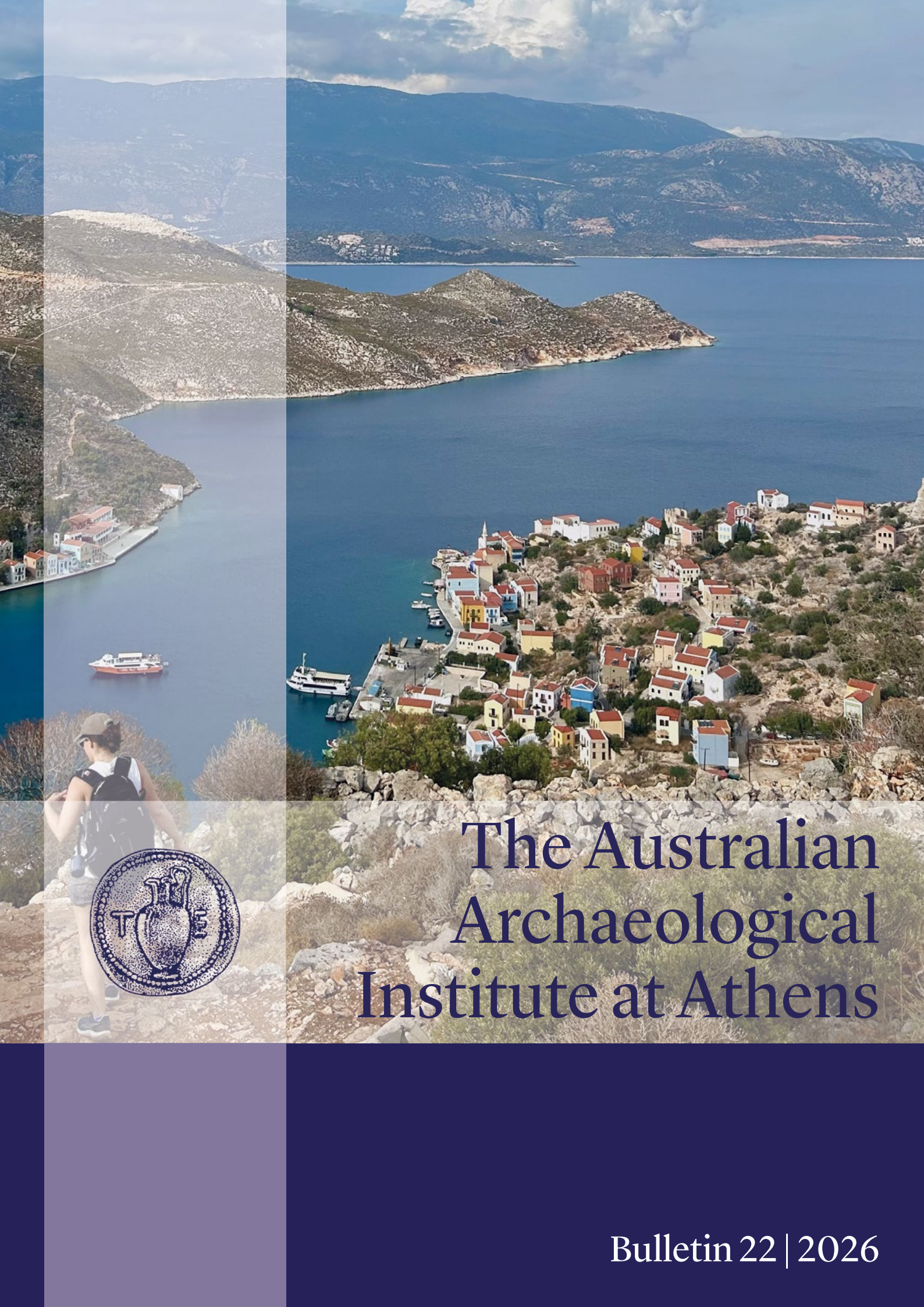




The Australian Archaeological Institute at Athens



Bulletin 22 | 2026



On the cover:
On the '400 steps' walk, Kastellorizo: see pages 32–33
© Mackenzie Gumley



THE UNIVERSITY OF
SYDNEY

Contents

- 2 Director's welcome to the 2026 Bulletin
- 4 An ancient sculpture workshop on Paros | *Emlyn Dodd*
- 7 Excavations in the necropolis of Medma | *Lieve Donnellan*
- 10 Perachora Peninsula Archaeological Project: the survey's first study season | *Susan Lupack and Panagiota Kasimi*
- 13 The 2025 Zagora study season | *Paul Donnelly, Lesley Beaumont, Stavros Paspalas and Margaret Miller*
- 14 Reports on the Paphos Project's 2025 season | *Craig Barker and Eytan Messiah*
- 18 Excavating an excavation: the AAIA's legacy fieldwork at Torone | *Stavros Paspalas*
- 19 Neither rain ... nor hail ... Fieldwork challenges at Torone | *Tom Hillard and J. Lea Beness*
- 22 Behind the scenes: my GLAM Internship in Greece | *Jiaqi Yin*
- 23 Late Bronze Age exchange networks in the northeast Aegean | *Nicholas Kazamias*
- 25 Investigating the archaeological history of the Sanctuary of Hera at Perachora | *Susan Lupack*
- 27 The archaeology of reuse in Cyprus and Athens | *Candace Richards*
- 29 University of Queensland summer intensive | *Maria Andersen, Isabella Bergamo, Alex Hunter, Sienna Petri, Thomas Sainsbury, Kira Smith*
- 32 Accents, soundscapes and music in Greek and Greek-Australian audiobooks | *Patricia Frazis*
- 34 'How about visiting us next year?' An experience at Sydney University as AAIA Visiting Scholar | *Olivier Mariaud*
- 36 Lectures and events, 2025 | *Lita Tzortzopoulou-Gregory and Tamar Hodos*
- 38 From the 2025 Gale Visiting Professor | *Alexander Mazarakis Ainian*
- 40 Greek language, history and culture in Corfu | *Gina Scheer*
- 41 Return to the Athenian Agora | *Sasha Jessop*
- 42 Friends round-up | *Tamar Hodos*

Director's welcome to the 2026 *Bulletin* (2025 activities)

Have you ever wondered why archaeologists take so long to excavate a site? As a supporter of the AAIA, you will already appreciate that during a field season, each level must be carefully excavated, in situ features have to be accurately measured and recorded, and objects need to be painstakingly catalogued and photographed. But the steps that are essential to set up a fieldwork project in the first place, and what projects must do to prepare their material for publication once the digging has finished, are less visible. This year's *Bulletin* sheds light on these aspects of the archaeological research process.

A fieldwork project will often commence with a reconnaissance visit so that the researchers can make initial observations and develop a hypothesis about the nature of the site in question. These thoughts are then assembled into a formal application to the Hellenic Ministry of Culture for a permit to conduct fieldwork. The Ministry grants permits for up to a maximum of five years at a time. At the end of each permit arc, researchers are expected to consolidate their annual findings into a final publication covering that permit period. Once this has been achieved, the process begins all over again, with a new application for a new permit for another block of time.

Fieldwork projects therefore need the opportunity to consolidate their annual findings. During these periods, known as study seasons, field teams will often gather on site to undertake intensive study of previously recorded materials. Specialists may also be brought in for discrete analysis activities.

In 2025, several fieldwork projects supported by the AAIA undertook study seasons to prepare final publications of recently concluded permit phases and to plan for new phases of fieldwork. This was the case for Paphos on Cyprus, and Perachora and Zagora in Greece. The directors of these projects share with us here the work done during their respective study seasons. In addition, Susan Lupack, as the AAIA's inaugural Visiting Fellow in Athens, explains her preparations for another permit application. Sometimes, however, not everything goes to plan: the intrepid team seeking to identify Torone's ancient harbour provides a behind the scenes glimpse of what really happens in the field, illustrating why it can take years to generate enough data to compose a convincing interpretation.

The rural environment is just as important to our understanding of the past as ancient settlements and sanctuaries, although it has traditionally been neglected by scholarship in favour of the more impressive and substantial sites. The



Professor Tamar Hodos.

AAIA is also proud to support projects that focus on these understudied regions, since they provide us with vital evidence beyond urban areas. In this context, we learn about work on Paros to document the island's rural and peri-urban landscapes, which are at risk from overdevelopment on the island. We also hear about a new project exploring ancient Greek territorial control in Calabria, southern Italy. This initiative involves the excavation of a necropolis at Medma, a rural settlement founded by Greeks from Locri Epizephyrii that flourished between the 6th and 4th c. BCE.

At the same time, the AAIA continues to invest in the next generation of researchers, notably through our expanded range of internship, travel and research support opportunities. We were delighted to continue our Galleries, Libraries, Archives and Museums (GLAM) internship scheme in 2025. Our intern, Jiaqi Yin, was an integral part of a new project to prepare the archaeological and fieldwork archives of Alexander Cambitoglou's excavations at Torone for study in the newly refurbished museum

at Polygyros. The Torone assemblage is currently stored in an inaccessible facility, and only limited material has been published to date. Jiaqi, who was completing the University of Sydney's MA in Historical and Cultural Heritage, relates her experience of helping Stavros Paspalas to prepare the collection for transfer.

