories (including art histories) by making one simple remarkable move. She deploys a pictorially localised moving image that replaces the static milk in Vermeer's original with an endlessly looping video of the milk flowing from the jug in the maid's hands into another vessel which is resting on the table. Here milk, with oblique reference to the maternal, pours in perpetuity. With the aid of chaos



Efi Fouriki. *Transcriptions*, 2019 detail  
Image courtesy of the artist

theory and fluid-state physics, philosopher and historian of science Michel Serres (1930-2019) re-examines the atomist thinking presented by Lucretius in his poem *On The Nature Of Things* - (*De Rerum Natura*). Serres' reconsideration of Lucretius' ideas can be found in his book *The Birth Of Physics* (1978) in which he develops a fundamentally nonlinear conception of history which he calls '*liquid history*'. In Serres' conception we live in time composed of manifold temporalities characterised by individuating flows (of different speeds) and topographical surfaces.<sup>3</sup> As the *Postclassicism's Collective* have pointed out Serres' *liquid history* requires both *recurrence* and *difference*, and that it is these two qualities together that distinguish his conceptualisation of time from linear historicism and timelessness.

It is the continuous rupture created by the endlessly flowing milk in Fouriki's *Transcriptions* that imbues her work with a sense of recurrence and difference.

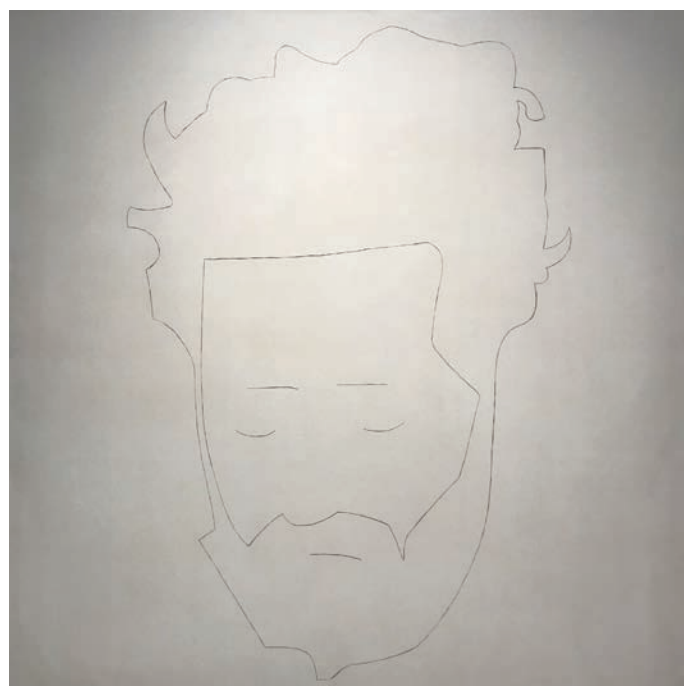
Standing with the work I became mesmerised by the sound of pouring milk, entranced by its motion, everything slowed down, I became hypnotised and imagined a single stilled drop of falling milk as a pearl, which transported me to another history manifest in the form of another painting by Vermeer, *Girl with a Pearl Earring* (1665).

Mentally conjuring an image of *Girl with a Pearl Earring* it would be easy to mistake the painting as a portrait (a genre with powerful allusions to privilege), however it is not a portrait. *Girl with a Pearl Earring* is a 'tronie', which is a specific genre that emerged from 17<sup>th</sup>-century Dutch painting's interest in scenes of everyday life (as exemplified by Vermeer's *The Milkmaid*). A tronie does not represent an individual person in the same way that a portrait does, rather it represents an imagined 'type' of character, it describes one aspect of a broader collective social narrative, and in this way might be considered closer to the genre of history painting than portraiture.

*Transcriptions* does many things, not least of which is that it unleashes the *predicament of temporal identity*, it offers an *explosive encounter between two different, typically discrepant and hence impure temporalities*, which is the condition of being untimely.<sup>4</sup> Here histories are not recorded in stone, rather in a nourishing liquid, flowing milk.

Ilias Papailiakis' painting *The Head of Velouchiotis* (2020), selected for *On History* by Lina Tsikouta, brings to mind Henri Bergson's memory related assertion that the body is an ever-advancing boundary between the future and the past.<sup>5</sup> There are two reasons for this. The first reason is that although the painting represents, in exquisitely restrained linearity, a disembodied head, awareness of the artist's

Ilias Papailiakis. *Head of Velouchiotis*, 2020  
Oil on canvas 200 x 200 cm





Ilias Papailiakis. *The Portrait of P.P. Pasolini*, 2015  
Oil on canvas 45 x 38 cm  
Donated by Themistoclis Ragias and Giannis Hartodiplomenos, 2017  
Inv. No.1076/17 Collection of the National Museum of Contemporary Art Athens  
Image courtesy of the National Museum of Contemporary Art Athens

inspiration for making the painting implicates the viewer, or more specifically the viewer's body. Papailiakis found inspiration in a photograph of a dead man (Velouchiotis). When faced with death the body is never (perceptually) far away. Here the absent body of the Velouchiotis mingles with the viewer's tacit sensibility of their own body. Thinking about the painting in this way makes it as much about our own corporeal futures as it is about Velouchiotis' past. Here history is intimately embodied.

The second, perhaps more abstract reason, is caught up with my earlier encounter with another painting by Papailiakis. *The Portrait of P.P. Pasolini* (2015) which hangs on a wall two floors above *On History* where it is included in the current iteration of the EMST Permanent Collection show. Although outside the main corpus of *On History*, this much smaller, bloody, bruised, visceral portrait of Pasolini (which bears no stylistic resemblance to *The Head of Velouchiotis*) is for me part of what we might call the expanded field of *On History*, which stimulates and is stimulated by our individual histories. This is especially relevant when we consider that for the great poet-cineaste provocateur P.P. Pasolini history was not recorded in stone,

rather released through something more easily overlooked, fleeting gestures, like colloquial speech or the rhythms of dialects passed from generation to generation. Those somethings he called *lucciole* (fireflies) bright flickering visions that dart in and out of perception.<sup>6</sup> Contemporary art historian Anthony Gardner has pointed out 'To glimpse these *lucciole* means being open to engaging with history as something lived, not simply read, and being sensitive to historical recurrence in unexpected and even ungraspable ways.'<sup>7</sup> Pasolini's perspective on the transmission of history was taken up by historian George Didi-Huberman who explains that *lucciole*, or 'minor' histories, can easily evade capture within the dominant understandings of the past and can be considered forces of resistance that open up new perspectives of history.<sup>8</sup> In the *On History* exhibition catalogue, Tsikouta reminds us that Papailiakis has a history of taking historical figures as subjects - Nikos Zachariadis and Aris Velouchiotis are good examples. For readers less familiar with 20<sup>th</sup>-century Greek military and political events and structures (if at all separable), Nikos Zachariadis was the General Secretary of the Communist Party of Greece between 1931–1956 and is said by some to be one of the most significant personalities in the Greek Civil War. Aris Velouchiotis, the nom de guerre of Athanasios Klaras (1905–1945), was the most prominent leader of the Greek People's Liberation Army, the military arm of the National Liberation Front, which was the major resistance organisation in occupied Greece between 1942 and 1945.

The cool restrained minimalist aesthetic that Papailiakis employs in *The Head of Velouchiotis* (and much of his recent work) is comprised of set of precise curving lines set against a tonally subtle (almost monochromatic) field. It quietly and purposefully unfolds a tension that creeps up on the viewer. It is a bit like the paradoxical sense of tranquillity that can be found in the plaster death masks of executed 19<sup>th</sup>-century individuals found guilty (often wrongly) of crime. The elegant qualities of the seven lines that comprise this sombre, solemn, even mournful composition somehow highlight the unseen (but understood) bloodiness and horrors of war. I don't respond to Papailiakis' handling of his subject as an aesthetic or cosmetic glossing of history, rather I see it as studied restraint. This way of working with violent histories finds accord with Slavoj Žižek's premise that thinking about and engaging with violence in a less directly confrontational

manner lessens the seductive yet blinding effect of direct confrontation.<sup>9</sup> Here we see no gore, no blood, no bruising, just the tranquil stillness of death.

This year marks the 2500th anniversary of the Battles of Salamis and Marathon. Greece is marking these defining military victories with all manner of celebrative commemorations. A painting by Konstantinos Volanakis, *The Naval Battle of Salamis* (1882) hangs in Prime Minister Kyriakos Mitsotakis' office at the Maximos Mansion,<sup>10</sup> and the National Archaeological Museum Athens is presenting the exhibition *The Great Victories: On the Boundary of Myth and History*. 2021 is another important commemorative year for Greece in that it marks 200 years since the commencement of the Greek War of Independence, but 2022 represents another military anniversary for Greece, one less easy to celebrate, rather it represents a profound wounding, the nationally defining 1922 loss to Turkish forces that resulted in devastating internal convulsion. Just as the scars on our bodies remain testament to injurious histories, they also testify to the process of healing. Perhaps considering *The Head of Velouchiotis* as a history painting rather than a portrait of a dead man allows it to function, for contemporary Greek culture, in much the same way, describing a profound loss, a searing wound and its healing.

In the early pages of her book *Liquid Antiquity* classicist Brooke Holmes writes 'To enter [instead] the imaginative space of what Michel Serres has christened 'liquid history' is to engage nonlinear models of time such as fold, anachrony, and seriality, models informed by the turbulent logic of rivers and seas and the capacity of water to make connections across vast distances.'<sup>11</sup> The fold, anachrony and seriality characterise the work of Giorgos Tserionis selected for *On History* by Bia Papadopoulou. The ensemble of 20 works on paper (or better - *with paper*) drawn from the Tserionis' ongoing series *Mature Topography* (which began in 2009) were chosen through close collaboration between the artist and curator. For *On History*, *Mature Topography* (2018) was arranged in four thematic friezes presented in a grid formation. In the exhibition catalogue Papadopoulou describes the ensemble as a 'complex artistic puzzle to be read cinematographically, inviting the viewers to wander into a world divided into the powerful and powerless, into victimizers and victims'.<sup>12</sup>

Deploying a strategy of folding, Tserionis enacts Serres' best-known model of nonlinear time, which is fundamental to his conception of liquid history. Explaining his model Serres lays flat a handkerchief and then draws a circle on it. This makes obvious that some points are further from others along the arc, and that some are closer. He then picks up the handkerchief and crumples it demonstrating another set of proximities. This is precisely what Tserionis does, but he takes Serres' model one step further by putting the now crumpled handkerchief in his pocket and inviting us for a walk in the world. Tserionis works with found images, old *National Geographic* magazines to be precise, which he sources from the great reservoirs of undocumented, personal histories - flea markets and second hand bookshops. As Papadopoulou insightfully reaffirms, the images comprising Tserionis' source material immortalise stories of dominance and submission throughout the world. The artist describes his attraction to them when he explains 'I am interested in pictures that are motivated by my personal involvement in sociological and political situations.'

Giorgos Tserionis. From the series *Mature Topography*, 2018  
Folded found photograph. 21 x 7 cm. Frieze 1  
Image courtesy of the artist





Giorgos Tserionis. From the series *Mature Topography*, 2018  
 Folded found photograph. 21 x 7 cm. Frieze 2  
 Image courtesy of the artist

With these seductively shocking images Tserionis engages the centuries old Japanese practice of origami. In doing so he reveals new perspectives, new questions, new meanings, new realities. While the act of folding is formal, what it reveals is soulful. The first of four friezes folds together images of suited directors of multinational companies with images of the indigenous people of the Amazon rainforest, offering us a commentary on white supremacy and colonial attitudes and behaviours. In frieze 2 folded images of burka-wearing women seeking aid in the desert, and images of other immigrants and refugees, are contextualised by the work of another artist, Doris Salcedo, specifically her work *Shibboleth* (2007) which took the form of a crack in the glistening polished concrete floor of the Tate Modern's vast Turbine Hall. This frieze brings into strikingly entangled visibility, loss, trauma, border politics, displacement, privilege and poverty. Frieze 3 focuses on human touch, prioritising that part of our body most touched by strangers - our hands. Here prayer, dirge, emotional pain, embrace and solidarity unfold. Papadopoulou describes the hands in Tserionis' work as symbolic extensions of the soul. Hands are present

in four of the five works in this frieze; the only image in which they do not appear is a parody of a kiss between the late 20<sup>th</sup>-century world leaders Bill Clinton and Boris Yeltsin. Frieze 4 (closest to the floor), meditates on war, lament, disdain for human life and death. It includes images of two skulls documented as artefacts of a civil war in Africa folded in mind bending, surreal distortion, which is precisely what extreme acts of violence are, mind bending, surreal distortions of humanity. With these friezes I am again reminded of Žižek's call for a less direct, sideways view of violence, one that lessens our image-weary capacity to switch off, thereby enabling a greater empathic response. In Tserionis' *Mature Topography* the images themselves are not horrific but their implications are even more frightening.

Toward the end of his opening text in the exhibition catalogue *The construction (of History) is the work*,<sup>13</sup> Emmanuel Mavrommatis (Emeritus Professor at Aristotle University of Thessaloniki and President of AICA Hellas) considers the construction of history as the selection of associations that form one (or more) sequence. He

Giorgos Tserionis. From the series *Mature Topography*, 2018  
 Folded found photograph. 21 x 7 cm. Frieze 2  
 Image courtesy of the artist





Giorgos Tserionis  
From the series *Mature Topography* 2018. *Folded found photograph (frieze 4)* 21 x 7 cm  
Image courtesy of the artist

highlights dilemmas associated with processes of selecting the associations to be sequenced. As he does he poses the rhetorical question ‘which are the associations that will be used as sequences?’ The answer to that historically recurrent question, now more than ever, is up to each and every one of us.

*The author thanks all of the artists and curators that participated in Theorimata 2: On History, especially the project’s conceptual curator Bia Papadopoulou. Thanks are also extended to Kaspar Thormod Assistant Director, Danish Institute at Athens, Stavros Paspalas, Director of the Australian Archaeological Institute at Athens, Anthony Gardner Professor of Contemporary Art History, Ruskin School of Art, University of Oxford and to EMST. Images supplied courtesy of the author unless otherwise credited.*

Participating artists and curators included - **Alexandros M. Pfaff** selected by Maria A. Angeli. **Vicky Tsalamata**, **Antonis Choudalakis** selected by Dionissia Giakoumi. **Marina Gioti**, **Aristeidis Lappas**, **Thanasis Chondros** – **Alexandra Katsiani** selected by Sozita Goudouna. **Klitsa Antoniou**, **Yioulia Hatzigeorgiou** selected by Antonis Danos. **Anastasis Stratakis** selected by Charis Kanellopoulou. **Yorgos Lazongas**, **Fotini Poulia**, **Angelos Skourtis** selected by Artemis Kardoulaki. **Marios Spiliopoulos**, **Tassos Triandafyllou**, **Ersi Hatziargyrou** selected by Vassia Karkayanni-Karabelias. **Annita Argyroiliopoulou**, **Irini Diadou** selected by Lena Kokkini. **Maria Andromachi Chatzinikolaou** selected by Magda Koubarelou. **Mary Christea** selected by Tassos Koutsouris. **Filippos Vasileiou** selected by Christoforos Marinos. **Ersi Venetsanou**, **Costas Vrouvas**, **Evi Kirmakidou** selected by Emmanuel Mavrommatis. **Nikos Giavropoulos**, **C o s t i s** selected by Konstantinos Basio. **Georgia Kotretsos & Panos Tsagaris** selected by Maria Nicolacopoulou. **Eleni Lyra**, **Efsevia Mihailidou**, **Dimitris Skourogiannis** selected by Stratis Pantazis. **Eleni Tzirtzilaki**, **Giorgos Tserionis**, **George Harvalias** selected by Bia Papadopoulou. **Dimitris Alithinos**, **Angelos Antonopoulos**, **Yiorgos Tsakiris** selected by Miltiadis M. Papanikolaou. **Dimitris Zouroudis**, **Kyrillos Sarris** selected by Niki Papaspirou. **Alexandros Georgiou**, **Pelagia Kyriazi** selected by Spyros Petritakis. **Georgia Sagri**, **Eliza Soroga**, **Filippos Tsitsopoulos** selected by Constantinos V. Proimos. **Takis Zerdevas**, **Constantinos Massos**, **Efi Fouriki** selected by Athena Schina. **Pandelis Lazaridis**, **Erato Tagaridi**,

**Paris Chaviaras** selected by Faye Tzanetoulakou. **Georgia Damopoulou**, **Nikos Papadimitriou**, **Ilias Papailiakis** selected by Lina Tsikouta. **Makis Faros – Zoe Pyrini** Group selected by Anna Hatziyiannaki. **Kostas Tsolis** selected by Kostas Christopoulos

*Dr Andrew Hazewinkel is visual arts practitioner and scholar based in Athens. He holds a PhD from Sydney College of the Arts (University of Sydney) and a MFA from Victorian College of the Arts (University of Melbourne). He combines photographic, sculptural and collections-engagement practices with more academic methodologies. His research interests include the ways in which museological practices shape the contemporary social dimension of ancient objects, stories and archetypes and the embodied tensions between damaged ancient figurative sculpture and our own ephemeral bodies. In 2014 he was the inaugural AAlA Contemporary Creative Resident, he is a Research Fellow of the Institute and adviser to the AAlA Contemporary Creative Program.*

- 1 Papadopoulou, Bia. *On History*. In *Theorimata 2/2020: On History*. Athens: AICA Hellas, 2020, p.12.
- 2 These lines are borrowed from an analysis of the painting *The Fall of Icarus* (1560) attributed to Pieter Breughel the Elder focusing on the idea of a temporal ‘multiverse’, a ‘asynchronous’ and ‘synchronising’ ‘looping mechanism of time’ in *The Postclassicism Collective, Postclassicism*. Chicago: University of Chicago Press 2020, p.164.
- 3 This passage is indebted to The Postclassicism Collective who point out that Serres’ conception of ‘liquid history’ aligns with Friedrich Nietzsche’s ‘untimely’ first presented in his second *Untimely Meditations* (“*On the Uses and Disadvantages of History for Life*”) (1874). For more on Serres’ conception of liquid history see Chapter 2.8 *Untimeliness* in *The Postclassicism Collective, Postclassicism*. Chicago: University of Chicago Press 2020, and Holmes, Brooke. *Liquid Antiquity*, ed. B.Holmes and K. Marta, Geneva: DESTE Foundation for Contemporary Art. 2017, pp.18-59.
- 4 The terms in italics are borrowed from Chapter 2.8 *Untimeliness* in *The Postclassicism Collective, Postclassicism*. Chicago: University of Chicago Press. 2020, pp.164.180.
- 5 Bergson, Henri. *Matter and Memory*. Trans. (authorized by) Nancy Margaret Paul and W. Scott Palmer. New York: Zone Books.1991, p.78.
- 6 Pier Paolo Pasolini, ‘L’articolo delle lucciole’, *Saggi sulla politica e sulla società*, ed. Walter Siti and Silvia De Laude, Milan: Arnoldo Mondadori, 1999 (originally written in 1975), pp. 404-411. For more on the contrast between ‘minor’ and ‘grand’ narrative; see: Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan, Minneapolis: University of Minnesota Press, 1986, and Jean-François Lyotard’s introduction to his book *The Postmodern Condition: A Report on Knowledge*, trans. G.Bennington and B.Massumi, Minneapolis: University of Minnesota Press, 1984, pp.xxiii-xxv.
- 7 Gardner, Anthony. *Lucciole* in *Andrew Hazewinkel: The Acqua Alta Project*. Melbourne: Narrows Publishing, 2010.
- 8 Georges Didi-Huberman, *Survivance des lucioles*, Paris: Les Éditions de Minuit, 2009.
- 9 Žižek, Slavoj. *Violence: Six Sideways Reflections* New York: Picador. 2008, p.4.
- 10 Reference to the Volanakis painting’s installation in the current Greek Prime Minister’s office was included in an audio visual presentation of historical images and texts related to the Battles of Salamis and Marathon presented as part of the exhibition *The Great Victories: On the Boundary of Myth and History* at the National Archaeological Museum Athens.
- 11 Holmes, Brooke. *Liquid Antiquity*, ed. B.Holmes and K. Marta, Geneva: DESTE Foundation for Contemporary Art. 2017, p.31.
- 12 Papadopoulou, Bia in *Theorimata 2/2020: On History*. Athens: AICA Hellas, 2020, p.80.
- 13 Mavrommatis, Emmanuel. *On History: The construction (of history) is the work in Theorimata 2/2020: On History*. Athens: AICA Hellas, Athens 2020. p.15

# *Design Diplomacy*

## *at the 2021 Venice Architecture Biennale*

### *Italian Pavilion*

Andrew Hazewinkel

2016 AAIA Contemporary Creative Resident Dr Charles Anderson is presenting the latest iteration of his research project @Design Diplomacy (established with his collaborator Alban Mannisi) in the Italian Pavilion at this year's prestigious Venice Architecture Biennale under the curatorial theme "How We Live Together".

the need for engagement in design diplomacy (as a design methodology) has emerged from the current ambivalence of the professional built environment sector, which since the advent of the Sustainable Development Era has evolved and controversially mutated. A whole economy of human, natural and economic management



The term design diplomacy is both the name of Anderson and Manissi's ongoing research project and, more broadly, it describes an ethically motivated mode of engagement within the professional built environment design sector.

Anderson and Manissi's @ Design Diplomacy investigates design practices and customs that exist beyond the limits of international environmental conventions, reporting on off-the-shelf and non-speculative design practices. Alongside that activity @ Design Diplomacy aims to emphasise and facilitate collaboratively productive, expanded interdisciplinary dialogue between built environment design experts, government institutions, keepers of indigenous knowledge and indigenous practices within diverse communities. For Anderson and Mannisi

has emerged which is impacting environmental expert's ability to ethically manage, design, and sustain our biosphere. In response to these procedural obstructions, various forms of civil resistance have warned the professional built environment community about the excesses of the neoliberal ecology, they have reported on modes of fair and ethical conduct through which future communities, cultures, regions can be sustained by engagement in autochthonous practices and customs. The work of @Design Diplomacy reports on the global insurrectional movement against mechanisms of Western neoliberal speculation in order to reconsider traditional and autochthonous technologies within contemporary design practices and knowledge frameworks of ecological management. @ Design Diplomacy seeks to empower civil

society and aims to offer to the emerging generations of built environment design practitioners a richer knowledge of the opportunities offered by the expanded landscape economy. One of the ways that @Design Diplomacy's achieves this is by conducting international, on-site workshops in various places around the world. These workshops enable Anderson and Manissi to meet people in the context of their own environments and importantly to engage with various types of stakeholders typically ignored by globalised practices and the speculation of current environmental markets. The workshops aim to provide an overview of the current situation, develop critical tools and methodologies for engaging in this arena, and to provide case studies of these complex conditions for the upcoming generations of

@ Design Diplomacy workshops have taken place in Malaysia and Singapore (Hokkien Mee Diplomacy) and Seville, Spain (ReciprociUdad Diplomacy) this year. Anderson and Mannisi will present Parlamento Diplomacy in the Italian Pavilion of the 17th Venice International Architecture Biennale, 22 May - 21 November 2021.

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landscape architects, planners, and environmental designers concerned with the ethical behaviours towards humans and non-humans. Since its inception in 2019



*Images: Hokkien Mee Diplomacy courtesy @ Design Diplomacy.*

## 2019-2020 AAIA Greece Fellow Report

Emlyn Dodd



*Emlyn surveying in February at Arkesini acropolis, Amorgos. Photo by the author.*

From late 2019 to early 2020 I was privileged to spend time in Greece as the AAIA Fellow. Despite holding the Fellowship through such a tumultuous year, with COVID-19 impacting and abbreviating time abroad, my experiences in Greece were tremendous and enabled me to embark upon a new project, further academic networks and publication records, and explore new interdisciplinary applications in the field. My ongoing survey project across the Cyclades aims to recognise and analyse archaeological evidence for ancient wine and oil production – namely, from the Hellenistic, Roman and Late Antique eras. Despite the significant agricultural and strategic position of these islands, almost no work has been done to identify and analyse productive sites or the approaches and technologies used. This contrasts with thorough studies across Asia Minor, Italy, Spain, France and the Near East.

As archaeologists and ancient historians, we are provided tantalising clues regarding the agricultural productivity of this region: the vast export of locally made ceramic transport amphorae carrying wine and oil; mention of well-regarded

Aegean wines in ancient literature; and the frequent use of vine and wine iconography on local coinage from islands like Naxos and Tinos. More generally, the results of recent archaeological work on a number of islands diverge from descriptions of abandonment and exile in the Roman sources – it seems the Cyclades possessed thriving habitation even through the Imperial and Late Antique eras, along with economic enterprise, tourism, and large-scale craftmanship.

I began my time in Athens fleshing out the project's literary database in the various foreign schools' libraries, while also putting the finishing touches to my, now published, monograph. Rescue excavation reports and scanty existing literature on the region, complemented by satellite analysis via Google Earth imagery, indicated sites of interest and informed a preliminary selection of survey locations. This included sites on six islands: Mykonos, Amorgos, Paros, Antiparos, Ios, and Tinos. February 2020 saw the first of a number of fieldwork expeditions to the islands, recording features like oil and wine press counterweights, monolithic

press beds, vats, and related architectural structures. This archaeological dataset was complemented by ethnographic investigation – little changed in the production process of oil and wine until the early 20<sup>th</sup> century (and to this day on some islands). I talked with locals about their agricultural methods, recorded pre-industrial facilities, and was lucky enough to receive an impromptu guided tour around a lady's small household vineyard and wine press just south of Paroikia on Paros.

It soon became apparent that the islands held a trove of unrecorded primary information. Paros, in particular, provided an abundance of press counterweights and beds. Interestingly, there were specific concentrations in the north and south regions of the island – near Hellenistic and Roman settlements but equally close by the remains of kiln sites and harbour infrastructure. More fieldwork is required, but it is becoming clear that there was significant production of oil and/or wine on Paros, from the Roman Imperial period onwards, situated within a nexus of ceramic workshops and export mechanisms.

Two Hellenistic tower sites were of particular interest: Palaioptyrgos on Paros, and Lino on Mykonos. The former was explored and documented by Haselberger in the 1970's, though, despite its enormous potential for archaeological investigation, has seen little work since. I recorded two press counterweights in the immediate vicinity of the tower and located another two in Haselberger's archival photography. A site with three or four mechanical presses operating simultaneously would have produced significant quantities of oil or wine (or both), placing Paros, and the Naousa region, as an important agricultural hub in the Hellenistic or Roman south Aegean. Such productivity is supported by the existence of at least seven kiln sites, which produced amphorae on an industrial scale, dotted around the nearby Bay of Naousa.

The discovery of a large, well-preserved counterweight immediately in front of the Lino tower on Mykonos provided further evidence for the agricultural facet of these long-debated Hellenistic structures. It seems even more likely that, as previously proposed by S. Morris and J. Papadopoulos, these towers were not simply defensive, but served a variety of, often contextually-specific, purposes – combining defence, agricultural production, habitation or imprisonment for workers or slaves. Initial results from this first season highlight the potential of the Cycladic

region, one demanding further archaeological research. There is clearly much unrecognised material related to ancient agriculture – in particular the production of oil and wine. Early analyses suggest that production was shaped by distinct island identities yet maintained connection with a broader Aegean or Mediterranean network of knowledge, trade and movement.

With a growing database of material culture, this project has a promising future and has already received further funding from the Australian Academy of the Humanities,

*Press bed of unknown date, adjacent to a ruined chapel nearby Palioklissia on Tinos. Photograph by the author*



British School at Athens and Macquarie University. This would not have been possible without the support and benefaction of the AAIA to undertake preliminary fieldwork and analyse initial data. The complete results and discussion of this first season are published in the 2021 volume of *Mediterranean Archaeology*.

I am most grateful to the AAIA for their continual support, particularly, to Stavros Paspalas and Lita Tzortzopoulou-Gregory (and Tim Gregory) for tireless care, advice and company in Athens. I hope to return to the Cyclades in 2021.

*Dr Emlyn Dodd is Assistant Director for Archaeology at the British School at Rome and Honorary and Research Affiliate at the AAIA, Macquarie University and the Centre for Cultural Heritage and Environment. His current research, funded by the AAIA, Macquarie University, Australian Academy of the Humanities, ASCS and the British School at Athens, focusses on wine and oil production across the Cyclades and in central Italy.*

# *The Australian Paliochora-Kythera Archaeological Survey (APKAS)*

## *2020 Season Report*

Lita Tzortzopoulou-Gregory

Between 1-10 September 2020, a small team led by APKAS co-directors Lita Tzortzopoulou-Gregory and Timothy Gregory, conducted a short study season on Kythera. An extended study season that had been scheduled to take place in June-July 2020 was cancelled due to Covid-19 pandemic related travel restrictions impacting our Australian and USA-based collaborators. The September study season primarily focused on the ceramic finds originally collected between 2000 and 2002, which are currently kept in the storeroom at Mylopotamos. Besides the two co-directors, the team was made up by Dr. Konstantinos Trimmis (University of Bristol), one of the two main prehistorians of the project, Dr. Christienne Fernée (University of Bristol) in charge of statistics and data analysis, Dr. Christina Marinis (PhD Oxford- Bronze Age ceramics specialist), and Ms. Anne Hooton (Archeological artist). The main objective of the study season was the inspection of the collected ceramic finds, in order to: (a) examine the Prehistoric pottery, (b) reassess the selection of a representative sample of pottery from all periods for an upcoming petrographic analysis, (c) revisit the sorting of the entire corpus of finds with the intention to facilitate quantifications, comparisons to field data, as well as its future publication.

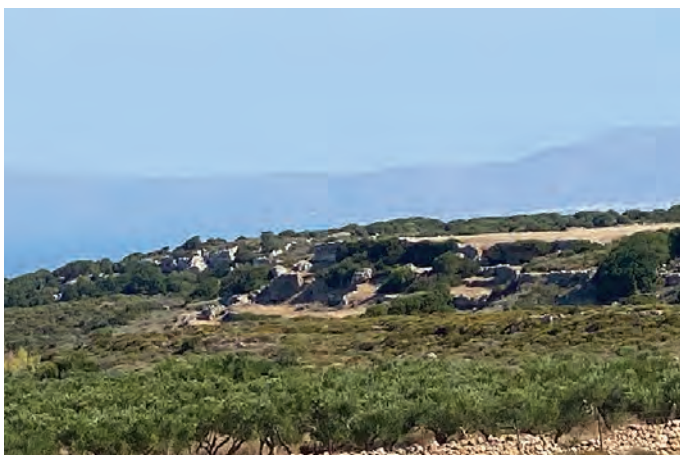
To this end, in the course of the study season, material from 127 survey units was examined. After taking into consideration all pre-existing data in the APKAS database, the material was categorised/sorted by fabric/ware, extant

body part, and chronology. All pottery was weighed per survey unit and per ware, diagnostic sherds of Prehistoric to Hellenistic date were isolated and the most representative among them were further selected to be drawn. A total of 28 items were drawn and readied for publication. Reference pictures of all finds were further taken. All primary data of the sorting process, comments and notes were systematised in a recording form, designed to suit the aims of the project. Moreover, a previously selected petrographic analysis sample was reconsidered and expanded, now comprising 29 specimens, all of which were subsequently thoroughly documented and catalogued according to fabric, colour on the Munsell Color System, state of preservation, dimensions, weight, shape and decoration, and chronology. This catalogue is further necessary for the respective petrographic analysis permit application that will be submitted to the Ephorate of Antiquities of Piraeus and the Islands. A strategy for the digitisation of all primary data was decided, in order to allow for quantification and to ensure reliable comparisons to the extant field data. Future publication strategies were also agreed upon.