We also hear from doctoral students who received travel scholarships and study fellowships from the AAIA. These grants enabled them to spend time in Greece and elsewhere to progress their research. Nicholas Kazamias, our 2025 Polymnia and Aimilia Kallinikos Scholar, travelled to the north Aegean to document underexplored Bronze Age sites on Lemnos, Chios and Lesvos for his dissertation, which assesses the role this region played in connecting mainland Greece and Anatolia in this era. Candace Richards, the AAIA's first Higher Degree by Research Fellow, spent three months in Athens capitalising on the city's rich library resources to better document how architectural material from the Cypriot site of Nea Paphos has been reused from antiquity to the modern day. Patricia Frazis' scholarship from the Canberra Friends of the AAIA enabled her to travel to Athens and to the island of Kastellorizo, where residents told her about the significance of language and music to both their own identity and their relationship with their relatives in the Australian Diaspora. This research contributes to Patricia's doctoral dissertation on the impact of the aural characteristics of audiobooks on the meaning of writings about immigration and cultural interaction.



Tamar Hodos and Lita Tzortzopoulou-Gregory travel an ancient road on Kythera (photo: P. K. Trimmis, © EVOKE).

Support of future scholars also involves creating opportunities for students to experience Greece, and for researchers in Australia to meet international scholars. We hear from several budding ancient historians who took part in the University of Queensland's summer intensive, guided by experts around mainland Greece and experiencing its history from the Bronze Age to the Byzantine era. In addition, Gina Scheer shares her experience as a student on the Ionian University Modern Greek Language, History and Culture programme, which the AAIA co-promotes as part of its commitment to Modern Greek language and cultural studies. We welcomed Sasha Jessop to Athens while she undertook research to update the ancient history curriculum for New South Wales schools, and she shares with us what work like this necessitates. We were also delighted to bring Dr Olivier Mariaud, of Grenoble University, to Sydney to meet with students and scholars in Archaeology and Classics with interest in the Archaic Greek world. We are thrilled that a new academic publication that celebrates Australian research on Archaic Greece has arisen as a result of his visit; he tells us how this came about.

The highlight of our public engagement programming remains the Gale Visiting Professorship. We were very pleased to welcome Professor Alexander Mazarakis Ainian to Australia in 2025 to share his extensive knowledge of Iron Age Greek architecture, honed through decades of excavation. He dazzled audiences with his incredible discoveries on Kythnos and captured imaginations with the latest scholarship on the relationship between the archaeological record and the world of Homer. Here, he shares with us his thoughts on his visit.

Finally, we celebrate the activities of our network of Friends groups around the country and in Athens. They provide an invaluable platform for researchers to share their findings with the public, and their financial support enables emerging scholars to travel to Greece and the wider Mediterranean. We recognise the time and energy it takes to deliver a programme of events, and we thank the individuals who dedicate themselves to support the work of the AAIA. And last, but very much not least, we remain grateful to all of you, our supporters, for your commitment to the AAIA and our mission to shed light on Greece's rich history and to share that knowledge across Australia.

Tamar Hodos
Director of the AAIA



Fig. 1. Aerial image of the excavation and survey area in the foreground, with the modern road that was also surveyed running through the centre of the image. The town of Paroikia (Paros) lies in the background (photo: E. Levine).

Geophysical survey and digital documentation at an ancient sculpture workshop on Paros

Emlyn Dodd

The suburbs of Paroikia, the capital of Paros, contain several archaeological sites. Lining the modern ring road that skirts inland around the town are houses, kilns and tombs dating from the Geometric period into the Roman era. These were mostly excavated in recent decades through preventative archaeological work in response to building development. Slightly further inland, small sections remain of the ancient city wall and one of its gates. Many of these excavations remain open and visible to the public. One such site at the locality ‘Floga’ has been interpreted as the vicinity of a sculpture workshop, due to the recovery of unfinished sculptural pieces and large amounts of debitage from the marble-working process. Initial excavations and material analysis were published by the late Sophia Detoridou as a PhD thesis in 2013.

While the exact position of the workshop itself remains unclear, structures excavated thus far and visible

today consist mostly of a series of rooms belonging to an elite residence, including a particularly impressive space with preserved plastered and decorated walls. These structures are currently being explored through excavations led by the Ephorate of the Antiquities of the Cyclades, seeking to refine knowledge of the building’s chronology and occupation. The excavated area, however, sits within a larger plot of land, much of which remains unexcavated.

In October 2025, a team of researchers from the Institute of Classical Studies (University of London), the British School at Rome and the University of Copenhagen undertook detailed surveys across 0.50ha comprising the sculpture workshop plot and an adjacent modern road surface (fig. 1). Geophysical prospection using Ground-Penetrating Radar (GPR) was completed in five areas around current and past excavation trenches with the aim of detecting buried structures and features

of archaeological interest. Digital documentation using aerial and handheld photogrammetry recorded excavated structural remains, generating high-resolution 3D models and orthomosaics. Precise geospatial positioning of all data captured allowed for digitally recorded surface features and buried structures to be interconnected and aligned, in effect creating a map of the archaeology across the entire plot.

The GPR survey focused upon accessible and level fields, revealing several buried features of interest (figs 2–3). A particular concentration was found towards the immediate north and east of the current excavations, perhaps suggesting the continuation of structural features seen in trenches into surrounding fields. GPR prospection along the surface of a modern road adjacent to the field also recorded several potential features in its central and western sectors. The nature of GPR as a technique allows this data to be interrogated in time slices, enabling a vision of archaeological features at different depths. In this case, some features were visible at 0.3m, while others penetrated as deep as 1.5m.

Aerial imagery captured by drone generated a topographic context in which the geophysical data could be placed and helped us to interrogate the study area at three scales. The smallest scale focused on the current and historical excavation areas, and the broadest, landscape-level scale spanned from the monastery of Agios Fanourios in the south to several excavated ancient houses 120m to the north. Photographs captured by drone were used to produce high-resolution orthomosaic meshes, digital elevation models and accurate 3D models of the excavation area, the plot within which it is situated, and the larger area bounded by the ancient city wall of Paroikia. Simultaneously, the excavation area was documented by handheld photogrammetry to produce a high-resolution 3D model of the preserved architecture.

Georeferencing of digital models offered the opportunity to precisely align the preserved ancient architecture with features identified during geophysical prospection (fig. 4). Volumetric modelling of GPR data provides a 3D vision of buried features, which can be interconnected with the digital models of excavated structures to create a continuous 3D vision of surface and subsurface remains. After further processing and final analysis, we will be able to generate a refined interpretation of both buried and excavated archaeological structures and features present in the entire Floga plot and adjacent modern road.

We also took this opportunity to return to the Palaipyrgos site in northern Paros to test the application of GPR (fig. 5). In 2024, four fields surrounding this tower were surveyed using magnetometry, which



Fig. 2. Planning and setting up grids for the Ground-Penetrating Radar survey alongside excavation trenches (photo: E. Dodd).



Fig. 3. Staff from the British School at Rome using Ground-Penetrating Radar adjacent to the sculpture workshop excavation (photo: E. Dodd).

revealed the presence of anomalies near the tower to the southeast (see last year's *Bulletin* and Dodd et al. 2025). GPR offered the opportunity to investigate new areas closer to the tower structure and to assess the continuity of archaeological features to the southeast. A series of 27 transects along the length of the modern dirt road



Fig. 4. Using a GPS system to record precise spatial control points across the excavated structures at the sculpture workshop (photo: E. Dodd).

recorded a new series of anomalies in its central area at a depth of 0.3–0.8m. Most significantly, the presence of a stone wall encircling the tower structure at a distance of 3.2 m was detected and traced underneath the road, appearing to continue into the northwestern field. This particular arrangement of walls finds little parallel at other Classical–Hellenistic Greek tower sites.

This brief season of work in 2025 continued to develop and test multi-method survey approaches on Cycladic islands. Building from fieldwork completed in 2024 at PalaioPyrgos, the preliminary results of which were recently published in the *Journal of Archaeological Science: Reports* (Dodd et al. 2025), we have demonstrated an efficient and accurate method of detecting archaeological features over large rural and peri-urban areas. We will continue to refine processes of documenting and analysing Cycladic archaeological landscapes efficiently and in high detail in order to construct more detailed knowledge of ancient Cycladic occupation over the *longue durée*.

This work also aims to generate important cultural and environmental benefit. Paros is now the third most visited island in the Cyclades and has received the most construction applications of all Cycladic islands over the



Fig. 5. Ground-Penetrating Radar survey along the modern dirt road at the ancient tower site of PalaioPyrgos in northern Paros (photo: E. Dodd).

last five years. Rampant overtourism and the development of short-term rental properties are placing unprecedented pressure on cultural landscapes, including very real threats to archaeological sites. Suburban areas are under particular pressure due to urban sprawl and expansion of the urban fabric into nearby agricultural zones within easy reach of ports and town centres for tourists. Our timely documentation of cultural heritage and landscapes under threat has delivered – and will continue to deliver – crucial datasets to colleagues in the Ephorate and Hellenic Ministry of Culture, enabling greater protection and preservation of Cycladic archaeological areas.

Reference

- Dodd, E., S. Kay, E. Levine, E. Pomar, C. Whittaker, D. Athanasoulis, A. Papadimitriou. 2025. The application of geophysical prospection to understand ancient Greek rural island landscapes: magnetometry survey at PalaioPyrgos, Paros (Cyclades). *Journal of Archaeological Science: Reports* 67: 105373. <https://doi.org/10.1016/j.jasrep.2025.105373>.