The major conclusions of the 2020 study season, are:

1. It is abundantly clear that the typical coarse local fabrics (red to reddish brown, micaceous, with angular white and gray inclusions) persist over the entire chronological horizon of the material, from the Early Bronze Age to Medieval and early modern times, testifying to the continuous use of local clay sources.

*The site of Tholaria.*



*The APKAS 2020 Research Team.*





*Archaeological artist Anne Hooton at work.*

2. The material shows a spike in the occupation of the northern part of the island during the Middle Bronze Age (1950-1700 BC) and subsequently in Medieval times. Of the survey zones examined this season, Vythoulas and Ammoutsas emerge as major sites of Prehistoric activity, providing confirmation of previous preliminary conclusions, while fewer, but no less significant, Prehistoric sherds have been identified among the material collected from the Paliochora region.

3. The Middle Bronze Age material macroscopically seems local but its fabric differs considerably from the material observed in the island's south. However, this is a preliminary conclusion which requires the examination of comparative material in order to substantiate it.

4. The Late Bronze Age material clusters towards the early phases of the period and very few specimens can be confidently classified as Mycenaean.

5. There is an overrepresentation of coarse wares among the Prehistoric specimens, especially large and medium sized storage vessels, as well as cooking wares (esp. tripod cooking pots), though this should be rather attributed largely to post-depositional factors. Open shapes are rarer and mainly limited to bowls/cups.

6. Classical and Hellenistic pottery is well-represented, comprising numerous black glaze fragments from small drinking vessels, but typical coarse/medium coarse shapes of the period, like mortars, lekanai and amphorae/hydriai are also found. The majority of Classical-Hellenistic finewares can be confidently classified as imported.

A detailed catalogue was compiled containing all collected pottery from the trial trench at Theodorakia and the terraces of Kambi, which were collected during the APKAS 2019 season. Once again, recorded data for the ceramic finds include their fabric description, colour on the Munsell Color System, state of preservation, dimensions, shape

and decoration, and chronology. The pottery from these areas is principally Classical-Hellenistic in date with very low representation of Prehistoric phases.

A highlight of the Study Season was a special visit by Dr. Kiriaki Psaraki from the Ephoreia of Antiquities of Piraeus and the Islands who inspected the prehistoric sites at Manganou, Tholaria and Theodorakia and was impressed by the findings. Also, the team were surprised by the brief but pleasant visit by Professors of archaeology at UCLA, John Papadopoulos and Sarah Morris.

We hope to return to Kythera to finish off the examination of the prehistoric material in 2021, while a full-scale study season, including LIDAR survey, is now re-scheduled for June-July 2021. It is also worth reporting that the results for OSL (Optically Stimulated Luminescence) measurements, radioactivity measurements and ages of soil samples collected from terraces in our study area were received in May 2020. As mentioned in last year's Bulletin, the APKAS team carried out a one-week agricultural terraces sampling study in order to determine the chronology of these intricate and highly sophisticated human constructed landforms. Micromorphological samples were collected from three different locations in Karavas: two from the area of Kambi-Keramari and one from the Bronze Age site of Theodorakia. The analysis of the samples was carried out by Dr. Konstantinos Stamoulis at the Archaeometry Centre of the University of Ioannina. The dates obtained from the samples are much older than anticipated, confirming the antiquity of the terraces and their construction. While a full study and report on the results is pending, it is most encouraging that the dates of these terraces indicate different phases of construction and use, ranging from the Bronze Age (Kambi), to Classical/Hellenistic, Medieval, and Modern periods (Theodorakia).

*The team at work in the Mylopotamos storeroom. All photographs courtesy of the author*



## *Paphos Theatre Archaeological Project: 2020 Activities*

Craig Barker and Rachel Klaebe

When excavating a major ancient construction such as a theatre it is essential to understand that the building did not exist in isolation. It was supported by innumerable elements of infrastructure: drains, walkways, facilities and of course roads for egress. The University of Sydney's Paphos Theatre Archaeological Project, working at the World Heritage listed site of the Hellenistic-Roman theatre of Nea Paphos, the then capital of Cyprus, has focused much of its attention in recent fieldwork seasons on a wide paved road near the theatre. This has led the team to ask questions about that road's relationship with not just the performance venue, but also the rest of the urban centre of the ancient capital.

The Paphos Theatre Archaeological Project has been excavating the site since 1995 in conjunction with the Department of Antiquities of the Republic of Cyprus. The excavations in more recent years have received financial and logistical support from the Australian Archaeological Institute at Athens. Of course, the Covid pandemic halted any plans for fieldwork (and a major conference for the project's 25<sup>th</sup> anniversary) in 2020. This hiatus has gifted project researchers time to prepare for publication and to focus on results elucidated from subsidiary projects, such as the Paphos Theatre Wheel Rut Project. This project was overseen by Rachel Klaebe for her postgraduate research at the Australian National University during the most recent fieldwork season in October and November 2019.

The paved theatre road has been described in detail in numerous previous reports in the *AAIA Bulletin*. First identified as a road in 1996 through a limited number of trenches and first published in 1998 by Andrea Rowe, the paved road is a major thoroughfare running east-west directly to the south of the theatre. To date it has been excavated through a number of trenches (those designated Trenches 3B, 4A, 09A extension, 10C, 10F, 16C, 16D, 19A, 19C and 19D) over multiple excavation seasons, stretching for a total recorded length of more than 80m.

This has allowed for a reconstruction of the road as being 8.41m wide with public buildings on its northern edge

in the form of the theatre and a 20m long nymphaeum, and substantial but as yet unexcavated buildings on the southern edge. The road leads to the northeast city gate of Nea Paphos (the gate itself has not survived), which in turn serviced the pilgrims' route that lead from Nea Paphos to Paleapaphos and its famed sanctuary dedicated to Aphrodite. Within the ancient city walls it likely continued to the west towards a major intersection with a north-south road joining the theatre to the harbour of Paphos, and beyond, to the agora and a potential western harbour. We know the road sloped at a significant gradient in front of the theatre; towards the east of the site it is 1.98m higher than the road as recorded at the western-most excavated area in Trench 16C. Even the modern topography indicates the slope – at the western end of excavations the road surface is more than 2.35 metres below surface, at the eastern end less than half a metre.

A series of Troad granite columns found across Paphos indicate the road would have been colonnaded. In 2015 the Paphos Theatre Archaeological Project recorded the locations of all surviving Troad column fragments which was reported in the 2016 *AAIA Bulletin*. Although no columns or bases have been found *in situ* on the theatre's paved road, enough evidence survives, mapped by the team in 2015, to conclude with certainty that the road was colonnaded and that it served as the city's major east-west thoroughfare, intersecting with a major north-south colonnaded road just to the west of the theatre. The colonnade was likely Severan in date, constructed in the late second century AD, when they became fashionable in urban centres across the eastern Roman empire.

The chronology of the paved road itself remains uncertain. It is faced by buildings such as a nymphaeum which was likely constructed during the first half of the second century AD, but as mentioned, the colonnade constructed on it is likely Severan, dating from the end of the second century or first decade of the third. The road is likely to have been paved prior to the major, mid-second century, Antonine expansion of the theatre, but it is difficult to pinpoint its construction with any certainty. Whilst the



*The site of Paphos theatre on the south of Fabrika hill captured by drone. Excavated sections of the paved road are visible between the trees on the left. Photo: Dr Rowan Conroy*



Drone-captured image of the paved road as excavated south of the nymphaeum in the 2019 field season. Photo: Dr Rowan Conroy

paved road's chronology requires further investigation, it is likely it was not the earliest road in this part of the town. A layer of packing beneath the pavers, identified in Trench 3B during the first season, suggests that the road was built upon an earlier earth-packed road. Although no further vertical stratigraphic excavation has taken place, and no additional pavers lifted, an unusual series of foundation blocks recovered from Trench 10F also indicate the existence of a Hellenistic or earlier Roman road. To date no guard stones, kerb stones, stepping-stones, sidewalks, columns or column bases have been located on the Roman road, but a number of interesting features have been noted.

### The Drain

From the earliest excavations of the road, the team has been aware of a bedrock cut drain running east-west and underneath the road. A small section of this drain was partially excavated in the 1990s and again in 2019. It is rich in finds, including lamps and a third-century AD bronze figurine of Athena. It was a major feature of the Roman infrastructure, fed by smaller channels from the nymphaeum, and presumably other buildings facing onto the road. Fragmentary marble finds uncovered by the team are suggestive of water fountains in the vicinity. Water access and removal was a key aspect of the functionality of the road overall and requires further detailed investigation.

### Urban layout of Nea Paphos

The significance of the paved theatre road is clear, and it offers insights into the Roman urban layout of Nea Paphos. At 8.41m it is considerably wider than other roads excavated within Nea Paphos including those in the area of the town with wealthy houses. The location of the road also confirms that the city was laid out on a grid plan, first suggested by Polish scholar Jolanta Mlynarczyk in the 1980s. She proposed Nea Paphos' urban road network was created based on the works of Hippodamos of Miletos and argued the grid plan shifted from a traditional cardinal

point alignment in the northeast, to a northeast-southwest alignment in the southwest, to match the topography of Nea Paphos, and so reflects Vitruvius' recommendations for city planning. Excavations of the lower southwest section confirms the existence of that grid pattern and now the east-west alignment is confirmed for the eastern section of the ancient city too.

In 2019 a small trench opened by the team to the south of the site (in Trench 19H) has revealed a packed earth street surface which will facilitate future investigation of *insula* (block) dimensions and the urban network beyond the main throughfares.

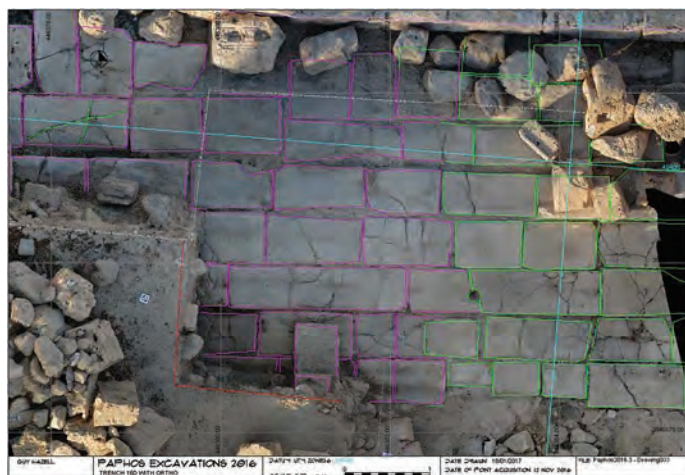


Trench 10C was excavated in 2010 and is located due south of the nymphaeum. Some of the wheel ruts and the drain capstones are visible. Photo: Ivana Vetta

### Pavers

Field observations identified that the surface layer of the Roman road exposed to date consisted of limestone pavers laid longitudinally across the width of the road. These pavers were approximately 50-54cm wide, varying in length between 110cm and 220 cm. The average gap between longitudinal rows of pavers was approximately 1-2cm, although in four of the trenches opened so far (10C, 10F, 19A and 19C), a 10cm gap has been identified between rows two and three.

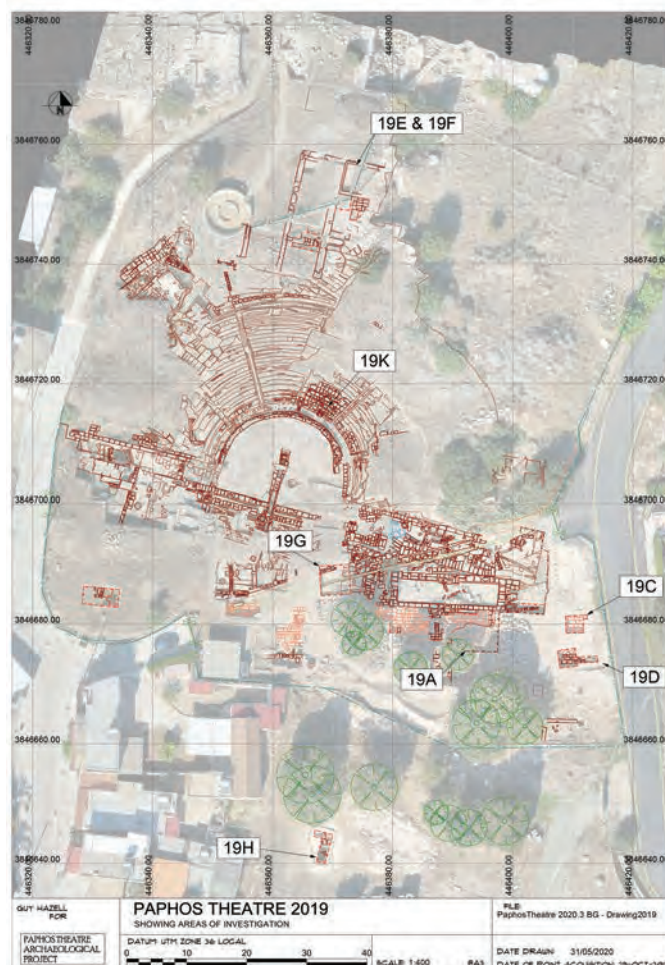
Row 9, of a total of 15, marked the line of the drain. The construction of the road above the east-west drain is a combination of square pavers (capping stones over inspection holes) with the rest of the row constructed of smaller pavers and a combination of lime mortar mixed with small to medium sized river pebbles and stones.



Orthographic image of Trenches 16D and 10C with paver dimensions marked in colour (Trench 16D in purple, some of Trench 10C in green). The consistency in the width of the pavers is clear from above. Image created by Guy Hazell

## The Wheel Ruts

The study of wheel ruts greatly informs our understanding of Roman vehicle use and traffic patterns, as Eric Poehler has demonstrated in Pompeii. The size of wheel ruts reflects the types of vehicles being used in particular contexts and indicates the direction of traffic flows. Research conducted by Rachel Klaebe in 2019 sought to ascertain what the wheel ruts indicate about the type of traffic flow near the theatre. Her research identified a combination of wide flat ruts, shallow narrow ruts, and deep ruts visible on some of the paved stones, although not all give a consistent sense of use. No wheel ruts were found in the paving rows associated with the east-west drain. This is significant, as it infers a traffic system that precluded vehicles travelling over or near the drain. Considering drains are a void under road pavers, directing vehicular traffic away from potentially hazardous areas prevented damage to vehicles, livestock, drivers and passengers, as well as the drain itself. Confirmation of wheel size was not possible based on the variety of rut sizes, although deep parallel ruts found in one paver provides archaeological evidence of heavy vehicular traffic. The likeliest type of vehicles traversing the Roman road, supported from the wheel rut axle measurements at Paphos, were small hand-drawn or donkey-drawn carts. Numerous pavers showed definite wear, though the direction of vehicular traffic



Plan of the Paphos theatre and associated ancient architecture, including the nymphaeum, overlaying an orthographic image of the actual state of the site and environs. The 2019 trench locations are marked. The pavers of the road are represented in orange running across the site. Image created by Guy Hazell

could not be confirmed. It is possible that traffic flow was two directional on the Roman road, however, this cannot be verified.

## Conclusion

The paved road is providing new insights into urban Roman Cyprus. We know now this significant road took vehicular traffic past the theatre. The study of the pavers, the drain, the wheel ruts and the road structure itself will continue in future seasons, when it is deemed safe to return to the field.

*Craig Barker is Head of Public Engagement at the Chau Chak Wing Museum, managing public programs, education and other outreach activities. Craig has a PhD in classical archaeology from the University of Sydney and has considerable archaeological fieldwork experience in Australia, Greece, Turkey and Cyprus. He is the director of the Paphos Theatre Archaeological Project excavating at the World Heritage listed site of Nea Paphos in Cyprus.*

## The Inaugural Season of the Perachora Peninsula Archaeological Project

Susan Lupack and Shawn Ross

With incredibly good fortune, the Perachora Peninsula Archaeological Project held its first fieldwork season, which focused its energies on the region called the Upper Plain situated above the Sanctuary of Hera at Perachora, from the 12th of January to the 2nd of February 2020 – a time when coronavirus had not yet impacted our lives. Running the project in the Northern Hemisphere's winter was an idea I (Susan) proposed in order to accommodate the Australian academic calendar and the timing of the Southern Hemisphere's summer. Fortunately, my co-director, Panagiota Kasimi, the Ephor in charge of the Ephoreia of the Antiquities of the Corinthia, was very positive about this idea, and the project's senior staff, including Shawn Ross (Deputy Director, Macquarie University), Adela Sobotkova (Survey Director, Aarhus University), and Petra Heřmánková (Deputy Survey Director, Aarhus University), were also all on board with the plan. After all, the prospect of walking difficult terrain in chilly weather, rather than in temperatures reaching the upper 30s, was actually attractive, and the only problem could be days filled with rain. As it turned out, we only lost half a day to rain, which is less time, as I can say from personal experience, than projects that work in June usually have to manage. Of course, the chillier morning starts and the fewer hours of sunlight were mitigated by the generous goodwill and diligent hard work of the team's fifteen Macquarie University students, whom you can see (Fig. 1) having lunch on the pier in front of the sanctuary site itself.

Shawn and I are very pleased to say that this project was a true *synergasia* (collaborative project): in the field, the Greek Archaeological Service's Maria Gkioni provided crucial technical support, and in the field Panagiota Meleti and Sophia Perdiki were heavily involved in the day-to-day decision-making processes, and the guards of the Heraion, Kostas Mertzanidis and Dimitris Anastasopoulos not only supplied us with fruit from their own gardens, but also came with their power tools, knowledge of how best to clear away thorny macquis from ancient ruins, and a willingness to pitch in and work together to get the job done. The stand-out star, though, has to be kyrios Protopappas, a very knowledgeable and active 75-year old gentleman who took us on a tour of the region on our first day, pointing out the locations of many a feature that might otherwise have gone undetected. Kyrios Protopappas also set an example for us all when it came to the work of clearing Building A1! We must also note that Matthew Skuse (St Andrews University, UK) and Hans Beck (University of Münster) are also contributing members of the senior staff, who will likely join us in the field for our next field season. This was the team that set out to investigate Perachora's Upper Plain, within which can be found the remains of the town associated with the Sanctuary of Hera. The Sanctuary itself is situated at the western tip of the peninsula (Fig. 2), clearly visible by the residents of ancient Corinth, whose association with the sanctuary is illustrated in literature: it is the Sanctuary of Hera Akraia that is specified in Euripides' *Medea* as the location at which Medea will

Figure 1. The team having lunch on the pier in front of the Sanctuary of Hera, Perachora



Figure 2. Map showing the location of the Sanctuary of Hera, Perachora



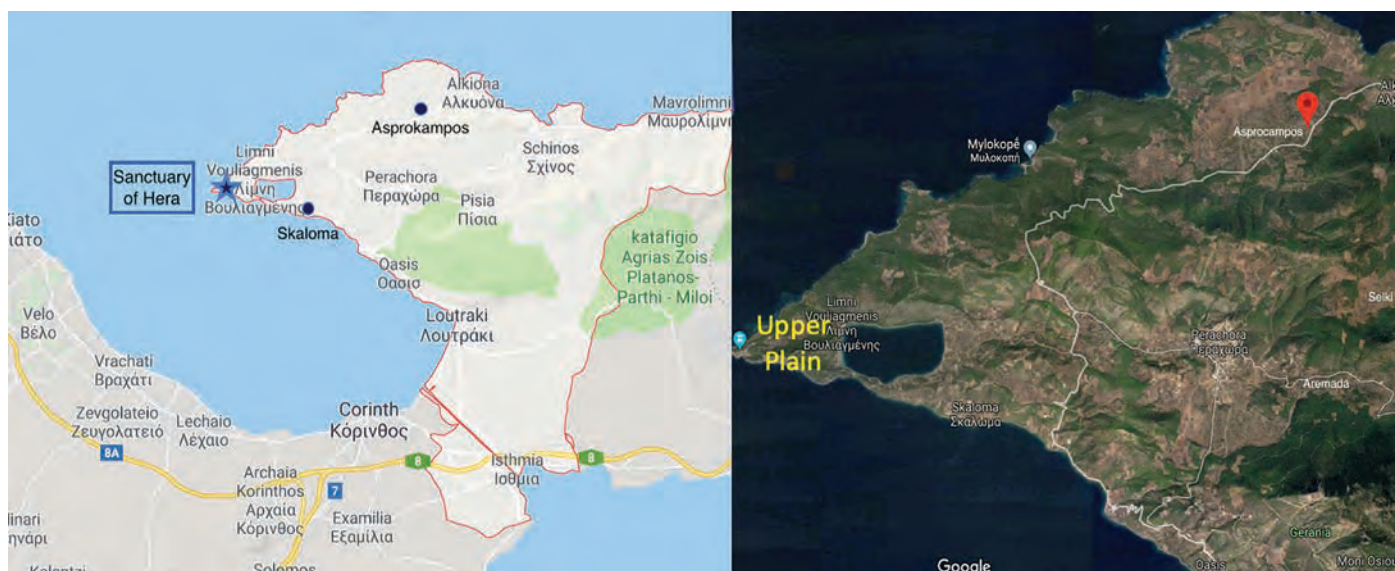


Figure 3. Location of the Upper Plain in relation to the Sanctuary of Hera, Perachora. (Base map after Google Earth)

bury her murdered children before flying off to Athens for refuge. The sanctuary's significance in the ancient world is made clear by the wealth of its offerings: gold and bronze jewellery, bronze figurines, ivory plaques, and over 200 bronze phialai dating to the Archaic period were dedicated to Hera. Among the most interesting artefacts are the more than 700 Egyptian-style scarabs, which date to the late 8th and 7th centuries. These objects suggest the interconnections that this sanctuary may have had with the rest of the Mediterranean world, and are the subject of a current study by Matthew Skuse. The Perachora

Heraion is also one of the earliest of the historical Greek sanctuaries – with its first votive offerings dating to the 9th century (possibly even earlier), and its first cult building, an apsidal structure, dating early in the 8th.

The town situated above the Heraiaion stretches from the edge of the sanctuary to Lake Vouliagmeni, which lies just over 2 km to the east (Fig. 3). The nature of the habitation in this area has been disputed, with Humfry Payne, the 1930s

Figure 4. Tomlinson's (1969) plan of the Upper Plain. Major structures noted in red.

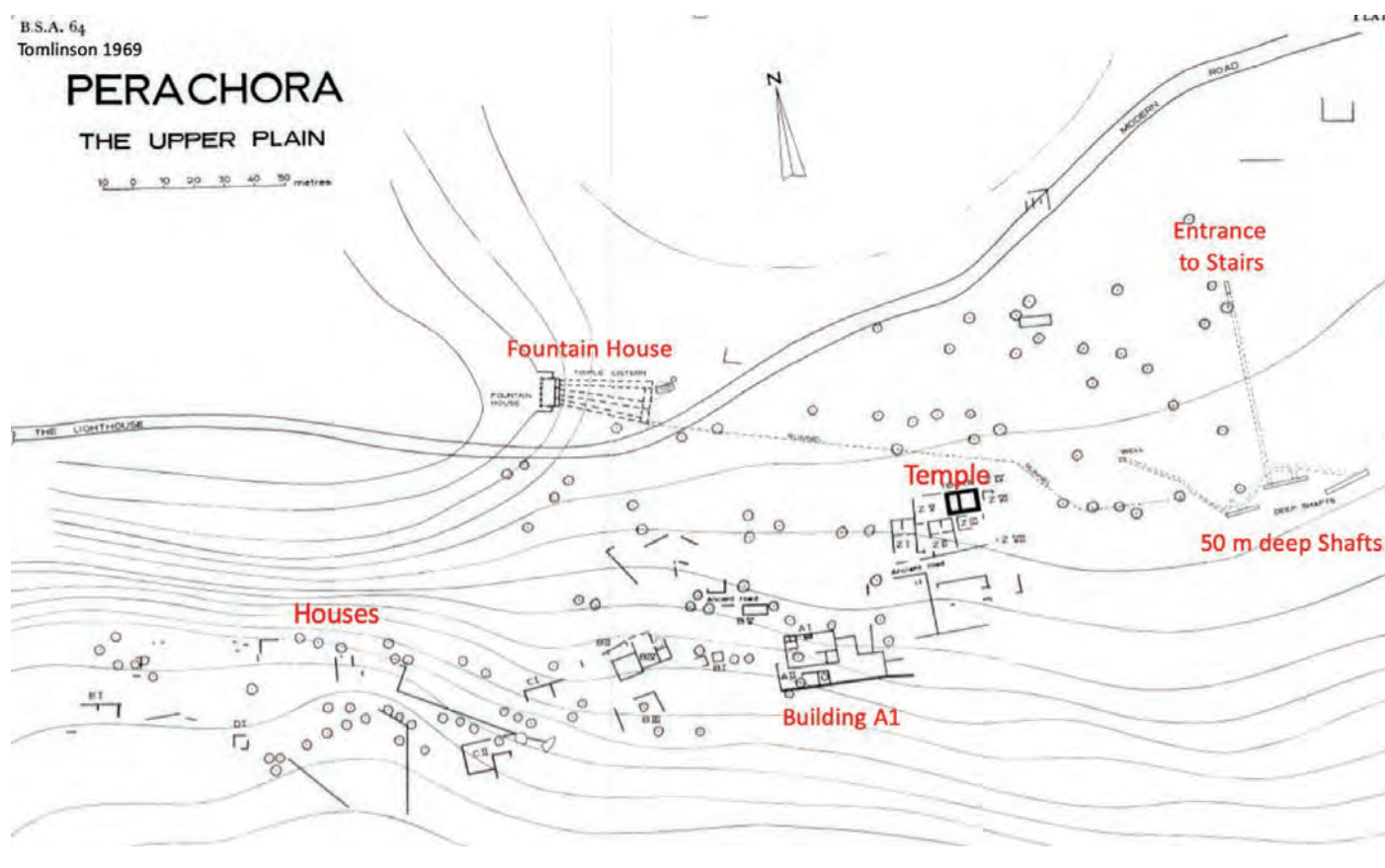




Figure 5. Map showing the extant ancient structures visible in an aerial view. (Base map after Google Earth)

British excavator of the sanctuary, seeing it as a substantial town, while Richard Tomlinson, also of the British School at Athens, who worked there in the 1960s, referred to it as “a scatter of houses.” (we want to acknowledge here the constructive help and support for the project provided by John Bennet, the BSA’s Director, and Amalia Kakissis, its archivist.) Tomlinson produced a plan of the Upper Plain (Fig. 4), which included many domestic structures, a small temple, and an extensive waterworks system, comprising wells, cisterns, a Fountain House, three 50 m-deep shafts, a 160-step staircase that led to those shafts, and the tunnels that ran between them. Some of these structures are visible on Google Earth (Fig. 5). One of our main research aims is to clarify the diachronic nature of the settlement in the Upper Plain and its relation to the sanctuary.

We set out to do that through a two-pronged effort: first to verify and document the legacy data found in Tomlinson’s

plan, and second to conduct intensive surface survey across the Upper Plain. Both the documentation of the legacy data and the survey ran very smoothly as they were digitally recorded in the field using customized modules created by Adela, Petra, and Shawn with their customizable FAIMS Mobile platform.

In the field, as very little work had been done in the region since the 1960s, our teams were often confronted with thick vegetation where a wall or structure on Tomlinson’s plan was supposed to be. Nonetheless, our teams managed to reveal, measure, draw, photograph, and record the coordinates of nearly all of the structures on Tomlinson’s plan, and several that had not been recorded in the past. We focussed a great deal of our cleaning efforts on the rather substantial – 18 x 12 m – Building A1, in order to ready it for photogrammetry, an effort which was led by Shawn

Figure 6. The Fountain House prior to being cleared of overgrowth and after.



Ross (field photography) and Michael Rampe (planning and processing). The Fountain House was also cleared and made the subject of photogrammetry, and the effects of our clearing efforts are visible in the before and after photos (Fig 6). The resulting 3D photogrammetric images will be useful as an extremely precise representations of the archaeological remains in their current condition, but we also intend to use them to create a more immersive experience of the site for our students, other scholars, and the interested public.



Figure 7. Surface survey in action.

The surface survey was conducted concurrently, and its results informed our legacy data verification efforts as field walkers reported potential structures, which were then investigated by the legacy data team. The survey methodology followed standard practice of having field walkers spaced at even intervals, examining a 2 m swath and collecting diagnostic artefacts as they walked (Fig. 7). We chose 5 m intervals, in order to better document the urban setting. Our teams walked 285 survey units sized

25 x 25 m each, covering approximately 17 ha. A total of 22,817 artefacts were counted, including a couple of clusters of miniature votives, which may indicate the locations of open-air shrines. The work of analysing the ceramics is still ahead, but while we were there taking in all the heavy concentrations of finds and extant structures, we couldn't help envisioning how much more populous the landscape would have been in the Greek historical periods than it is today. Our work in the Upper Plain is also highlighting how much its structures would benefit from conservation work, and with a view to facilitating such conservation, we proposed the idea of making the whole area into an archaeological park. Of course, a lot of things would have to fall into place before such a plan could be realized, but it's something worth aiming for, particularly as the Perachora Historical Society has recently opened a Folk Museum, to which they invited our whole team for a personalized tour and homemade baked treats (Fig. 8). During our visit we discussed working jointly in the future with the aim of raising the public's interest in the entire area.

Given the current situation with the coronavirus crisis, we will not be able to conduct our second season in January 2021. But our wonderful *synergasia* partner Panagiota has said, "be optimistic and we will meet again in the wonderful countryside of Perachora, where we will dance again hand in hand!" She is referring of course to our final celebratory dinner where we did dance hand in hand, and where we presented a gift to our inspirational guide kyrios Protopappas. We are sure you will understand when we say that we are very eager to return to Perachora, not only for the amazing archaeological work that is still to be done, but also for the warmth of the friendships that were offered to us by our new colleagues and friends in that rich and stunningly beautiful place that is the Perachora Peninsula.

Figure 8. The Perachora team at the Perachora Folk Museum with its Directors.