Acknowledgements

The research team consisted of Emlyn Dodd, Stephen Kay, Evan Levine and Sara Fabbri. We are grateful for permission to work at this site from the Ephorate of the Antiquities of the Cyclades and Hellenic Ministry of Culture, and especially for the support of Demetrios Athanasoulis, Apostolos Papadimitriou, Thanasis Garonis and the late Sophia Detoratu. This fieldwork was co-funded by a research grant from the School of Advanced Study, University of London and an Early Career Researcher of the Year Award by Macquarie University.

Excavations in the necropolis of Medma (Calabria, IT) season 2025

Lieve Donnellan

Medma was a settlement, presumably considered a small polis in Antiquity, located in what is today the region of Calabria in the deep south of Italy (see map, fig. 1).

Historical background

Ancient historical sources identify Medma as a 7th-c. BCE foundation of the polis Locri Epizephyrii, which was located on the Ionian coast of southern Italy. That city was itself established, according to foundation myths from Thucydides, Ps.-Skymnos and Strabo, by people from the region of Locri in mainland Greece.

The written sources and the available archaeological evidence imply that Medma flourished between the late Archaic and early Hellenistic periods (late 6th–late 4th c. BCE), and its rich and highly refined coroplastic (ceramic figurative art) production is especially well known (fig. 2). Still largely unpublished, this wealth of terracotta figurines, mostly female but also sometimes male, representing complete small human figures or larger, delicate heads of female deities, can be viewed in the local archaeological museum at Rosarno and the National Archaeological Museum in Reggio Calabria. The collection is currently being studied by a team from Hungary under the direction of Professor Ágnez Bencze.

Little is known about the history of Medma, except for details of several wars. A dedicatory inscription found in Olympia (*SEG* 11 1211) tells us that the citizens of Medma joined with the Locrians and the Hipponiates (from another foundation of Locri on the Tyrrhenian coast) against Kroton in ca. 525–500 BCE, but Thucydides (5.5.3) records that by ca. 422 BCE, Medma and Locri were fighting each other.

Coinage was issued in the 4th c. BCE, leading to the assumption that Medma was a small polis, even though other characteristics typical of a polis, such as a fortification wall around the settlement, appear to have been lacking.

Nearly a century of excavations have revealed the presence of several cultic installations on top of the plateau where today the town of Rosarno is located, as well as burial grounds located in the lower-lying plains around the plateau.

Scientific background to the research project

Between 2018 and 2024, under the direction of the author, first with students of the University of Aarhus in Denmark and then with students of the University of Melbourne, a ceramic survey was conducted in the hinterland of Medma. The project aimed to collect data about the possible pre-Greek occupation of the area and



Fig. 1. Map of the study area with ancient sites mentioned in the text (map: L. Donnellan).



Fig. 2. Standing, draped female figure from Medma Rosarno, Museo Archaeologico, inv. no. 3038+10729 (from Bencze 2018: 21).

to investigate the remains of rural exploitation during the time of ancient Greek Medma. The results of these research activities are currently being studied as part of three PhD projects at the University of Melbourne. The survey in the hinterland led to the discovery of the remains of a previously unknown pre-Greek indigenous settlement, as well as several rural installations of late Classical, Hellenistic and also Roman times. Another major focus of activity was documented on a plateau located opposite Medma. Further study aims to understand better the layout of ancient cities, that is, the possibility that Medma had multiple urban cores rather than one.

Closer to town, earlier excavations had already documented the existence of several necropoleis, the largest one located to the south of Medma. Much remains to be done, however, to fully document the layout and use of the peri-urban area. The earliest excavations were conducted by the famous Italian archaeologist, Paolo Orsi, after whom the Archaeological Museum in Syracuse is named, in 1914. These excavations were published (in Italian) in 1917. Of course, despite the genius of Orsi and his careful observations, excavation methods and research questions have changed, making it necessary to re-evaluate the documentation.

More tombs, some of which had been looted, were discovered in the 1940s. Additional large-scale excavations were conducted as a preventive measure by the responsible archaeological official, Dr T. Ianelli, in 2006–7, resulting

in the documentation of some 300 burials, dated between the 6th and the 4th c. BCE. Some tombs were very well preserved, to the extent that even the remains of plant offerings could be studied.

Despite its richness, the Medmean necropolis has not received the attention it deserves, and further analysis and full publication of the necropolis is necessary.

Excavations in the Medmean necropolis in 2025

A first, preliminary reconnaissance and excavation campaign was conducted in 2024 in the necropolis area on the so-called Petto di Nòlio hill. The goal was to situate the earlier archaeological interventions. These were conducted before archaeologists possessed the technology that we use today for detailed location recording and map-drawing, rendering the interpretation of the existing maps slightly complicated.

An initial test trench in 2024 revealed the edges of the earlier excavation on top of the hill, including an empty, already excavated tomb. A second test trench brought to light a small pit and some tiles, which could have been used to cover a grave. The assemblage was, however, clearly disturbed, although it could not be established whether this had happened in Antiquity or more recently. In any case, the presence of more tombs on the flanks of the hill was confirmed in the process.

The objective of the research project in 2025 was, therefore, to get a better understanding of the layout of the necropolis. There has been heavy disturbance of the site due to modern landscaping and other interventions, rendering it difficult to establish the boundaries of the necropolis.

It was indeed only after the removal of nearly 2 m of soil that the first undisturbed archaeological remains were found. The entire level covering the tombs was heavily disturbed and contained fragments of plastic and other debris, making clear that dumping had taken place at the site in the last few years. During the careful removal of this layer of topsoil by hand, several fragments of figurines were discovered, including feet, heads and other body parts – mostly of females (fig. 3). These artefacts are likely to indicate that commemorative and chthonic rites were conducted in the area of the necropolis.

The 2025 excavations revealed two tombs of the so-called *cappuccina* type; that is, they are composed of large tiles that were put together in a triangular form as a coffin for the body (figs 4–5). The small size of the tombs, only 110cm in length, indicates they must have belonged to infants or toddlers rather than adults.

Due to the acidity of the soil, no skeletal material was preserved. Inside Tomb 1, three miniature vessels were found, of a kind that is common in children's tombs throughout the late Classical/Hellenistic world. The subsequent excavation of Tomb 2 revealed that two small

vessels had been deposited on the surface, one to the top left of the tomb and another to its bottom right. No vessels were found inside Tomb 2 and only a few decayed fragments of bone material were discovered.

Both tombs belong to a well-known type in the ancient Greek world that is commonly attested, for adults and for children, throughout Magna Graecia and Sicily. Although usually considered modest, it must be kept in mind that tiles were actually very expensive in Antiquity and their use in a burial testifies to considerable expense and thus effort in conducting the correct funerary rites to accompany the deceased into the afterlife.



Fig. 3. Fragment of a female figurine from the necropolis (photo: L. Donnellan).

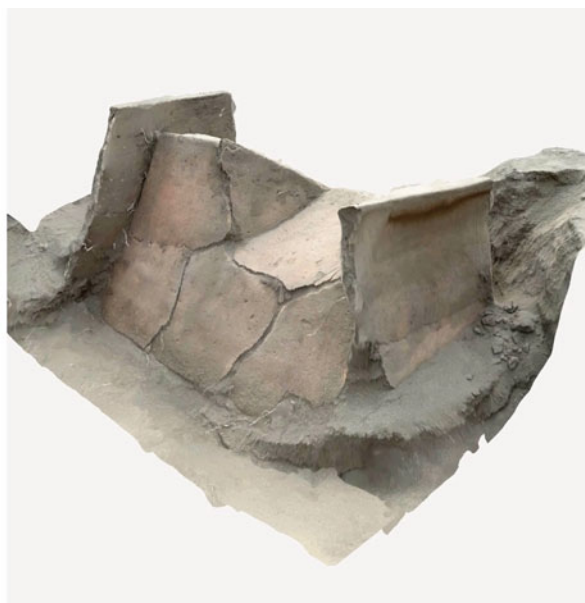


Fig. 4. Photogrammetric image of Tomb 1 (photo: L. Donnellan).

The addition of new evidence to the old corpus makes it possible to apply innovative methods, such as scientific analysis of clay, to study how the vessels and tiles that were used during the rites were produced.

In collaboration with Dr Jesús García Sánchez of the Institute of Archaeology in Merida, Spain, geophysical analysis was executed. These methods, using sophisticated technology, are applied to detect anomalies buried under the surface without having to excavate first. This geophysical research revealed several areas of interest with potential tombs to investigate in the future.

Acknowledgments

The PGT project sincerely thanks the AAIA for their active support and engagement with ancient Greek culture in *Megale Hellas/Magna Graecia*.

For more information

- Bencze, A. 2018. *The Sanctuaries of Medma*. Budapest: Museum of Fine Arts.
- Donnellan, L. and V. Linusson. Forthcoming. Settlement and Greek migration in the Plain of Gioia Tauro (S. Calabria, IT). In N. Mac Sweeney, J. Mokrišová and F. Quondam, eds. *Regional Migration and the Making of the Ancient Greek World*. Turnhout: Brepols.
- Fisher-Hansen, T., T. H. Nielsen, and C. Ampolo. 2004. Italia and Kampania. In M.H. Hansen and T.H. Nielsen, eds. *An Inventory of Archaic and Classical Poleis*. 249–320. Oxford: Oxford University Press.
- Francesconi, A. 2023. The plant offerings from the Necropolis of Medma between the 5th and 4th centuries B.C.: the archaeobotany and the Magna Graecia funerary cults. *Frankfurter Elektronische Rundschau Zur Altertumskunde* 48: 31–76.