*Dr Susan Lupack is Senior Lecturer of Greek and Roman Archaeology in the Department of History and Archaeology at Macquarie University. She is Chief Investigator on the Perachora Peninsula Archaeological Project, which she codirects with Panagiota Kasimi, the Director of Antiquities for the Corinthia; Shawn Ross, the project's Deputy Director, is Professor of History and Archaeology at Macquarie University and is also Director of Digitally Enabled Research in the office of the Deputy Vice-Chancellor (Research).*



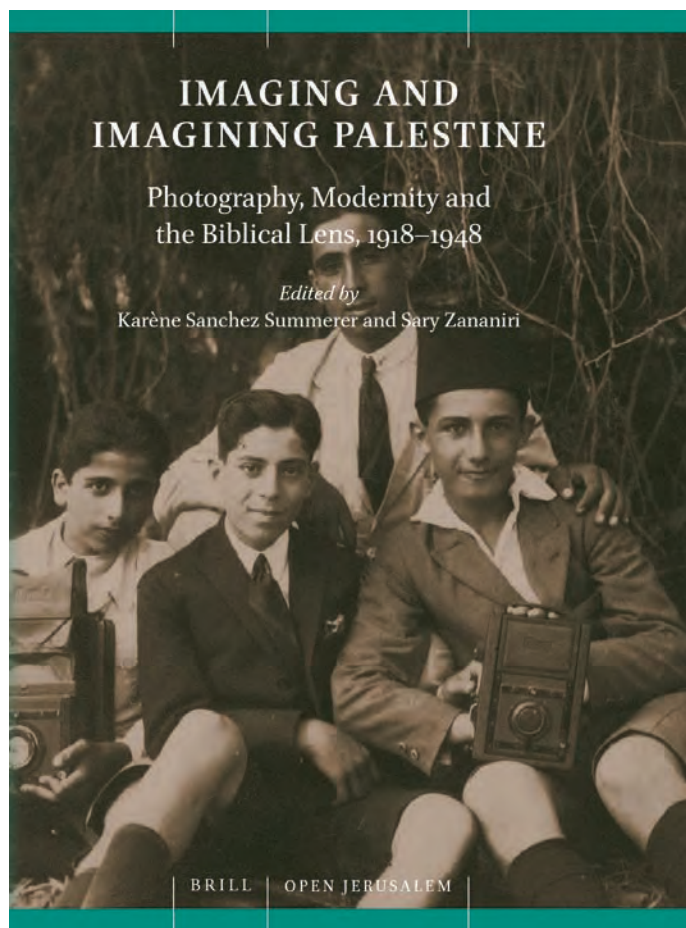
*Scott Miles Refractor (spectra)*  
oil on canvas 45.7 x 40.6cm 2020  
Image courtesy the artist

## Contemporary Creative Program News

Andrew Hazewinkel

Typically we host our annual Contemporary Creative Resident in December, but like most things for most people 2020 played out differently. We are extremely proud of the fact that unlike many other institutions, we, exercising an enormous amount of flexibility, managed to maintain our residency program and offer a truly unique experience to another Australian artist. Conventionally you would find our Artist in Residence Report in this Bulletin but a series of travel bans and archaeological site and museum closures lead to a series of cascading delays, which mean that only by the time you are reading this will Scott Miles (our 2020 Contemporary Creative Resident), be in Athens engaged in his research project. Sometimes good things come from bad, the image to the left may not have been created if not for the delays. It is one of a suite of recent works made in the artist's London Studio between various iterations of lockdown. For more on Scott's research project see *AAIA Newsletter No. 16, November 2020*.

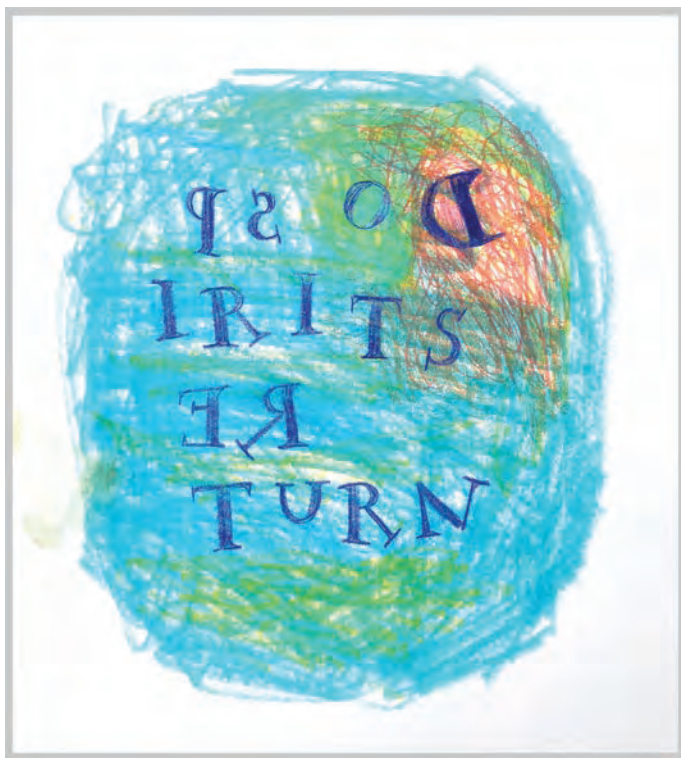
*Imaging and Imagining Palestine: Photography, Modernity and the Biblical Lens 1918-1948* is the most recent publication by Dr Sary Zananiri, AAIA Contemporary Creative Resident (2019). Edited by S. Zananiri and K. Sanchez Summerer it is the first comprehensive study of photography during Palestine's British Mandate period, it addresses well-known archives, photographs from private collections never before available and archives that have until recently remained closed. This interdisciplinary volume argues that photography is central to a different understanding of the social and political complexities of Palestine in this period. While Biblical and Orientalist images abound, the chapters in this book go further questioning what photography can tell us about its impact and the social histories of British Mandate Palestine. This book considers specific archives, the work of individual photographers, and methods for reading historical photography from the present and how we might begin the process of decolonising photography.



Jena Woodhouse, the first and only poet to be awarded the AAIA Contemporary Creative Residency (2015), is included in an upcoming anthology of women's poetry. *Not Very Quiet* (a twice yearly digital journal) has been invited by Recent Work Press to publish a hardcopy anthology of poems previously published on their online platform. We are very pleased for Jena (and just a little proud) that *Straphanging*, her contribution to the *Not Very Quiet: anthology 2017-2021*, was first published by us, in *AAIA Newsletter No. 16, November 2020*. Two of Jena's contributions to another upcoming volume, *Live Encounters Poetry and Writing Australia-New Zealand 2021*, include *Death of an Archaeologist* (inspired by the life, work and courage of John Pendlebury 1904 – 1941), and *Ariadne's Dream*, 'owe their existence' (to use Jena's words) to her AAIA Contemporary Creative Residency (2015) following which she travelled to Crete establishing a close relationship with the British School at Athens Knossos Research Centre. Other recent publications include *On the Windswept Bridge* (Pocket Poets, 2020) and *News from the Village: Travels in Rural Greece* (Picaro Poets, 2021). When not in Greece Jena lives and works in Brisbane from where she offers us this poem.

### Density

*Above the city, thinner than the smog,  
invisible, are energies of liberated souls  
who once dwelt here in flesh: Socrates  
and Plato, Aspasia and her Pericles,  
philosophers and hetaerae, artisans and slaves:  
now they all float free of matter, yet they  
recognise this place, and gravitate  
towards it still, never quite at home  
in space, preferring hollows in the hill  
renowned as the Acropolis, or niches  
in the temple they knew also as the Parthenon –  
stripped to the bone, ethereal in rain,  
a ghostly apparition of itself, considered  
visually, but to the spirit an abiding force.*



Melissa Deerson *Do sprits return* 2021  
Pencil and texta on paper 29.7 x 21 cm Image courtesy the artist

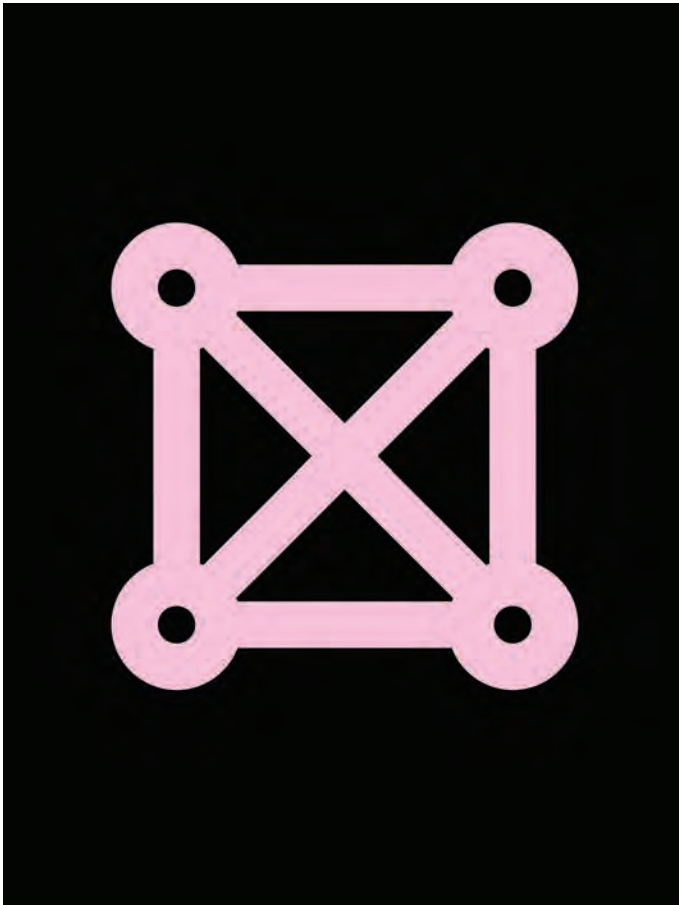
Better known for her compelling performance lectures, AAIA Contemporary Creative Resident (2017) Melissa Deerson's experiences in Athens continue to percolate to the surface of her drawing practice. Gathering fragments from texts that she reads and conversations that she overhears, Melissa compiles long lists where, not anchored by references, her fragments decontextualise from their sources and float in her memory ending up in her work. In this way her process suggests ideas of 'return' also found in the boustrophedon writing system which is alive and well in her lists.



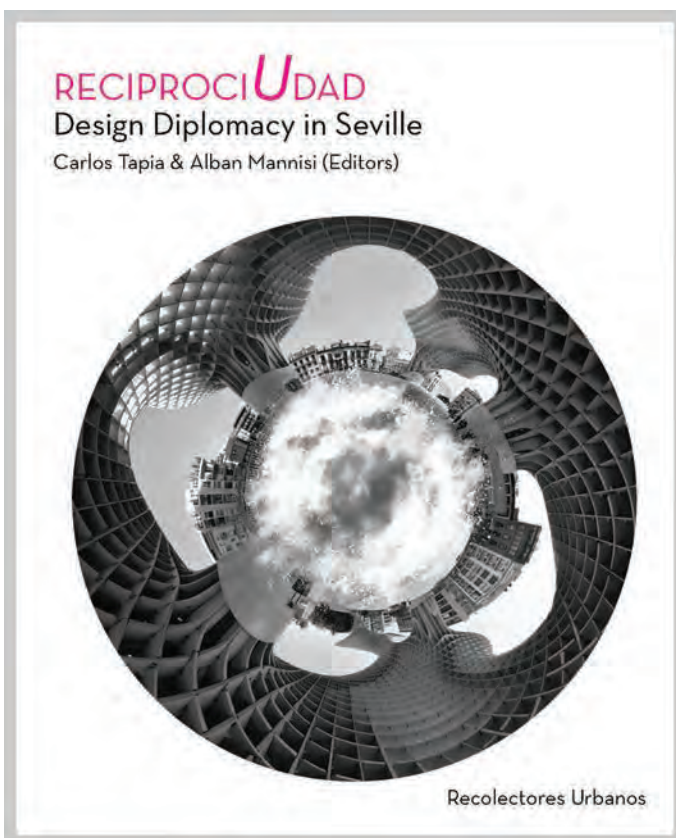
Andrew Hazewinkel *concept visualisation* 2021  
white patinated and polished bronze 180 x 60 x 60 cm  
Image courtesy the artist

Dr Andrew Hazewinkel, inaugural AAIA Contemporary Creative Resident (2014), AAIA Research Fellow and AAIA Contemporary Creative Program adviser, was invited to submit a proposal for the classically inspired curatorial redevelopment of one of Melbourne's landmark corporate addresses. In response he conceived a pair of human scaled bronze figures that are part caryatid, part column drum, part figurative sculpture, part architecture. The two ambitious bronzes are the latest from Andrew's Athens based sculptural studio practice further exploring his research interests in expressive correspondence between damaged ancient figurative sculpture and our own soft ephemeral bodies.

AAIA Contemporary Creative Resident (2019) Dr Charles Anderson's recent publications include *The Exchange: An Urban Living Lab*. Edited by R. McLeod, S. Sumartojo, and C. Anderson, Melbourne Books, 2019. This volume explores environmental and social sustainability through the lens of design ethnography, landscape architecture, interior design, service design, interaction design, fashion and textiles and graphic design. In doing so it documents



Melbourne's Docklands precinct. *ReciprociUdad: Design Diplomacy in Seville*. Edited by C. Tapia and A. Mannisi, published by Recolectores Urbanos Editorial, Málaga, Spain, 2021. This volume contains perspectives developed between Tapia and Mannisi during the ReciprociUdad symposium held in Seville (2020) the framework of which was an extension of Anderson and Mannisi's *Design Diplomacy* initiatives, which are presented in detail on pages 20 and 21 of this *Bulletin*.



*The Exchange at Knowledge Market*, a site-specific collaborative research project between RMIT University and Lendlease presented as an Urban Living Lab located in

## *Museums and Exhibitions in Greece*

Stavros A. Paspalas

Regular readers of the annual AAIA Bulletins would have come to expect that each year the museums of Greece will –in addition to their permanent collections– present to the visiting public temporary exhibitions which would cover a wide spectrum of topics relating to various periods of the past and, indeed, present-day Greece and the wider Greek world. Not far into 2020 it became apparent that this year would not be like any other and this, of course, has had an effect on the activities of Greece’s cultural institutions, museums included. Despite the various difficulties which they have had to face many of the country’s museums were still able to engage with the public through the medium of “virtual exhibitions,” and a number managed to actually present new shows in their real-world galleries. Of course, the virtual exhibitions enabled people around the globe to visit the collections from the comfort of their own homes. I am certain that we all acknowledge that this is a different experience to actually standing a short distance from the artefact one is viewing but, nonetheless, it is an important means of disseminating new knowledge widely and, often, introducing new audiences to the simply amazing holdings of Greece’s museums.

One of the exhibitions that was actually presented physically was **Glorious Victories: Between Myth and Reality** at the National Archaeological Museum, Athens. The exhibition opened towards the end of 2020 and was commemorative in nature. As most people in Greece knew 2020 marked the 2,500<sup>th</sup> anniversary of the land Battle of Thermopylae and the naval Battle of Salamis of 480 BC which were milestones in the second Achaemenid invasion of peninsular Greece. Indeed, they are seen by many as the lynch-pin battles of the Persian Wars, though they were by no means the only important military confrontations. The exhibition presents an account of these battles, set against a context derived from the Greek written sources, based on artefacts from, primarily, various regions in Greece including Persian arrow heads from Thermopylae and dedications by the Greek victors at their sanctuaries. Inscriptions underline contemporary and later reaction to what would have been truly momentous events at the time, while the exhibition also focuses on how the Greeks believed the divine sphere played a role in these world defining occurrences.

The Archaeological Museum of Thessalonike added, mid-year, a further dimension to the temporary exhibition it opened in 2019 **From the South to the North: Cycladic Colonies in the northern Aegean**. The original exhibition (see last year’s Bulletin) focused on the settlements established by Andros and Paros on the northern Aegean coast. This year’s enrichment is entitled **Uncharted Places** and comprises of sculptural works by art students of the Aristotle University of Thessalonike inspired by the ancient artefacts on display. The displayed creations present their sculptors’ engagement with the archaeological material in the 2019 exhibition and with the many aspects of the ancient stories of migration, separation and settlement that are narrated through the millennia-old artefacts. A truly rewarding relationship between the ancient and the contemporary.

For everybody with a special interest in prehistory the exhibition **Figurine. A World in Miniature. Thessaly and Macedonia** would surely hold great attraction. Held at the Diachronic Museum of Larisa, in the largest city of Thessaly, the show presented a wide array, in fact 558 individual pieces, of figurines from the two aforementioned regions. Special emphasis was placed on these three-dimensional formed pieces excavated from Neolithic settlements which offer tantalising evidence for the lifestyle, beliefs and social structure of these early farmer communities. However, the exhibition’s scope was wider as it covered the phenomenon of small-scale human-produced forms from the seventh millennium BC through to the third century AD.

The Museum also opened to the public another temporary exhibition in 2020: **Icons from the Church of the Panagia Phaneromene, Tyrnavos**. The town of Tyrnavos lies to the northwest of Larisa and the exhibition features icons of one of its main churches which is dedicated to the Virgin Mary. Over recent years a large scale conservation program of the church’s icons had brought new details to light and the exhibition highlights these. The icons selected to be displayed at the museum date from the 15th through to the 19th centuries; their newly conserved state brings their richness to the fore.



*Antinoos*  
*Odysseas Kementsetsidis*  
 From the exhibition *Uncharted Places*  
 Image courtesy of the Archaeological Museum of Thessalonike.

The Cycladic islands are well-known both for their stunning, and varied, natural beauty and for their cultural riches. Some would consider them the iconic Aegean islands. Not many, though, have heard of the Kouphonesia, Ano (Upper) and Kato (Lower), located southeast of Naxos. These two islets rank among the “Small Cyclades,” islands considerably smaller than their major neighbours. The temporary exhibition, housed in the Kouphonesia Archaeological Collection (opened in 2019), **Traces: the Archaeology of the Kouphonesia** clearly shows that despite their miniscule size these small islands were also localities of human activity and creation for millennia. Excavations on these islands have revealed important settlement remains that date from the Early Bronze Age through to the post-Byzantine period. Of special note are the finds excavated from Early Cycladic settlements and cemeteries which date to the third millennium BC.

A truly novel development was the opening in August 2020 of Greece’s first **underwater museum** off the small island of **Alonnisos** (near Skopelos). The museum focuses on what remains of a wreck of an ancient merchantman which sank c. 425 BC, and is known to archaeologists as the “Peristera” wreck. When the ship sank its cargo included about 3,500 transport amphorae from northern Greece and Skopelos containing wine. These amphorae now constitute the very impressive “museum exhibition.” The site/museum can be visited by properly certified divers, while those who do not dive can take part in a virtual diving experience with the use of 3D augmented goggles available at the information centre.

In the centre of Athens the Benaki Museum presented the exhibition **‘With silver and gold worked exceptionally.’ Silver smithing in continental Greece, 18th – 19th centuries.** The exhibition focussed on both jewellery and utilitarian objects from the examined centuries and so highlighted Greece’s rich heritage of traditional silver



*Cycladic Figurine. Installation view of the exhibition "Cycladic Society 5000 years ago".  
Photo: Paris Tavitian © Museum of Cycladic Art, 2016*

smithing which could also involve the mixing of various metals and gold gilding. The techniques of the silver smiths were explained as were the uses to which their various creations were put in recent centuries by both men and women.

These real-world exhibitions could be visited within the limits established by the restrictions implemented by the government to combat the corona virus. During those periods when a lock down was enforced even this was not, of course, possible. Nonetheless, as referred to above many museums provided attractively presented virtual exhibitions for the public which were accessible internationally. The list of such tours is extensive. I only provide some highlights here focussing mainly on those which are in English or partly so. The Museum of Cycladic Art presented a virtual iteration of the real-life exhibition it staged in 2018, **Cycladic Society: 5000 years ago**, in which a wide array of artefacts of this precocious central Aegean cultural florescence, ranging from sculpture through to basketry are examined (<https://cycladic.gr/page/kikladiki-kinonia-5000-chronia-prin>). The Benaki Museum provided 360-degree tours of the galleries of its central building as well as of those of its Museum of Islamic Art, the Ghikas Gallery and the Yannis Pappas Studio. These tours highlight the amazingly wide range of its holdings. (Links to these tours, and the museum's other virtual programmes can be accessed at [https://www.benaki.org/index.php?option=com\\_content&view=article&id=3322:the-benaki-museum-remains-open-online&catid=38&lang=en&Itemid=1114](https://www.benaki.org/index.php?option=com_content&view=article&id=3322:the-benaki-museum-remains-open-online&catid=38&lang=en&Itemid=1114)). The National Archaeological Museum's webpage houses a virtual exhibition entitled **Athenian Democracy. The freedom of the individual as a political value**, which presents through archaeological artefacts from its various collections the story of classical Athens' politico-social system. And the Museum continued its long-standing **Unseen Museum** postings where it presents selected artefacts from its storerooms not often accessible to the public ([https://www.namuseum.gr/en/hidden\\_museum/two-most-ancient-journeys-in-the-aegean/](https://www.namuseum.gr/en/hidden_museum/two-most-ancient-journeys-in-the-aegean/)). The Byzantine Museum in Athens also provides a rich coverage of its holdings, though only in Greek (<https://www.ebyzantinemuseum.gr/?i=bxm.el.collections>).

Archaeological sites were also impacted by the anti-pandemic measures, though given the fact that they are open-air they remained more accessible than the museums.

Nonetheless, the Athenian Acropolis, for one, is a major site which can now be visited remotely via a very informative virtual tour: <https://www.acropolisvirtualtour.gr/> And the unique holdings of the Acropolis Museum may be visited from anywhere on the globe with an internet connection at <https://artsandculture.google.com/partner/acropolis-museum>.

It is encouraging to see that under the very trying conditions for which we all shall remember 2020 the rich cultural heritage of Greece is still actively being shared, through various formats, by its custodians with the wider world.

## *The Chau Chak Wing Museum: A New Era for Collections at the University of Sydney*

Paul Donnelly

In November 2020 the Chau Chak Wing Museum opened at the University of Sydney. It brings the Nicholson Museum into the same building as the Macleay Museum and the University Art Gallery to create an interdisciplinary institution suited to the complexity and interconnectedness of our modern world. The cantilevered building designed by Johnson Pilton Walker (JPW) sits within a green frame of 100-year old fig trees across from the Fisher Library, and opposite the Gothic-Revival quadrangle. It is no accident that the public entrance to the museum is calculatedly on the axis of the earliest public building on campus, the Great Hall, where the most significant events such as graduations take place. The Museum is an integral part of this intellectual landscape.

Beginning with the first donations by Sir Charles Nicholson, objects, art, and specimens have long held a significant place in informing and inspiring students. In a letter dated 28 January 1860, Nicholson as Provost of the University wrote to the Vice-Provost and Fellows:

*During my recent visit to Europe and in a journey along the valley of the Nile I was enabled to make a considerable collection of Etruscan, Greek, Roman and Egyptian antiquities. ... I believe that the acquisition of a Museum of objects of the kind herein referred to is calculated materially to promote the objects for which the Institution is founded, as supplying materials interesting in themselves and most important in the illustration of various branches of historical, philological and classical enquiry. (Book of*

*The Chau Chak Wing Museum. Photo Andrew Fretwell*



*Benefactions* pp.80-82, Sydney University Rare Books; published in *Treasures of the Nicholson Museum*, DT Potts & KN Sowada (eds.) SUP, 2004: 9).



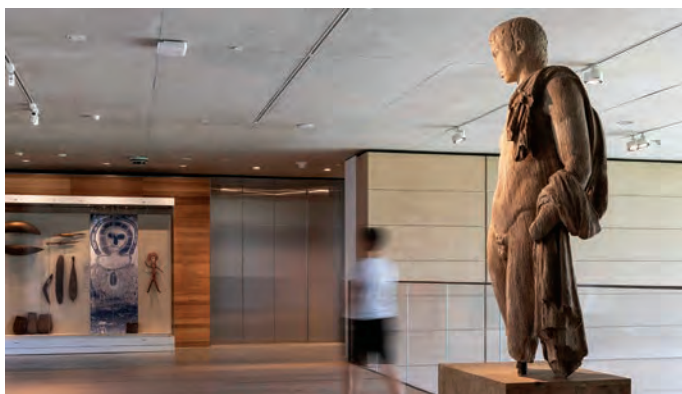
*View of 'Across the Wine-Dark Sea - Mediterranean Voices' exhibition David James*

The 'Nicholsonian' as it initially came to be called, was founded in a space in the southern vestibule of the eastern range of architect Edmund Blackett's sandstone building. While we are most familiar with the Nicholson Museum's location since 1926 under Maclaurin Hall, it is poetic that the leadlight windows of the original location now look across at the collection's new home 160 years later. The beginnings of the now 9,000-strong Art Collection lay in the original donations by Nicholson, and within 30 years the Nicholson was joined on campus by the donation of the Macleay family's collections of natural history. All the collections have increased in number and broadened in scope to total over 450,000 items.

Expanding collections, which required improved conditions, have remained a consistent concern over time with Professors Dale Trendall in the 1940s and JRB Stewart in the 1960s bemoaning the cramped and unsuitable spaces. In 2003, the current Director David Ellis started in earnest to bring the collections to modern

standards of organisation, presentation, and access, and in so doing demonstrated that a new home was overdue. The initial donation by Chinese-Australian businessman, Dr Chau Chak Wing in 2015 was the catalyst for other substantial gifts from Penelope Seidler AM, the Nelson Meers Foundation, and the Potter Foundation, among others. At the same time, donations to the collection continued. A notable example was the bequest from

*The Nicholson Hermes is the first object seen when entering the Museum . David James*



Mr Neville Grace whose motivation for giving 63 Australian impressionist paintings was, like Nicholson's 160 years earlier, a recognition of the benefits to student instruction and inspiration such a collection would provide in the University context.

The Museum embodies the University's vision of teaching, research and engagement which breaks disciplinary barriers to share knowledge for greater impact. The exhibition galleries, spanning 2000 square metres, show items of national and international significance across 18 exhibitions. There is for the first time a large, temporary gallery space which can be used to bring in international exhibitions from other institutions. Three Object-Based learning studios transform academics' use of the collections in their teaching, and a new Academic Engagement Curator position will facilitate non-traditional disciplines use of the collections.

The Nicholson Hermes is the first object visitors see when entering the new Museum. Standing in splendid isolation against a backdrop of sky and green, he is a harbinger of the Mediterranean world within, including 'Mediterranean Identities', 'Roman Spectres', 'Impressions of Greece', 'Crossroads' (Cyprus), 'Villages and Empires', 'Pharaonic Obsessions' and 'The Mummy Room'. Other approaches and combinations incorporating the Nicholson collection include, 'Object / Art / Specimen' as the introductory

exhibition, and 'Animal Gods' exploring the Trojan War. In the Penelope Gallery Contemporary Art Space, artist Daniel Boyd presents Nicholson classical casts in a new light in his, 'Pediment/Impediment'.

Situated at the main entrance to the campus, the Chau Chak Wing Museum is the hospitable and accessible new face of the University. Free entry seven days a week will encourage visitation and help demystify the campus for the broader public. The expansive nature of the collections and their ability to address the big issues facing humanity today – from natural and human diversity to climate change – aligns with many intellectual debates alive on campus today. We are confident the new museum will not only excite and delight visitors from the immediate environs of the campus and local community, but also grow to become a significant part of the cultural landscape of Sydney and beyond.



*Daniel Boyd. 'Pediment/Impediment' installation  
Photo: David James*

For regularly updated information on the Chau Chak Wing Museum and the University's collections see our website <https://www.sydney.edu.au/museum/>

*Dr Paul Donnelly is Deputy Director of the CCWM in charge of Curatorial and Exhibitions He is also a Governor of the AAlA.*

## *Recalling the UQ Ancient World Study Tour of Greece January 6-26, 2020*

Amelia Brown

On January 6, 2020, which now seems very long ago, I led 25 students of Classics, Ancient History, Archaeology, Education, Museum Studies and Art History from the University of Queensland to Athens, Greece, to begin my 6th UQ Ancient World Study Tour of Greece. On a dark and rainy midwinter's night, we met up with recent UQ Classics PhD Dr Annabel Florence, my co-leader, and had our first wonderful Greek food in the shadow of the Acropolis. With the help of Tyche/Fortuna, the next day dawned clear, sunny and not too cold for our climb up Philopappos Hill, just behind the hostel of the AAIA.

There we enjoyed a panoramic view: the Athenian Acropolis, the blue seas of the Saronic Gulf beyond Piraeus and Salamis, and the encircling snowy peaks of Athens. Over the next 3 weeks, we were fortunate to have such sunny Mediterranean winter weather to climb up, on and over some 50 archaeological sites, ancient monuments and museums in Athens, Corinth, Thessalonike and all around mainland Greece. The students did the majority of on-site teaching, giving 50 oral presentations from Sparta to Macedon, Actium to Marathon, in ancient agoras and



*Dr Stavros Paspalas and students on Philopappos Hill*

theatres, and from the Stadium of the ancient Olympic games to Armed Aphrodite's sanctuary atop Acrocorinth.

As in past years, we were very grateful to have the able assistance of AAIA Acting Director Dr Stavros Paspalas in orienting the students to Athens and its ancient monuments over the first few days, from that first view of Athens and the monument of Philopappos himself (G. Julius Antiochus), to the Arsenal of Philo and the harbours of Piraeus. Our warmest thanks are also extended to the whole AAIA staff, especially Executive Officer Dr Lita Tzortzopoulou-Gregory and Finance Officer Brett Myers, not only for our essential guiding and entry permits to all the sites, but also for all their Australian- and Athenian-based support for this and past UQ summer semester Study Tours of Greece. Thanks to the AAIA, three academically high-achieving students on the tour in 2020 received fellowships of \$1000 each, and wrote blogs for the Institute upon their return home. I am grateful as well to the Queensland Friends of the AAIA for a further \$1000 grant to an Education student in financial need to attend the tour. UQ's Student Employability Office also generously supported 24 students with grants of \$1000 each to offset the cost to students of hotels, a bus and airfare for the tour. Some highlights from our first days in Athens included entering the porch of the Parthenon near sunset; exploring the ancient agora from the Temple of

*Dr Stavros Paspalas with UQ Study Tour students on Philopappos Hill*



Hephaistos and Athena to the Tower of the Winds; and hot chocolate at sunset by the Temple of Poseidon at Sounion after a rousing re-enactment of the Battle of Salamis (as State of Origin Round 2). Our tour continued outside Athens in the footsteps of readings in our Roman imperial travel guide Pausanias: Corinth, Epidauros, Argos, Sparta and clockwise around the Peloponnesus.

At Isthmia's Sanctuary of Poseidon, we were excited to see the lovely Roman Bath's black and white mosaic of a marine thiasos, and we tried out the reconstructed starting line from the Classical stadium. I passed on some of the excavation history of Isthmia drawn from Dr Lita Tzortzopoulou-Gregory and Professor Timothy Gregory (Ohio State University), as well as Professor Elizabeth Gebhard (University of Chicago), and even led a few hardy volunteers to walk about 3.5 km from the waterfront of modern Corinth to the western portion of the Isthmus diolkos (the dragway along which the ancients hauled ships and cargo between the Saronic and Corinthian Gulfs).

Another special highlight for me was the climb up Acrocorinth, visiting the newly-refurbished Upper Peirene Fountain and towers there, as well as the Forum, lower Peirene Fountain, the newly-renovated Museum, shops and open tavernas down below in Ancient Corinth. I always enjoy sharing the results of the ongoing excavations at Ancient Corinth under the auspices of the American School of Classical Studies at Athens; I was fortunate to participate in the latter from 2004 to 2005. I wrote my 2008 PhD at University of California, Berkeley, on the history of the city in Late Antiquity (*Corinth in Late Antiquity*, IB Tauris 2018, Bloomsbury paperback 2019), and I was glad to share my current research on Roman portraiture and maritime votives at Corinth and Isthmia with the students.

*A recreation of the Classical Stadium starting gate at Isthmia*



*Lechaion Baptistery with Dr Guy Sanders (All photos by the author)*

The final highlight of our time in the Corinthia was undoubtedly our tour of the Lechaion Christian Basilica, at Corinth's ancient western harbor of Lechaion, with Corinth Excavations Emeritus Director Dr Guy Sanders. Students modeled the ancient catechumenate in the 'sheep dip' style baptistery; searched for the tombs of 6th- and 7th-century Corinthian clergy; and explored the ruins of the largest church ever built in ancient Greece on the edge of the Corinthian Gulf. Many thanks to Dr Sanders for his tour at Lechaion!