Fig. 5. View of the excavation trench with the top of Tomb 2 visible (front) and the already excavated Tomb 1 (back) (photo: L. Donnellan).

Perachora Peninsula Archaeological Project: the survey's first study season

Susan Lupack and Panagiota Kasimi

After three very full seasons in the field in 2020, 2023 and 2024, the Perachora Peninsula Archaeological Project – a *synergasia* co-directed by Panagiota Kasimi (Ephoreia of Antiquities of the Corinthia) and Susan Lupack (Macquarie University, Australia) under the auspices of the Australian Archaeological Institute at Athens – held its first study season over June and July of 2025. The anchor of our project is the 8th- to 2nd-c. BCE Sanctuary of Hera at Perachora (the Heraion) (fig. 1). This is one of the earliest post-Bronze Age Greek sanctuaries and one of the wealthiest of the Geometric–Archaic periods, with its offerings of gold, silver and bronze, including over 200 7th- to 6th-c. BCE bronze *phialai*, or bowls used for pouring liquid offerings. The project investigates the region surrounding the sanctuary, with our surface survey and legacy verification teams collecting artefacts from several areas within the Perachora peninsula (fig. 2). Our aim has been to illuminate the settlement patterns, trade networks and industrial use of the peninsula over time. Analysis of our data shows that the project can contribute to wider discussions about the intersection of economic, political and religious landscapes.

Many people, of course, contribute to accomplishing the goals of a study season, and in 2025 we relied on many of our veteran team members but also brought on some new faces. Preliminary analyses had been conducted each season on the collected artefacts, but this was our opportunity to look at the entire set as a whole, refining the dating and determining the functionality of the ceramics while also considering them in their broader context. To do this, we needed a ceramics analyst who knew the pottery of the region inside and out. This is why I was very excited when Sarah James (University of Colorado at Boulder, USA) accepted my invitation to join the project as Lab Director: Sarah's decades of experience at Corinth and on survey projects made this work possible. As in 2024, Barbora Weisssova (Charles University, Czech Republic) managed the digital aspects of the project, this year directing the analysis and ground-truthing of the Lidar data gathered in 2024. Matthew Skuse (British School at Athens) completed his analysis of the ceramics collected in 2023 during a total pick-up of five 5×5 m squares, in which all the sherds found on the surface are collected. One produced nearly 20,000 sherds, leading us to think that the spot had been Payne's pot-washing area – but fortunately the other four



Fig. 1. View of the Sanctuary of Hera from the Upper Plain (photo: S. Lupack).

squares did not produce as much material! As ever, we knew we could count on the guidance and support of the Ephoreia's Panagiota Meleti, who oversees archaeological work done in the Perachora peninsula, and Sophia Perdike, whose direct responsibility is the Heraion itself. And our students, who this year hailed from not only Australia, but also Türkiye, Germany, and the United States, sharpened their skills in lithics analysis, artefact illustration, artefact photography, data management and Lidar anomaly analysis (fig. 3). Our intention is to submit a major article detailing the results of the survey in November 2026. There was a lot of work for everyone to do to make sure we had the basis of that article ready in 2025.

The team was therefore split into two groups: one working in the Isthmia Museum analysing the artefacts collected during the three field seasons (fig. 4) and the other ground-truthing the Lidar survey conducted in 2024 over the Upper Plain and revisiting previously surveyed areas of interest in the Perachora peninsula (fig. 5). The second team was also responsible for digital management of the project's data and creating visualisations of our results.



Fig. 2. The Perachora peninsula showing the Sanctuary of Hera and locations where fieldwork was conducted, including the Upper Plain, Skaloma, Asprokambos, Aremada and the Hill Site of Ayios Dimitrios (map: S. Lupack).



Fig. 3. Perachora Peninsula Archaeological Project 2025 team members on the shore of Lake Vouliagmeni (photo: B. Weissova).



Fig. 4. The artefact analysis team, led by Sarah James (second from right) (photo: S. Lupack).

Notable finds of the artefact analysis team

One of the main accomplishments of the museum team was to complete the analysis of all the artefacts – ceramics, lithics, coral, ostrich eggshell and one coin – collected over the three field seasons. The ceramic evidence largely indicates domestic habitation across our main surveyed areas of Asprokambos, Aremada and the Upper Plain, but it is notable that a high number of transport amphorae were found in the assemblages as well. This indicates that the people living in these settlements were well connected to the traders who made use of the passage between the Aegean and the Gulf of Corinth, and the sanctuary that overlooked it. Another of our main

interests is the religious use of the landscape, and this is also coming into view through the cult objects we have found. Thanks to our sharp-eyed field walkers, these objects include a variety of handmade and mould-made figurines, at least eight *perirrhanteria* (ritual water basins), a number of *phialai*, and at least 43 miniature vessels, all of which are datable to the Archaic-Classical-Hellenistic periods. These were found both close to the sanctuary and at Asprokambos and Aremada, which could indicate local shrines or cult practice that took place in natural and/or domestic settings. In 2026, this team will go on to write catalogue entries for the items they inventoried in 2025 and to prepare the artefact illustrations for publication.

Field and Lidar discoveries

The field team made great strides in ground-truthing the Lidar data. First, though, there was an issue to be resolved: the data in the point cloud had been misclassified, so that, for instance, known architectural features were being represented as water(!). Luckily, a very generous colleague, Tibor Lieskovsky of the Slovak University of Technology in Bratislava, reclassified the data for us, a job that could not be done in the field because of our limited computing capabilities on site. Using the more reliable data, our team created a grid over the Lidar area, and 475 anomalies were noted. Of those, 272 were ground-checked, and 136 were deemed to be archaeologically relevant. New sites and features have been found, including a Mycenaean site that could be associated with the chamber tomb cemetery at Skaloma. We also discovered previously unknown architecture, artefact scatters and an ancient quarry.

The field team also revisited sites that were deemed to be of particular interest in our survey of the peninsula, including an Archaic-Classical site northwest of Lake Vouliagmeni, the Mycenaean site located above the same lake, which was previously investigated by the Greek Ephorate in the 1990s, and some possible open-air religious sites within the survey area, which are contributing to our understanding of the religious landscape surrounding the sanctuary.

Serendipitous discoveries

In addition to all this, when we arrived at the Upper Plain at the start of the season, we found that, thanks to some work done by the Greek authorities, we had new architectural remains to investigate. Soon before we arrived for our field season, a firebreak had been cleared that ran through the eastern end of the Upper Plain close to Lake Vouliagmeni. Cutting back the dense vegetation had revealed a long section of fortification wall that can be associated with a cistern and a square structure measuring $11 \times 11\text{m}$. We discovered the remains of a similar structure ca. 70m south of the first, leading us to propose that they may constitute two towers that stood along the line of the town's eastward-facing fortification wall. To facilitate a better understanding of these features and their relation to the architecture we have already documented, we commenced mapping the whole of the Upper Plain using the drone DJI Mavic 3 Enterprise. As the morning and evening periods of suitable light conditions were extremely short, we decided to work in the middle of the day, which gave us about one hour with few to no shadows. Amazingly, we managed to cover ca. 80 per cent of the area in this way. In 2026, we will finish the production of our aerial photogrammetric rendering of the Upper Plain. It will be possible to use the resulting visualisation not only in the analysis of the area, but also in educational contexts and for communicating the significance of



Fig. 5. Barbora Weissova revisiting a site (photo: S. Lupack).

the site to visitors. The production of such materials ties in with something that is of prime importance to everyone on the team: giving back to the people who live in the region today, whose cultural heritage we are privileged to be investigating. A major economic development plan for the Corinthia is underway, and it is a source of pride that our project is having real-world impact as a key factor in the plan's cultural heritage component.

A pivotal year

We look forward now to another study season in 2026, when we will aim to complete the analyses of the survey data that we began in 2025 and prepare the publication of the survey. We will also be laying the groundwork for a five-year permit application that will build on our work so far through the implementation of remote-sensing methods and strategically placed excavations in the town on the Upper Plain. Thus, our focus for the project's next phase is shifting to investigating the town, which provides a very rare opportunity to study a habitation site that was closely tied to a significant sanctuary for centuries – a sanctuary that was situated at the crossroads of all trade and military operations between the Aegean and the Corinthian Gulf.

And thanks are due to...

We want to express our gratitude to Mantas Bay Hotels, Maria Micha and Alex Kavvos, Taverna Ira, and LM Tours, and of course, to kurios Protopappas for welcoming us so warmly and looking after us once again. Because of these people, whenever I arrive at Lake Vouliagmeni, I feel as if I am returning to my home-away-from-home, and I know that I am not alone in that feeling! We are also grateful to the staff at the Isthmia Museum for finding creative ways to fit us into their very busy study spaces. I am happy to thank Dr Janet Gale for her continuing support for this project – it makes such a difference in so many lives, and I represent all of those people in my thanks to you!

The 2025 Zagora study season

Paul Donnelly, Lesley Beaumont, Stavros Paspalas and Margaret Miller

In 2025, the Zagora co-directors, comprising Associate Professor Lesley Beaumont, Dr Stavros Paspalas, Dr Paul Donnelly and Professor Emerita Meg Miller (co-director to 2022) (fig. 1), based themselves in Batsi, Andros, from 7 July to 3 August to progress the final publication of the Australian Research Council-funded field seasons of 2012, 2013 and 2014. These seasons encompassed extensive site and hinterland surveys that employed methods from archaeological surface survey to satellite imaging, numerous geophysical survey approaches including Ground-Penetrating Radar (GPR), and excavations in trenches across unexplored areas of the site, focusing on illuminating the ancient settlement layout and new questions regarding artisanal/proto-industrial activity in the Early Iron Age.

Working on the island itself benefitted the 2025 study season on several levels. Proximity to the Zagora material stored at the Andros Archaeological Museum (fig. 2) provided the opportunity to cross-check pottery critical to defining the subtlety of archaeological contexts. Another benefit was facilitating the valuable participation of Dr Kristen Mann, who lives on Andros and whose PhD research has been crucial to our understanding of the domestic structures excavated at Zagora.

Other contributors to the season included Dr Rudy Alagich, whose C14 research is adding persuasive evidence to a broader questioning by scholars of the orthodoxy of absolute dates applied to the relative chronology of the Early Iron Age. Mounting evidence across several sites suggests the Greek Late Geometric period started earlier than the currently accepted 760/750 BCE. Zagora's discrete

two-century span of occupation across the Middle and Late Geometric periods ensures that it is uncontaminated by earlier or later occupations and makes it a key site in this debate. Relevant to this, Professor Stefanos Gimatzidis from the Austrian Academy of Sciences, Vienna, was able to visit the site during the season for fruitful discussions towards collaborative funding focusing on this increasingly critical issue. We are eternally grateful to Beatrice McLoughlin for her daily support from Perth, extracting data from the Zagora database and dealing with questions of ceramic research.

Working on Andros during the summer season was very different from the time we are usually on the island, in October to November, when tourism is winding down. A first for us was attending the open-air cinema in Batsi, where watching Angelina Jolie channelling Maria Callas under the Greek starry night seemed truly meta! Summer also meant increased opportunities for visits by colleagues from previous Zagora field seasons, including Dr Hannah Gwyther (2013–14) and Artemis Wever-Jetis (2024).

While these diversions were a welcomed break, importantly, the 2025 season saw all the *Zagora 4* volume chapters progress substantially. The 2025 season, however, was certainly different, and quieter, than the previous 2024 Field School season, when we were joined by nearly 40 Australian university students earning credit toward their degrees. We missed the dynamism and enthusiasm that student participation brings and look forward to securing funding that will facilitate this essential learning experience in future field seasons at Zagora.



Fig. 1. Team photo: (L to R) Paul Donnelly, Stavros Paspalas, Kristen Mann, Lesley Beaumont and Margaret Miller.



Fig. 2. Around the model of Zagora in the Andros Museum with (L to R) Kristen Mann, Rudy Alagich, Stefanos Gimatzidis, Margaret Miller and Lesley Beaumont.

Report on the Paphos Project's 2025 season

Craig Barker

The University of Sydney's Paphos Theatre Archaeological Project completed a successful study and research season in Cyprus between 28 September and 18 October 2025 with a team of 28 (fig. 1).

The work was conducted under the auspices of the Department of Antiquities of Cyprus, and we thank them and our colleagues at the Paphos District Archaeological Museum and Paphos Municipality for their support during the fieldwork season. Support was also provided by the Australian Archaeological Institute at Athens and the Australian High Commission in Nicosia. We were fortunate to overlap with our colleagues from both Jagiellonian University and Avignon Université, the Polish and French Missions, respectively, also working on the archaeology of this World Heritage-listed site on Cyprus' southwestern coastline. It was a good chance to discuss recent work across the various projects and for Australian students to meet their counterparts from European universities.

Ancient Nea Paphos served as the political and administrative capital of Cyprus for several centuries in the Hellenistic and Roman eras. A significant urban settlement rapidly grew around a natural harbour following the city's foundation in the late 4th c. BCE. This included richly decorated domestic structures, reflecting the wealth generated by the local population who used the harbour for trade, as well as public and commercial architecture, and several necropoleis. Although Paphos would lose its political status in the 4th c. CE, it remained a major urban centre into the Middle Ages.

Since 1995, the University of Sydney has excavated on the southern slope of one of the ancient city's two natural rocky hills, known as Fabrika from the Middle

Ages onwards. The project has revealed the remains of a theatre, which was used as a venue for performances for more than six centuries and reflects the changing nature of ideals and practicalities of performance spaces in the Roman eastern Mediterranean. Excavations have revealed much about the ancient theatre's phases of development from Hellenistic to Roman times and the evolving nature of the theatre's structure to account for contemporaneous changes in tastes for performance and entertainment. In its final phase, during the 3rd c. CE, the theatre could be flooded with water from a large reservoir on top of Fabrika and used for *naumachiae*, or ancient maritime entertainment displays. A recent scientific study of the mortar and plaster on the former orchestra of the theatre revealed the hydraulic elements required for waterproofing.

In addition to the theatre, Roman urban infrastructure, including a major paved road and a Hadrianic-era nymphaeum, has been excavated by the Australian team, as well as significant archaeological materials of Late Antiquity and Medieval and post-Medieval Cyprus from later occupation occurring above the former theatre. Indeed, we now have deposits from across the site featuring material culture indicative of near continual use from the 4th c. BCE until the late 20th c. CE.

The 2025 season served to progress research on material required for academic publication. Much of our activity focused on retrieving finds previously excavated from the nymphaeum for detailed analysis, cataloguing and recording. Some field recording was conducted under the supervision of Dr Bruce Brown as part of a larger project to map water management systems for the theatre and post-theatre site.

We were joined by a cohort of students studying fieldwork techniques and processes, many doing this for academic credit at the University of Sydney (fig. 2). They followed a detailed archaeological curriculum developed by Helen Nicholson. Student team members were taken on organised excursions to local World Heritage sites including the Roman mosaics of Paphos, the Tombs of the Kings and the local archaeological museum. More extensive day trips took in archaeological sites at Kourion and the Cyprus Museum, and other museums and galleries in Cyprus. Students were trained in a range of archaeological skills applicable not only to Mediterranean research but also to careers in Australian contract archaeological work, including a variety of



Fig. 1. The 2025 team (photo: Craig Barker; © Paphos Theatre Archaeological Project).



Fig. 2. Students Niamh Brennan and Arnika Short (photo: Helen Nicholson, © Paphos Theatre Archaeological Project).



Fig. 3. Students learning on site (photo: Helen Nicholson, © Paphos Theatre Archaeological Project).

survey and recording methods (fig. 3). A series of afternoon talks and specialist training sessions cast light on subjects as diverse as geology, geopolitics in the eastern Mediterranean, the competing demands of heritage management and tourism, and bioarchaeology. Our artist in residence, Eytan Messiah, led the team in clay working (see below).

Students were also trained in finds processing, conservation, archaeological illustration and photography. In addition, they assisted with detailed specialist research, such as ancient glass study with Dr Bernadette McCall, and Late Antique and Medieval metal production with Dr Catherine Keane and Lisa Pyers. The students also worked in Paphos Museum and the project's storerooms to learn the complexities of finds management for a long-term archaeological project.

The interface between contemporary art and archaeology has been a feature of the project for decades. A significant art exhibition, titled *Journeys to Cyprus: Artists at the Paphos Theatre Excavation*, curated by Emeritus Professor Diana Wood Conroy and featuring works by Australian artists who had joined the project in 2023, opened in Nicosia in April 2025, with support from the AAIA. In tribute to the late Ruth Keshishian, a leading Nicosia personality and great supporter of the Paphos project, and with permission from the Department of Antiquities, we had the great honour of opening a version of the exhibition in the Visitor Centre of the Paphos Archaeological Park, where it was viewed by tens of thousands of people and gained much media attention (fig. 4).

As the project enters its fourth decade, we proudly reflect on our achievements, the remarkable archaeologists, volunteers and students who have worked at the site, and our forthcoming major publications.



Fig. 4. 'Journeys to Cyprus' exhibition in Paphos Archaeological Park (photo: Craig Barker, © Paphos Theatre Archaeological Project).

Archaeology and art

Although the Paphos Theatre Archaeological Project's artist-in-residence programme is not supported directly by the AAIA, we include this contribution to celebrate the importance of artistic contributions to archaeological fieldwork. The relationship between creative practice and the Hellenic past has a long tradition that goes back to the period of the Grand Tour and burgeoning Antiquarian era. With the beginning of systematic archaeology during the 19th c., artists were essential members of archaeological expeditions to record visually architecture, sculpture, vases and small finds. This practice continues today as fieldwork projects capture the contemporary and ephemeral in recording site biographies through a variety of creative practices. The following illustrates the relationship between different cultural pasts, the role of history in the development of practice, and how our own experiences inform our interpretations of others and how those understandings impact us in return.

Paphos clay: the mythic and the bureaucratic

Eytan Messiah

During preparations for my trip to Cyprus, artist and Emeritus Professor Diana Wood Conroy suggested I call her to discuss ideas and tips that might enrich my time there. Happily, this became an almost hour-long conversation with Diana about all things Cyprus, Nea Paphos, archaeology, creative-led research and of course, artmaking. Having sustained a rich and lasting connection with the area, Diana's deep knowledge and generosity would prove instrumental in my three weeks as artist in residence with the University of Sydney's Paphos Theatre Archeological Project. Above all, she impressed upon me the scale and scope of the project, at that point in its 30th year, and the dedication that has sustained and expanded this significant expedition. I felt fortunate to join this dynamic continuum of archaeologists, researchers, volunteers and artists and I am endlessly grateful for the opportunity.