The AAIA fellowship students also shared their highlights on the AAIA blog, including the Theatre at Epidauros, Olympia, Delphi, Kassope near Nikopolis, and the Rio Fortress by the narrows of the Gulf of Corinth, restored and recently opened to the public. Thanks to Dr Olga Bakirtzis for her tour of Thessalonike's Byzantine monuments, especially Hosios David church in Anapoli. I also want to thank again my co-leader Dr Annabel Florence for her unfailing good humour and wisdom, and add thanks to our indefatigable bus driver Michalis, and to the students for their enthusiasm, expertise and scholarship on the tour. We are all enjoying our memories of Greece; we have also recently enjoyed a reunion dinner at the Leukas Taverna in West End, Brisbane. Thanks again to the AAIA for supporting this fantastic educational and personal experience for the students from UQ. I hope to return with another group in summer 2022/23!

*Dr. Amelia R. Brown is Senior Lecturer in Greek History & Language in the Classics & Ancient History discipline of the School of Historical & Philosophical Inquiry, at the University of Queensland, Australia. She is currently working on a monograph on ancient Greek sailors' cults.*

## *The Digital Horizons Project: An AAIA Volunteer Program*

Kristen Mann & Thomas Romanis

The AAIA's Digital Horizons Project (DHP) has been a resounding success since its inception in 2019. The initiative offers students a rare opportunity to develop practical archaeological skills despite restricted overseas travel in the COVID-19 era. The program fosters teamwork, responsibility, and independent task management while affording opportunities for leadership training and growth. Over the past two years, we have developed volunteer roles which provide hands-on experience, teaching critical skills applicable to archaeology, yet transferable to other employment sectors. The present focus of the DHP is the digitisation and processing of the primary field data and records from the 1967-1974 University of Sydney excavations at Zagora on Andros. In future, we aim to expand the scope to other Australian excavation archives, offering opportunities to students for years to come.

The volunteer project was initially developed by Dr Kristen Mann (the DHP Director) in 2019 to offer students a local, inexpensive opportunity to gain valuable career-relevant experience. However, the challenges of the COVID-19 lockdown led Kristen, working closely with Thomas Romanis (DHP Volunteer Coordinator) to pivot the entire operation to facilitate working remotely. The result has been a flexible volunteer project that has processed over 17,000 database records, scanned thousands of additional slides and records, and made serious inroads into other aspects of digitisation and data processing, such as in our GIS database. By taking the project online, the AAIA has been able to offer the program to students from universities all over Australia.

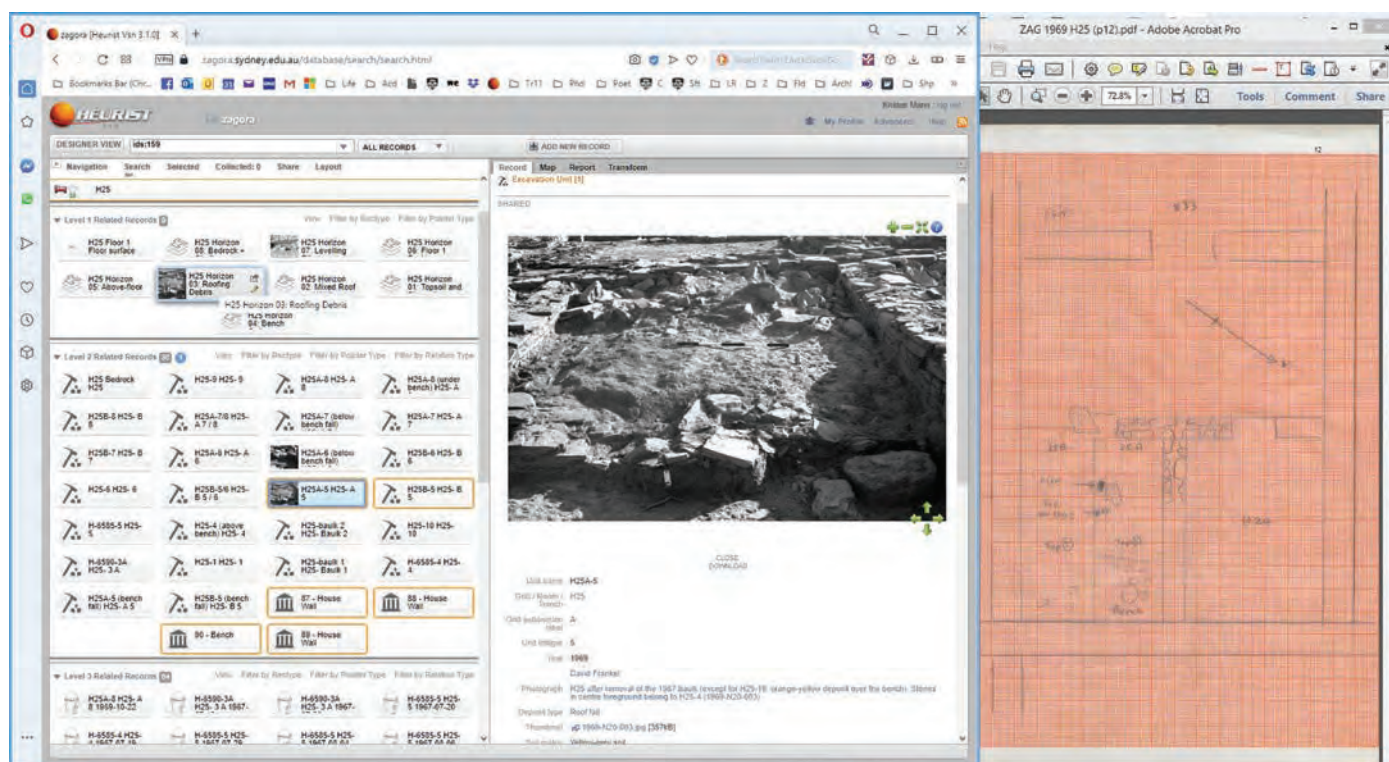
*DHP Director Kristen Mann working with volunteers*



The DHP's effectiveness is due to its dual nature: offering internal, onsite *and* external, long-distance volunteering opportunities. This engaging online volunteering, allowed the program to not only survive COVID-19, but actually flourish in 2020. Our innovative project is facilitated by extensive, existing digital archives, online conferencing software, and social media. Thanks to the work of Beatrice McLoughlin (AAIA Research Officer), much Zagora legacy data was already available in a Heurist database; underscoring the importance of well-organised digital archaeological data. The Open Science Framework (OSF), a free online server, provides a secure platform where volunteers access shared resources and upload new digitised data. OSF is invaluable for sharing data and coordinating volunteers. Since the resumption of in-person volunteering, a core team of Sydney-based volunteers is working on the primary archives to generate more digital data for new volunteers to work on and learn through.

Now students, regardless of their location, can gain archaeological experience in key areas, such as: data entry, field recording practices and standards, the impact of excavation choices on archaeological data, critical thinking, analysing archaeological records and recording objective data, learn Geographical Information Systems (GIS) related skills, architecture analysis, and digital preservation. The only requirement for maintaining such an online program is the digitisation of materials used to develop roles – a task which forms part of the students' training in archival practices and standards.

As of April 2021, we have 107 active volunteers from six universities in the program – which continues to expand. We also offer seminars and advanced “master classes” in particular skills (such as GIS, Lightroom, digital illustration, using social media in professional contexts, and CV and cover letter writing). In addition, working on the project fosters social ties and camaraderie among diverse students from different universities, each at different stages in their careers. We also regularly offer social events such as board-game days, movie or trivia nights, and museum scavenger hunts (all subject to Covid-19 mitigation measures) to reward our wonderful volunteers for their work.



An example of some of the digital records AAIA volunteers use in their work.

Given the ever-present funding challenges for research institutes today, significant work went into developing a flexible “train the trainer” structure to ensure that the project can continue after Kristen’s and Thomas’ roles at the AAIA end. Currently, the project content is overseen by Kristen, with the volunteers and logistics managed directly by Thomas. The volunteers are divided into groups that are overseen by a trained and experienced Team Leader. Each Team Leader manages between 2 and 12 volunteers, usually in small teams with a core task that they tackle and work on under the supervision and guidance of their Team Leader with the support of the Volunteer Coordinator and Project Director. Periodically, Kristen or Thomas offer further training in more advanced skills to existing Team Leaders, or train up new Team Leaders as required. Eventually, Team Leaders will train their own replacements in consultation with the permanent AAIA staff. Regular, effective communication is absolutely essential. The most critical role in the entire network is that of the Volunteer Coordinator, who regularly emails volunteers and team leaders to assess their satisfaction and completion of the work, inform students of new developments or events, and generally coordinate the influx of new volunteers and training. Changes or updates to work are readily visible in both OSF and Heurist, enabling effective assessment of content quality. The use of social media (mainly Facebook and Discord) has also proven invaluable as both a way to

communicate directly with the extensive cohort as well as for volunteers to interact socially in general.

Pairing the digital curation of legacy archives with pedagogical training has proven an outstanding success on many fronts, and a rewarding experience for all involved. The Digital Horizons Project demonstrates the untapped potential that digital archaeology and legacy data holds for training the next generations of archaeologists, curators, and researchers. Digital volunteering is clearly effective in achieving both research and pedagogical outcomes, and essential for offering students an affordable opportunity to gain real professional experience. While COVID-19 is slowly easing, the program’s utility has not faded: it continues to provide a vital resource for student skill-development and the experience is greatly valued by our student volunteers.

*Dr Kristen Mann holds a PhD (University of Sydney) for her thesis: Household Behaviour and Settlement Organisation at Late Geometric Zagora. Kristen is a member of the AAIA Zagora 3 Publication Project team, and Director of the Digital Horizons Project. Thomas Romanis holds a Bachelor of Ancient History (Macquarie University), and a Masters of Museum and Heritage Studies, (University of Sydney). His research specialism is technology in archaeology and museums.*

## *The David Levine Book Acquisition Fund: Recent Acquisitions*

Beatrice McLoughlin

2020 was a significant year for the AAIA library. The loss of our founder Alexander Cambitoglou in November in 2019, was still keenly felt at the beginning of the year. Alexander's books and journals, gathered over a lifetime of research, form the core of our collection. This loss was compounded in May 2020, by the death of the Honourable David Levine AO RFD QC. whose unwavering support of Alexander's contribution to Classical Archaeology and Humanities in Australia over 50 years culminated in the establishment of the David Levine Book Acquisition Fund in 2015. David's generosity continues to facilitate the maintenance of our library holdings, an apt legacy for a renowned bibliophile.

Alexander's aim had always been to bring together a wide range of primary and secondary sources on Greek culture, and its reception through to the modern day, housed in a dedicated research space, that accommodates a diversity of scholars and students, providing an intellectual and physical meeting place for ideas and perspectives that, shared, open up new ways of thinking. We hope and believe that the themes we have focussed on in our 2020 acquisition round celebrate the essence of both Alexander's and David Levine's wide ranging and unblinking love of knowledge and books that capture the "humanities and inhumanities"<sup>1</sup> of lived experiences.

Over the past year the importance of place, community and connectivity for building resilience has been thrown into sharp relief by world events. Simultaneously, there is a palpable need to build empathy from the commonalities of human experience, and to celebrate how our differences enrich us. The Mediterranean is now, and has always been, a cross-roads and meeting place for a multiplicity of actors. It presents as a patchwork of micro-environments, connected not only via land and sea routes, but also through social and kinship networks, that shift and change in reaction to dynamic environmental, political, and social pressures and opportunities. The diverse communities of the Mediterranean have both shaped and been shaped by those experiences. It provides an opportunity to examine how different encounters shaped societal change, with

varying degrees of success with regard to resilience of individual communities. Below we provide a *ποικιλία* (*poikilia*)<sup>2</sup> of recent acquisitions that speak to these themes. It is courtesy of the Levine Book Acquisition Fund that we are able to continue Alexander's commitment to provide access to multilingual primary research publications, conference proceedings, *Festschriften* and exhibition catalogues, many with limited print runs, not available in Sydney, or in some cases, anywhere else in Australia.

### ***How island communities have responded to challenges of external governance through time:***

- G. Bonnin, *De Naxos à Amorgos: l'impérialisme athénien vu des Cyclades à l'époque classique* (Paris 2015).
- K. Z. Roussos, *Reconstructing the Settled Landscape of the Cyclades: The Islands of Paros and Naxos During the Late Antique and Early Byzantine Centuries* (Leiden 2017).
- E. Kolovos, *Across the Aegean: Islands, Monasteries and Rural Societies in the Ottoman Greek Lands* (Istanbul 2018)

### ***Multicultural encounters in Aegean and the wider Mediterranean: multiculturalism, asylum and migration***

- P. Adam-Veleni, E. Stefani, A. Koukouvou and E. Akrivopoulou (eds.), *The Jews of Thessaloniki. Indelible Marks in Space, Exhibition Catalogue* (Thessalonike 2012).
- Y. Hamilakis (ed.), *The New Nomadic Age: Archaeologies of Forced and Undocumented Migration* (Sheffield 2018)
- O. Henry and K. Konuk (eds.), *Karia Arkhaia: La Carie, des origines à la période pré-hékatomnide. 4èmes Rencontres d'archéologie de L'IFEA. La Carie, des origines à la période pré-hékatomnide. Istanbul 14-16 novembre 2013* (Istanbul 2019).
- A.-Z. Chemsseddoha, *Les pratiques funéraires de l'âge du fer en Grèce du Nord: étude d'histoires régionales* (Pessac, France 2019).

### ***Critical new appraisals of ancient art and culture***

- N. Dietrich and M. Squire (eds.), *Ornament and Figure in Graeco-Roman Art: Rethinking Visual Ontologies in Classical Antiquity* (Berlin 2018)
- A. Doronzio, *Athen im 7. Jahrhundert v. Chr. Räume und Funde der frühen Polis* (Berlin 2018).
- S.C. Humphreys, *Kinship in Ancient Athens: An Anthropological Analysis* (Oxford 2018)
- C. Graml, A. Doronzio and V. Capozzoli (eds.), *Rethinking Athens before the Persian Wars. proceedings of the international workshop at the Ludwig-Maximilians-Universität München (Munich, 23rd-24th February 2017)* (Munich 2019).
- S. Grundmann, *Haut und Haar: politische und soziale Bedeutungen des Körpers im klassischen Griechenland* (Wiesbaden 2019).
- V. Sossau, *Angemessene Anteile: Konsum und Distribution von Fleisch im geometrischen und archaischen Griechenland* (Rahden Westf. 2019)
- F. Gaultier, P. Rouillard and A. Rouveret (eds.), *Céramique et peinture grecques dans la Méditerranée antique: Du terrain au musée. Hommages à François Villard* (Paris 2019).
- H. von Mangoldt, *Makedonische Grabarchitektur: die Makedonischen Kammergräber und ihre Vorläufer* (Tubingen 2012)

### ***Primary Excavation series, and conferences presenting previously unpublished material***

- B. Böhlendorf-Arslan and A. Ricci (eds.), *Byzantine Small Finds in Archaeological Contexts* (Byzas 15; Istanbul 2012)
- W. Gauss and E. Kiriatzi, *Pottery Production and Supply at Bronze Age Kolonna, Aegina. An Integrated Archaeological and Scientific Study of a Ceramic Landscape* (Vienna 2011)
- A. Mazarakis Ainian, *The Sanctuaries of Ancient Kythnos* (Rennes 2019).
- J. C. Wright and M. K. Dabney, *The Mycenaean Settlement on Tsoungiza Hill (Nemea Valley Archaeological Project III; Princeton 2019)*
- T. Völling, H. Baitinger, S. Ladstätter, A. Rettner and M. A. Miller, *Olympia in frühbyzantinischer Zeit: Siedlung - Landwirtschaftliches Gerät - Grabfunde - Spolienmauer. (Olympische Forschungen 34; Wiesbaden 2019).*

I will close this sampler list of our 2020 acquisitions with a monumental and beautiful volume in honour of Patrick Gautier Dalché that encapsulates both David Levine's love of manuscripts and learning as well as his support for Alexander's contribution to humanities in Australia. A contribution David described as the result of Alexander's "...dedication to the discipline, science, art, beauty, adventure, romance, achievement and the teaching of Classical Archaeology..." (*AAIA Bulletin* 12 (2016), p. 31)

Bouloux, N., A. Dan and G. Tolia, (eds.), *Orbis Disciplinae: Hommages en l'honneur de Patrick Gautier Dalché*, (Turnhout Belgium 2018).