Early in her beautiful book *The Fabric of the Ancient Theatre* (2006), Diana describes some of her first impressions of the dig site while standing at the edge of Fabrika Hill in May 1995: 'The place seems protean, each stone full of possible meaning in an unshaped past.' These words only truly began taking shape once I was properly settled into the routines of the residency and rhythms of Paphos more broadly. The strange pairing of 'possible meaning' seemed to echo through the days and archaeological encounters like a feedback loop, louder and more intense by the day. It alludes to a discipline in archaeology and certainly in art that is driven by the pursuit of an inexhaustible, or perhaps renewable, resource: meaning. This was the place where I found I could reliably converge with the archaeologists in the team. Not over 'truth' or 'fact', though I'm sure we all

yearned for it, but the 'possible meaning' that we are each, in our own ways, seeking to dig out of the ground. By design, the relationships among members of the diverse team were symbiotic. I found myself immersed in specialisations ranging from Classical and forensic archaeology to conservation, water management and geology. I was happy to offer some of my own skills to the project by running a workshop for the team on how to make a Cypro-Archaic horse out of clay sourced from the Troodos Mountains (fig. 1) and installing the exhibition, *Journeys to Cyprus: Artists at the Paphos Theatre Excavation*, curated by Diana Wood Conroy.

My own material passions have perhaps always been for clay, and this brought me to undertake postgraduate research in clay and ceramic cultures at Sydney College of the Arts within the University of Sydney. My supervisors Dr Madeleine Kelly and Jan Guy encouraged me to apply for the Paphos residency, and I thank them for their ongoing support. In my research, I have been exploring colonial Sydney's use of local clay in its very early brick-making industry and the direct juxtaposition it posed to the application of the same clay by Gadigal culture before and after colonisation. Contemplating the archetypes of body paint and brick through their respective cultural entanglements has revealed the mythic and bureaucratic frameworks that clay can seem, so clearly, to articulate. In Aboriginal culture, ochre-rich clay is integral to body adornment, ceremony, and storytelling; its ephemeral application in body paint carries spiritual, communal, and ancestral significance. Conversely, colonial settlers redirected clay's function toward construction, notably in brickmaking, reshaping the landscape and embedding permanence in the built environment (fig. 2).



Fig. 1. How to make a Cypro-Archaic horse out of wild clay locally sourced from the Troodos Mountains.



The ceramics of ancient Paphos, layered within successive empirical contexts, were used for both allegorical and structural purposes. Here, I could interrogate how materiality reflects cultural power shifts and how clay, in its artefactual entanglements, is a material identity. More than anything, I was seeking hands-on connections to material histories and to deepen my understanding of the role clay has taken in shaping culture and vice versa. By interacting with ancient artefacts and archaeological processes, I was able to significantly expand my tactile and intellectual relationship with clay as an art medium and a material index and agent of cultural change. It was no surprise, therefore, that a highlight of my residency was working at the pottery-sorting mats. Under the regimented oversight of Kerrie Grant, a worldly and experienced forensic archaeologist, each section was covered with carefully organised diagnostic and non-diagnostic sherds (fig. 3). At this key point of the archaeological process, I could clearly see the *procedural* butting up against the *interpretive*, *counting* against *reading*, *calculating* against *storytelling*. We had thousands of sherds to sort, and so each piece's story had to give way to its classification.

After a couple hours of this, and perhaps after proving my worth to Kerrie, she gestured me towards an unassuming lump of terracotta hiding amongst the unsorted piles; it was an amphora handle. I picked it up, over 2,000 years old and yet its form was as familiar as another's hand in mine. The ancient potter had lovingly and yet economically pulled this handle just like any other, just like we do today. I could push my thumb exactly where they had done to secure it to the shoulder of the large amphora.

I instantly understood Diana Wood Conroy's sentiment. Stones unturned leave pasts unshaped. Meaning becomes possible through these special actions. Diana has been bringing artists into the Paphos Theatre Archeological Project for decades. As an artist resident amongst the archaeological project, I now understand her thesis was to disrupt as much as it was to harmonise.

I wish to acknowledge how integral the SCA Student Fauvette Loureiro Memorial Scholarship was in enabling this great residency and to thank Project Director Dr Craig Barker and the Paphos Theatre Archeological Project team for their significant contribution to my experiences at Paphos.



Fig. 2. Early colonial-period, convict-made sandstock bricks showing a 'heart' and 'diamond' frog design.



Fig. 3. Pottery sherds and marble fragments from the Paphos Theatre Archeological Project.



Scene from the storeroom: the challenge ahead (photo: Tamar Hodos, © AAIA).

Excavating an excavation: the AAIA's legacy fieldwork at Torone

Stavros Paspalas

I have had a long association with the excavations at Torone, which were initiated by Alexander Cambitoglou in 1975. Not only did I participate in the fieldwork itself from the mid-1980s, but I also examined the transport amphorae and domestic pottery excavated in two Classical-period deposits for my Master's thesis. My subsequent doctoral work incorporated the late Archaic and Classical ceramics from the site. In the past year, I returned to Torone as a preliminary step toward ensuring the publication (not by me alone!) of the material that remains to be studied.

Torone casts an important light on our understanding of the north Aegean over a nearly unbroken chronological sweep from the Late Neolithic to the Early Modern period. In many eras, it was a harbour site through which its inhabitants maintained ties across the Aegean and the wider world. The excavations are notable for their substantial finds dating to various phases of the Bronze Age, the Early Iron Age, and the Late Roman, Byzantine and Post-Byzantine periods. The contribution by Tom Hilliard and Lea Beness (opposite) gives insight into what fieldwork here can entail.

While some material has been studied and published already, notably the extensive Early Iron Age cemetery of ca. 1050–850 BCE (by John Papadopoulos in 2005) and the Byzantine and Post-Byzantine remains (by Pamela Armstrong and currently in press), work remains to be

done on the finds from other periods. In 2025, a brief season in Greece allowed museum and archival work to be undertaken that will advance the study of the remaining assemblage and ultimately lead to its final publication. Decades of storage means that the material needs to be identified, retrieved and repacked. Thankfully, the original excavation archives and the (long-distance) assistance of former AAIA archivist Beatrice McLoughlin made these tasks relatively straightforward. They took place in northern Greece at the prefectural capital of the Chalkidike, Polygyros, where all the Torone finds are stored.

I was more than effectively assisted by Jiaqi Yin (see p. 22), a final year student in the University of Sydney's Master of Museum and Heritage Studies Program and the Institute's Galleries, Libraries, Archives and Museums (GLAM) intern. As all museum professionals know, the lion's share of museological work takes place behind the scenes, and it is those activities that enable the creation of the exhibitions the public enjoy. The AAIA is uniquely placed to aid in the practical education of students in this sphere through a nuts-and-bolts aspect of museum work in Greece that would be otherwise inaccessible to students in Australian universities. Needless to say, all such work is possible thanks to our colleagues in the Hellenic Ministry of Culture, the supporters of the AAIA, and the AAIA Director and staff; I am grateful to them all.

Neither rain ... nor hail ... Fieldwork challenges at Torone

Tom Hillard and J. Lea Beness

‘Neither snow nor rain nor heat nor gloom of night’, a line taken up by the American architect William Mitchell Kendall as an inscription to adorn New York’s neoclassical General Post Office, was in fact adapted from Herodotus’ admiring account of the commitment of the Persian mounted couriers (8.98). We have never encountered snow at Torone (though it is not unknown), and night remains a time for rest, but we share here some thoughts on challenges that characteristically beset archaeological fieldwork and, more particularly in our case, the unwelcome interference of the *Tempestates* (as the Romans called their weather gods), leaving us to wonder whether as Antipodeans we have offered our annual supplications to the wrong deities or on the wrong day or with rituals that somehow erred.

Australian interest in ancient Torone (mod. Toroni) dates to the 1970s. Land excavations commenced in 1975 under the direction of Professor Alexander Cambitoglou. Our Ancient Torone Shoreline Project had its genesis in 1990, when we reconnoitred the north face of Torone’s distinctive peninsula, which Thucydides labelled *Lekythos* (fig. 1), and observed ashlar masonry 38m offshore and lying at a depth of almost 2m. A permit followed in 1993, allowing underwater exploration of the area in conjunction with the Ephoreia of Underwater Antiquities. An initial

two-week season allowed us to map what we believe to have been the shoreline of the ancient site, with a second season confirming that much of this area, once thought to have been the city’s harbour, was in antiquity part of the terrestrial site. The reduced area possible for anchorage in this vicinity (and the knowledge that Torone had been a vibrant trading port) turned our attention to the often-marshy area of *Asimanis* (fig. 1).

Our colleague, sedimentologist Professor Richard Dunn (Norwich University, Vermont, USA), undertook one week of solo hand-augering in difficult conditions during the harsh winter of 1998/99. Accommodation was spartan and sustenance a challenge, as those who customarily provided shelter and daily fare to summer tourists had retreated to their homes elsewhere, but the seven shallow cores Dunn was able to extract suggested that, in the Classical period, a portion of that space had been a shallow marine embayment: could this have been the marine or lagoonal basin that served the ancient city’s maritime needs?

Clearly, more sophisticated sub-surface profiling was required in *Asimanis*, and thus further negotiations and additional applications ensued. In 2015, a new permit allowed us to undertake electrical resistivity surveys, which we did in conjunction with geophysicists from the Aristotle University of Thessaloniki (AUTH).



Fig. 1. The environs of Torone (Google Earth). The site of ancient Torone lies to the bottom left, its distinctive feature being the peninsula called the *Lekythos* by Thucydides. The modern hamlet of Toroni can be seen stretching along the beachfront to the north, with scattered housing inland. The floodplains of *Asimanis* and *Perdikos'kia* are partially separated by a schist-based knoll (rising to a height of about 20–25m), labelled here *Tis kalogrias to aloni*. To the right, the modern *Sithonia* peninsula circuit highway snakes its way around the *Perdikos'kia* plain.

The proposed work required the laying of arrays – lines of electrodes whereby levels of resistivity beneath the soil surface might be mapped. This exercise had been scheduled for the end of Toroni's typically dry summer period, as it benefits from drier conditions. The timing was after the virtual close of the tourist season but while accommodation for the team was still available. In the week before the survey was to begin, however, the *Tempestates* decided to intervene, and the community experienced a storm unlike any the locals had previously seen at that time of year, and which they described as a tornado (fig. 2). Trees were uprooted, buildings unroofed, and – more to the point – *Asimanis* was flooded. Thankfully, human injuries were minimal.

A limited season went ahead, but our survey was restricted to the plain's drier edge, to the west. Only one 150m array could be laid out, yet the results were exciting, suggesting – given the absence of high resistivity to a great depth in places – that the geological bedrock might lie more than 10m beneath the plain's present surface. The fill, it was to be supposed, was sedimental. Being confined to the border of *Asimanis*, this spatial restriction was thus all the more frustrating.

In 2016, we returned to the field. The weather was fine, but the earlier inundation of the plain remained a hindrance. The relatively modest mechanical excavator that had been used in 2015 proved unable to clear a path in the inner part of the marsh (fig. 3a). We upgraded to a bulldozer (fig. 3b).

In this way, six more arrays could then be laid across *Asimanis* on both north–south and east–west axes. These surveys had to be conducted quickly, as within days of a path having been cleared, the marsh returned to form (fig. 4). Nevertheless, the results confirmed the general impression we had gained of the plain's palaeogeography.

Only deep core drilling, however, would reveal the true palaeogeographical makeup of the plain and its chronological development. Therefore, a new collaboration was formed with more colleagues from AUTH: our current co-investigators, Professors Konstantinos Vouvalides and George Syrides from the School of Geology, who also convinced us of the need to understand the sedimentological history of the larger plain, *Perdikos'kia*, to the north. This meant new plans, new applications, and new permits for a new round of research to begin the following year.



Fig. 2. Storm damage from the 'tornado' of 2015 (photos: T. Hillard).



Fig. 3. (a) Our Bobcat attempts to cut a swathe through the swamp of *Asimanis* in October 2015. We watched with bated breath as it rode high on the bending reeds, then, with a sludgy splash, disappeared from sight. Suspenseful seconds followed before we were assured it was able to reverse; (b) Upgrading to a bulldozer, September 2016 (photos: T. Hillard).

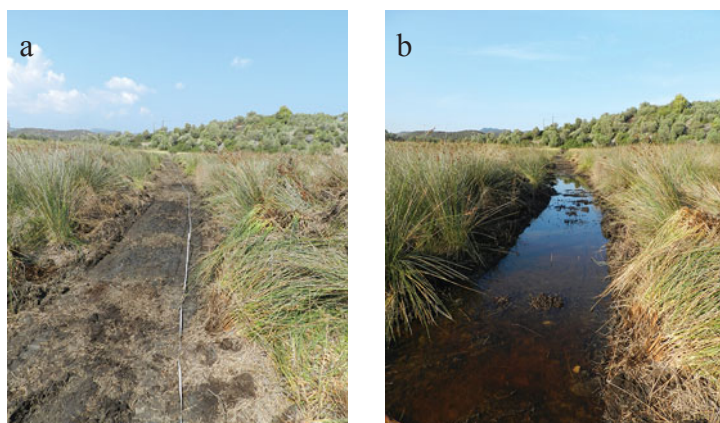


Fig. 4. (a) An array laid along a newly bulldozed path across Asimanis. The knoll of Tis kalogrias to aloni can be seen in the distance on the plain's northern edge. The photograph was taken on 16 September 2016; (b) The same location photographed on 25 September 2016 (photos: T. Hillard).

But the *Tempestates* had not yet finished with us. In 2017, the heavens opened, again during the summer tourist season, when dry conditions usually prevail. Flash flooding demonstrated in no uncertain terms the potential force of the torrents that have, over the centuries, fashioned the plains to the north of the ancient city (fig. 5). In the process, *Perdikos'kia* was flooded.

It will not surprise readers to learn that the region is now recurrently subject to unpredictable weather, and this phenomenon increasingly bedevils planning. In mid-July 2019, severe weather again struck the Chalkidiki, a freak storm flipping over vehicles, snapping trees and claiming the lives of seven souls.

In late January 2020, Toroni was treated to the rare spectacle of snow blanketing the beach. A month later, the *Tempestates* ceded to a more baleful force. In February, the global pandemic struck Greece and, by November, confirmed cases had overtaken those in China. The rigorous travel restrictions and other proactive measures imposed by Greek authorities kept the death toll as one of the lowest in Europe, yet, as elsewhere, it was devastating. By the end of 2022, the number of confirmed cases had risen to more than five million (with a death toll of over 35,000). Greece formally reopened to foreign visitors in May 2021. Only in November, however, were fully vaccinated Australians permitted to travel overseas, and Australian university managers remained – understandably – strongly averse to risks. By this time, our archaeological permits had expired and new applications were required.

The Project continues. While the unpredictability of the weather continues to challenge international collaborative work in the field, the flexibility of our Greek colleagues has been extraordinary. Thus, in September 2023, a team led by Professors Vouvalides and Syrides from the AUTH was able to drill on the western edge of *Asimanis*, challenging, in the absence of any micropalaeontological data, the presumption that this was once a shallow marine environment. In November 2025, a team led by Professor Vouvalides and Panagiotis Tsourlos, Professor of Applied

Geophysics at the AUTH, undertook subsurface mapping of *Perdikos'kia* by means of six electrical resistivity arrays. These results provide fascinating indications of the plain's palaeogeography and stratification.

A major desideratum nevertheless remains: to establish a chronology and thus the precise nature of the plain's formation. The tomographies generated, that is, the stratified sections, or 'slices', of subsurface resistivity, pinpoint locations where coring should be profitable in this regard. Though the areas of interest are currently undeveloped, the next challenge lies in identifying the property owners and obtaining their formal permission to undertake the essential drilling that should answer these remaining questions. Onwards!

Acknowledgements

The most recent fieldwork was conducted under the auspices of the Institute and financed by both the Aristotle and Macquarie Universities. In Greece, we are blessed with a warm local community; the excellent cooperation and collaboration of the Ephoreia of Antiquities of Chalkidiki and Mount Athos; and the goodwill and wise counsel of the Ministry of Culture. We express our gratitude to all.



Fig. 5. The aftermath of the 2017 flash flooding (photo: K. Vouvalides).

Behind the scenes: my GLAM internship in Greece

Jiaqi Yin

In autumn of 2025, I had the privilege of undertaking an internship with the Australian Archaeological Institute at Athens. The Australian excavations at Torone, directed by the late Alexander Cambitoglou, were initiated in the 1970s as a collaboration with the Archaeological Society at Athens and represent one of the AAIA's most significant long-term research commitments in Greece. My internship formed part of the ongoing post-excavation and archival work for this project.

My first week was spent in the quiet site storage room in Polygyros, northern Greece. Opening the door, I was immediately struck by the rows of wooden crates and shelves lining every wall. Stepping inside felt almost like travelling back in time to the early decades of archaeological excavation. Most of the boxes contained pottery fragments, bones and stones – modest pieces at first glance, yet each carrying the traces of a much older world. I assisted in organising archival material and excavated finds, sorting and registering boxes, recording identifying information and ensuring that the data corresponded accurately with the excavation records. These tasks appeared straightforward at first, but they required sustained concentration and careful attention to detail.

Working so closely with the material remains of the past made me acutely aware of the physical dimension of archaeology. Every box represented hours of excavation under the intense sun, careful stratigraphic observation and the cautious transport of fragile finds. My tasks were only a small link in a much longer chain of research. Realising how many invisible steps lie between an object in the ground and its final published interpretation made me feel humble and reflective. The experience deepened my understanding of the perseverance archaeology requires. It is not only a theoretical discipline, but also a practical one, built on routine, repetition and a strong sense of responsibility.

After Polygyros, I moved to Athens, where my focus shifted to archival work. I spent several days in the AAIA library, transcribing old excavation notebooks. My task was to convert handwritten and typed records into digital form and to locate certain bones and related information in the archive. This work took a different kind of concentration. I was no longer handling physical objects but instead working with texts. Digitising these materials made me realise how essential archival work is to the continuity of research. Without accurate and accessible records, even the most carefully excavated artefacts risk losing their historical context.

My time in Athens was not limited to processing documents. One highlight was visiting the archives of the Ancient Agora Museum. Seeing the systematic storage of documents and learning about the full archaeological process, from excavation to publication, gave me a deeper understanding of the infrastructure that underpins scholarship. I was able to leaf through early field notebooks from the Agora excavations, filled with delicate pencil drawings, sketches of column fragments and even hand-drawn plans of building foundations. It offered a rare glimpse behind the scenes and reminded me that the refined displays upstairs are built on years of meticulous and often unseen work. Museums can be perceived primarily as exhibition spaces, yet it is in the archives that much of their intellectual activity takes place. This visit strengthened my appreciation of the collaborative and cumulative nature of archaeological research.