This Festschrift comprising 36 papers in French, English and Italian, richly illustrated, which celebrates the entwined philosophical, religious and scientific history of Mediterranean and European perceptions and representations of their worlds. The 36 papers explore the geographies, cartographies and journeys of imagination from late Antiquity to the Renaissance, through narratives, illustrated manuscripts, codices, portulans and floor diagrams; Arabic and Latin world maps informed by Greek, Roman, Persian and Hebrew sources – a perfect read at time when travel is curtailed, during which we have an urgent need to be able to see things from the perspective of others.

*Beatrice McLoughlin is the AAIA Research Officer, looking after the archives relating to the AAIA's archaeological excavations at Zagora and Torone in Greece. She has been researching the Zagora legacy data derived from the Australian excavations at Zagora in the 1960s and 70s for some 20 years.*

<sup>1</sup> Mark McGuinness, "Legal guru also a great judge of books" May 31, 2020. *Sydney Morning Herald obituaries* <https://www.smh.com.au/national/legal-guru-also-a-great-judge-of-books-20200521-p54v68.html>

<sup>2</sup> With all the modern and ancient connotations of the word (including a mixed sharing plate for commensality and a richly patterned embroidered cloth, which, for those who spent time with Alexander as he completed his last great work in his 90s, is a verbal and visual epithet for Adonis).

*'Modern' Women of the Past?:  
Unearthing Gender and Antiquity Conference*

Yvonne Inall



*Fragment of a Queen's Face ca. 1353–1336 BCE  
New Kingdom, Amarna Period.  
Metropolitan Museum of Art (26.7.1396)*

In March of 2021 the AAIA, in collaboration with Centre for Classical and Near Eastern Studies of Australia (CCANESA), The Chau Chak Wing Museum, Australasian Women in Ancient World Studies, and the University of Sydney Departments of Archaeology and Classics and Ancient History, hosted an international online conference *'Modern' Women of the Past? Unearthing Gender and Antiquity*. What had begun life as a series of informal discussions between myself and Louise Pryke around a public outreach event on the theme of women in antiquity exploded into a dynamic, global affair which attracted contributions from over 60 speakers from more than a dozen countries. The conference was held over two intense 12-hour days on the 5th and 6th of March.

The response to the call for papers was both humbling and overwhelming, and we discovered the exciting degree of connectivity that an online conference can bring. Freed of the (often prohibitive) costs of international travel we were able to accommodate the voices of emerging scholars from far-flung nations. We were inspired by the work of Dinara

Assanova (Kazakh National Pedagogical University) who has single-handedly created a national Online Museum of Women of Kazakhstan. Her work is both a means of preserving Kazakh heritage and amassing a wealth of sources for an expanding research archive. Oluwafunmiyi Raheem (Centre for Black Culture and International Understanding) sparked tremendous discussion with his research into votive practices, dedicated to *Olokun Seniade* in Ile-Ife, Southwest Nigeria. Speakers overcame the tyranny of distance and international timezones to share their research. Tais Pagoto Belo (LARP Museum of Archaeology and Ethnology, University of São Paulo) presented her work on early Imperial Roman coinage at 3am Brazilian time in what was for her a second language, an impressive feat.

Beyond the demonstrations of stamina and linguistic flexibility, we were pleased to showcase impressive research by both emerging and established scholars, who were prepared to cross disciplinary boundaries and engage in enriching discussions and debates. Graeme Miles (University of Tasmania) examined the challenges Eunapius faced in his efforts Representing Sosipatra in Eunapius of Sardis' *Lives of Philosophers and Sophists*, while Lakshmi R (Centre for Historical Studies, Jawaharlal Nehru University) wrestled with the use of forms of Naṅkai or Naṅkaiyār in early medieval references to royal women in Tamil epigraphy.

Heidi Koepp-Junk (University of Trier) not only delivered a thought-provoking paper on 'Women, Music and Eroticism in Ancient Egypt' but went on to treat us with an impromptu performance, singing in ancient Egyptian, while playing a replica ancient Egyptian lute.

Discussion time at the end of sessions, and during break periods, was rich with debate. Amjad Alshalan (King Saud University) revealed a razor-sharp scholarly intellect that marked her out as an emerging scholar to follow. Her paper 'Euripides' Medea: An Exploration of Male Representation of Women', was a mere prelude to the pearls of wisdom she shared during discussions. Similarly

Athenodora Nguyen received kudos as the non-speaker delegate who posed the most astute questions. Session after session they cut to the core of tangled issues of gender representation and interpretation, with a wit and humour that encouraged speakers to reveal their deeper thoughts on their chosen topics.

The first day of the conference concluded with the first of two keynote lectures. Dr Rachel Pope (University of Liverpool) delivered a powerhouse public lecture, hosted by the Chau Chak Wing Museum. With devastating precision, she laid bare the lack of representation of female scholars in the discipline of archaeology, particularly in the first half of the 20th century, and the deep impact this had on how the archaeological record – as it relates to women, especially powerful women – has been interpreted. She went on to explore the challenges that women working in the field face today, and the ways in which this continues to impact on how we understand the women of the ancient past. Beyond simply quantifying the nature and extent of these problems Dr Pope offered ameliorating measures such as support for women with caring responsibilities and critical re-appraisals of past interpretations of the archaeological evidence to offer more holistic understandings of the diverse experiences and roles of women who lived in the deep past.

At the commencement of the second day's proceedings Professor Gina Luria Walker (New York School) delivered our second keynote lecture, outlining the *New Historia* initiative which redresses the ignorance of earlier female figures and the erasure of female historians through the creation of new biographies of female historians. She began this project with the British historian Mary Hays, whose own work *Female Biography: or Memoirs of Illustrious and Celebrated Women of All Ages and Countries* (1807) set the course for Gina's efforts to put women back into the histories from which they have long been erased, overlooked or underplayed.

This theme continued through the day as speakers examined the ways in which women's roles and experiences are ripe for re-evaluation. Valentina Limina (Università di Pisa) shone new light on the shifting reception of Arria from Roman times to the Renaissance, while Pablo Varona Rubio (Università degli Studi di Perugia) re-examined the roles of women in small Roman communities through a case study of Varia Gestiana Urvinum Hortense.

Staff and associates of the AAIA were well-represented at the conference. Beatrice McLoughlin delivered a paper on the Women's Works and Days project which incorporates ethnoarchaeological research to rediscover the agency of female potters in Cyprus. Andrew Hazewinkel challenged perceptions of masculinity and femininity through the myth of Herakles enslavement by the Lydian queen Omphale and their switching of conventional gender roles. For my own research, I was thrilled to have an opportunity to share research into perceptions of female power and influence through reception of the British queens Boudicca and Cartimandua during the Roman conquest of Britain.

The conference concluded its second day with a publication session during which speakers were put in direct contact with the editors of the book series *Women in Ancient Cultures* at University of Liverpool Press. Led by Commissioning Editor, Claire Litt, the team outlined the entire process from proposal through to finished publication, answering many questions from our speakers.

It was a true joy to be able to host such an expansive conference and I am incredibly thankful to Dr Louise Pryke, Dr Emma Barlow and Candace Richards for their diligent hard work, patience and support in our endeavours to bring the conference to life.

A final word goes to our speakers who offered their gratitude in numerous emails of thanks in the days following the event:

*...Seeing the positive side of things, the pandemic has allowed me to participate, from Spain, in an event held in Sydney, which demonstrates our resilience in the face of adversity.*

*I am fascinated by the number of participants, the number of presentations, the organisation and the interaction you have made possible. Amazing!*

*I want to thank you for the great organization of the conference. It was something beautiful in these troubled times.*

*Yvonne Inall is an AAIA Project Officer. Her research focusses on Iron Age, weapons, warfare, violence and the construction of martial identities.*

*Vale Robert David Milns AM*  
*(1938-2020)*

Stavros A. Paspalas

It is with particular sadness that the Institute notes the passing, early in 2020, of Robert or, as he was universally known, Bob Milns. Bob had been a pillar of classical studies in Australia for decades and was widely recognised as a great contributor to the field and to its promotion among the wider public. He was also a great supporter of the Institute; he shared Alexander Cambitoglou's vision for establishing a permanent Australian academic presence in Greece which would aid Australian students and researchers as well as contribute to the promotion of Greek studies throughout our southern continent. Bob was a passionate researcher of the ancient world as well as an enthusiast of all things Greek. His enthusiasm, intellect and engaging personality touched many, especially his students, and he shall be remembered with great fondness.

Bob was born in 1938 and raised in Doncaster, Yorkshire. He received his first university degree from the University of Leeds after which he proceeded to Pembroke College, Cambridge, for further studies focussing, again, on the Classics. His command of the Greek and Latin languages, as well as the wider history of the Mediterranean especially in the Late Classical and Hellenistic eras, was recognised early, and he continued developing these and other interests throughout his life. His capacity for languages was attested by his knowledge of a good number of modern tongues, of which he made good use in reading and speaking.

To Australia's great benefit, Bob secured a lectureship in 1964 in Classics and Ancient History at the University of New England where, after a few years, he attained the position of Associate Professor. However, in 1970 he was appointed Professor and Chair of Classics at the University of Queensland, and it was at that university and in Brisbane where he would continue his long and productive career. Bob quickly brought, by all accounts, his own stamp to bear on the department, and it was soon renamed the Department of Classics and Ancient History. He would hold the Chair through to 2003, and is widely remembered as an exemplary teacher and colleague. During his tenure at the University of Queensland, Bob revitalised the discipline and his interest in disseminating



knowledge of Classical Greek, Latin and Ancient History never waned; well after his retirement, he still held regular reading classes in ancient languages with a dedicated band of past and present students and community members. One telling indicator of Bob's impact is that the university's Antiquities Museum was named in his honour in 2007. Indeed, his interest in the material culture and wider archaeology of the past was marked. Bob had very broad horizons, and could deliver equally well-researched and informative lectures on the Greek world of the seventeenth and eighteenth centuries AD as he could on the fourth century BC.

Bob was an expert on ancient Macedonia and the Hellenistic era, with a particular interest in the reigns of Philip II and his son Alexander III ("the Great"). I well remember the engaging intensity with which he would

discuss both of these men, their lives and careers, as well as the impact they had on historical developments. His book *Alexander the Great* (1968) remains a thorough study which pointed the way ahead for further research, and his collaborative effort with Jack Ellis, *The Spectre of Philip* (1970), provides a vivid picture of the Athenian response, as preserved in Demosthenes' speeches, towards the increasing power of Philip and it is still assigned today.

The promotion of Greek studies was very close to Bob's heart, and he recognised in the Institute a vehicle through which Australian involvement in all matters Greek could be further enhanced. His relationship with the Institute was formally cemented in 1983 when he became a member of its Council. In April 1987 Bob, along with likeminded Queenslanders, officially formed the Queensland Friends of the AAIA. Ever since the Friends have supported the Institute with zeal and good humour, and until very recently Bob was at their forefront. He held the position of President of the Queensland Friends for a good number of years, and served it enthusiastically in other capacities as well. Thanks to the efforts of the Queensland Friends numerous University of Queensland students have been able to travel with scholarships to Greece in order to further their research and/or participate in archaeological fieldwork projects. Without the Friends, and the instrumental role Bob played in their establishment, such opportunities would have been far fewer. I have particularly fond memories of Bob and his wife Lyn during their visit to the Torone excavations in 1987. Here Bob was truly in his element: all the while sensing that Antiquity was only a breath away, while enjoying being immersed in a Greek milieu. By all accounts Bob's love of travel and open horizons characterised the tours he led to various destinations around the Mediterranean, and this comes as no surprise to those who knew him: he always sought out the new, and the means of making sense of it. It was always a pleasure to meet him in Athens, as whenever he and Lyn came through (often guiding tours of Queenslanders) they would visit the Institute offices, bringing with them the latest news from Australia and elsewhere. The Institute was fortunate enough to host him in Athens in 1993, when he delivered the lecture at the Annual Report. On this occasion Bob returned to his primary field of interest, the last great Macedonian kings of the Argead dynasty, with his paper "The Literary Tastes of Alexander the Great." Bob was very generous with his time and knowledge. His community engagements

were numerous and varied, from Brisbane's Paniyiri, the Solomos Society and the Queensland History Teacher's Association to the University of the Third Age. He was a sought-after speaker who always was appreciated by his audience, and he received numerous recognitions and awards, including an Order of Australia (AM) in 1997 and a Centenary Medal in 2003. The importance of his public engagement activities can also be gauged by the fact that he was made an honorary member of the Greek Orthodox Community of St George, Brisbane. Bob touched many people in many different walks of life. He will be remembered for his warmth, probing curiosity and relentless energy. The Institute is indebted to him for all his graciously offered support. His loss leaves Queensland, and Australia as a whole, the poorer, though through his life's work Bob bestowed great riches on both.



## AAIA Friends Activities, 2020

Stavros A. Paspalas



*Queensland Friends. December 2020 Function "Monsters". From right to left: Associate Professor Dorothy Watts, Con O'Brien, Nile de Jonge and Elicia Penman*



*South Australian Friends: "The Greek Columns Walk" of Adelaide*



*Tasmanian Friends: from left to right: Dr Alan Milne, Mr Robert Clarke and Dr Peter O'Connor*

Various Friends organisation of the AAIA are pleased to report that despite the trials which 2020 presented worldwide they were still able to organise successful events that engaged their members and others.

The Queensland Friends held their Annual General Meeting and two further events: a lecture by Estelle Strazdins (University of Queensland) "Remembering Marathon" and an event entitled "Monsters" presented by Con O'Brien, Dorothy Watts, Elicia Peman and Nile de Jonge.

In Hobart the Tasmanian Friends hosted a lecture by Dr Stavroula Nikoloudis (University of Melbourne) "Greek Folk Songs: the Bridge of Arta," and with the Greek Community of Tasmania another by Helen Nicholson "Images of Ancient Greek Warfare."

The Canberra Friends' program included the following lectures: Dr Joseph Lehner (University of Sydney) "The Cape Gelidonya Bronze Age Shipwreck" and Dr Peter Londey (emeritus ANU) "The Real Thucydides Trap," both in collaboration with the Friends of the Australian National University's Classics Museum.

The Athens Friends organised two well-attended tours prior to the introduction of anti-coronavirus measures: "The Ancient Neighbourhood below the Acropolis Museum" by Dr Stavros Paspalas (AAIA) and "Working and Bathing in the Pre-Modern Plaka; tour of the 'Man and Tools' Museum and the 'House of the Winds' Public Baths" led by Dr Lita Tzortzopoulou-Gregory (AAIA).

From all accounts these activities were greatly appreciated by all those who participated in them and the resumption of physical get-togethers is eagerly awaited.

# MEDITERRANEAN ARCHAEOLOGY

AUSTRALIAN AND NEW ZEALAND JOURNAL FOR THE ARCHAEOLOGY OF THE MEDITERRANEAN WORLD  
& OFFICIAL JOURNAL OF THE AAIA



We are pleased to note the publication of *Mediterranean Archaeology* Volume 32/33 (2019/2020). The volume is available online via JSTOR and hard copies may be purchased via Sydney University Press. <https://sydneyuniversitypress.com.au/collections/category-archaeology> or directly from Meditarch Publishing ([info.meditarch@sydney.edu.au](mailto:info.meditarch@sydney.edu.au))

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