I also visited the Acropolis Museum and the National Archaeological Museum, both of which are well worth exploring slowly. Each object invited careful attention, particularly after weeks spent reading excavation records.

In the quieter moments between work, I would step out onto the balcony of the AAIA hostel, which faces directly towards the Acropolis. At sunset, the Parthenon was bathed in a soft golden light and the ancient columns seemed almost to come alive against the sky. It was a view I had seen countless times on postcards and websites, never imagining that one day I would witness it in person. Seeing the distant silhouette of history shimmer in the fading light moved me more deeply than I expected.

This internship offered far more than any textbook could. I am sincerely grateful to the AAIA for this unforgettable experience.



Jiaqi Yin and Stavros Paspalas with prehistoric finds from Torone, Polygyros Archaeological Museum.

Late Bronze Age exchange networks in the northeast Aegean

Nicholas Kazamias

With the generous support of the Polymnia and Aimilia Kallinikos Scholarship, I had the opportunity in late 2025 to travel to the North Aegean Greek islands and along the west coast of Anatolia to carry out research for my PhD. My work focuses on cultural and economic exchange networks in the northeast Aegean during the Late Bronze Age (ca. 1600–1100 BCE) through the lens of Mycenaean Greek interaction with the region. The aim is to comprehend how different elements of society, from palatial elites to local communities, interacted with one another. This fieldwork was essential to my project, as understanding Late Bronze Age exchange networks required first-hand observation of archaeological sites, museum collections and landscapes across the region, many of which have received very limited scholarly attention or remain inadequately published.

The Late Bronze Age was defined by extensive maritime interconnectivity and significant societal transformations, notably in the eastern Mediterranean, where goods, technologies and ideas were exchanged. The northeast Aegean – comprising the islands of Lesbos, Lemnos and Chios, along with the adjacent Anatolian coast – presents a unique archaeological opportunity to explore such themes. The region sits at a crucial crossroads between mainland Greece, Anatolia and the wider eastern Mediterranean. In the Late Bronze Age, the region was of great interest to the Mycenaeans, the Trojans and the Hittites, who all attempted to assert their influence either culturally or militarily. Current, but limited, archaeological evidence suggests that despite such disruptions and cultural changes, the region was economically prosperous and particularly wealthy. Its resilience can largely be attributed to strong social networks that diversified resources and potential political alliances.

One island in particular, Lesbos, offers an ideal case study for understanding how communities participated in this regional network. Despite the island's immense potential for archaeological discovery, it has seldom been the focus of Late Bronze Age research and its role within networks remains poorly understood. In fact, the only Bronze Age site to have been systematically excavated on the island is Thermi (fig. 1), where excavations were conducted from 1929 to 1933 under the direction of British archaeologist Winifred Lamb. Many other Bronze Age sites across the island remain untouched.



Fig. 1. The archaeological site of Thermi, Lesbos. The Anatolian coast is visible in the background (photo: N. Kazamias).

To address my aims, my research draws on multiple forms of evidence: pottery (both locally made and imported Mycenaean wares), textual sources (Hittite cuneiform and Linear B tablets) and settlement patterns across the region. Because so many sites in this region have received little scholarly attention, especially on Lesbos, I needed to document and photograph them myself, not just recording museum collections, but also walking the archaeological sites while taking note of the surrounding topography, landscape features and ceramics scattered across the surface.

My trip began on Lemnos, where I visited three primary sites – Poliochni, Myrina and Koukonisi – as well as the newly renovated archaeological museum. Most impressive was Poliochni (fig. 2), one of the oldest urban settlements in Europe (third millennium BCE) and an important regional trading hub, as evidenced by the wealth of finds such as gold jewellery, bronze weaponry and ornate ceramics. Perched on top of a hill beside the sea, the settlement displayed remarkable spatial organisation, with outer defensive walls preserved up to 2.80m in width and 4.5m in height. At the archaeological museum, which had opened only a week before my arrival, I examined select ceramics, mostly from Poliochni, spanning from the Early Bronze Age through to the Late Bronze Age. This proved invaluable: I could visually trace the evolution of the local pottery styles and observe the adoption of Anatolian and Mycenaean influences, which are difficult to discern from published images alone.



Fig. 2. The archaeological site of Poliochni, Lemnos (photo: N. Kazamias).



Fig. 3. View of the harbour and Bronze Age site of Emporio, Chios, photographed from the later settlement above (photo: N. Kazamias).

From Lemnos, I travelled south to Chios, where I encountered some challenges: the museum was closed for renovations, and the Bronze Age site of Emporio, a key settlement for understanding Mycenaean activity in the region, was not publicly accessible. Fortunately, I was able to observe and photograph the landscape surrounding the Late Bronze Age settlement from the vantage point of an accessible Archaic and Classical site on an adjacent hill. From this position, I could also document the natural harbour that facilitated maritime activity, deepening my understanding of the site's strategic position and its role in regional exchange networks (fig. 3). I also visited the remarkable cave of Agio Galas in the northwest mountains of the island, which had been inhabited from the Neolithic period. Archaeologically, the cave is one of the most significant in Greece and has yielded important Bronze Age material, which I previously had the opportunity to study at the British School at Athens. Visiting the site in person allowed me to contextualise this material in its physical and environmental setting.

During my travels along the west coast of Anatolia, I visited numerous sites that provided the strongest evidence for Mycenaean interaction in the region, beginning with Miletos. This site was a Minoan settlement in the Middle Bronze Age (18th c. BCE); by the middle of the Late Bronze Age, it was a Mycenaean one, complete with Mycenaean-style houses, chamber tombs and locally produced pottery that was almost exclusively of Mycenaean types. Much like the archaeological museum at Lemnos, the museum at Miletos displayed a wonderful and informative collection of locally produced and imported Minoan and Mycenaean wares, demonstrating that Miletos was not merely a trading outpost but a significant cultural and economic hub.

Travelling further north, I briefly visited the modest Ayvalik Exhibition of Anatolian Civilizations, where a collection of local Anatolian pottery further helped to contextualise regional ceramic traditions.

The peak of my Anatolian travels was Troy, the most significant Bronze Age site in the region. It was quite a surreal experience to be standing within the fortified walls of a citadel whose name has echoed throughout history. Overlooking the passageway between the Aegean and Black Seas, I could immediately understand why the city had such wealth and was thus able to exert cultural influence in the region and beyond. The museum's Bronze Age collection consists of fine examples of Anatolian ceramic wares. The predominance of Mycenaean wares, particularly those found in local tombs, was of course of great interest to me as they are explicit examples of the networks which I am researching. The relationship between the Trojans and Mycenaeans went beyond simple trade: to a certain degree, they were culturally intertwined.

From Anatolia, I spent the remainder of my time on Lesbos, the focal point of my studies. With only Thermi having been systematically excavated, the island's other poorly documented Bronze Age sites were difficult to reach. It was therefore my primary goal to photograph and document the sites where public access was possible, recording surface ceramics, any architectural features and topography. At one coastal settlement, I saw first hand the erosion threat, identified in the 1970s, where the strong wintertime waves erode the embankment and potentially destroy material. At a hilltop site, I came across a dense scatter of coarse ware ceramics, from various chronological periods. These observations, along with many others, assist me in confirming Lesbos' rich Bronze Age history, and allow me to make the case that the island played a more significant role in Bronze Age Aegean networks than previously thought.

I am deeply grateful for the support of the Polymnia and Aimilia Kallinikos Scholarship.

Investigating the archaeological history of the Sanctuary of Hera at Perachora

Susan Lupack

As many readers of the *Bulletin* will know, I have been fortunate enough to direct the Perachora Peninsula Archaeological Project with Panagiota Kasimi (Ephor of the Ephorate of the Antiquities of the Corinthia) since 2020. Perachora has been of great historical and archaeological interest for over a hundred years now. Early antiquarian travellers, including Colonel William Leake, visited the site. Exploratory day trips from Corinth were made by William Dinsmoor, Carl Blegen and others in 1911, then in 1915, Blegen returned with Bert Hodge Hill and others (Dinsmoor, Blegen and Hodge Hill were all from the American School of Classical Studies in Athens [ASCSA]). Their records of the fortification walls and other architectural remains are invaluable today, as much of what they saw no longer exists at the site.

It was Humphry Payne of the British School at Athens (BSA) who mustered the resources to start excavations at the site, and over the course of four seasons he revealed much of what is recognised as the Sanctuary of Hera Akraia at Perachora. Sadly, Payne's premature death at the age of 36 in 1938 seriously disrupted the work he had begun. The Second World War then put a definite end to it as Thomas Dunbabin, who had excavated in the town above the sanctuary in 1939, joined the struggle as a Special Operations Officer on occupied Crete. Dunbabin survived the war but did not return to Perachora. The British School asked Richard Tomlinson, who passed away as recently as February 2026, at the age of 93, to return to the site in the 1960s to pick up the loose threads Payne and Dunbabin had left behind. Tomlinson also excavated and published several structures, including the 4th-c. BCE Fountain House in the town, but after the early 1980s, very little archaeological attention was paid to the sanctuary and its associated town.

And this is where the Perachora Project stepped in, with the aims of applying modern methodologies, such as intensive surface survey and Lidar, to the investigation of the landscape surrounding the sanctuary and of revitalising interest in what is one of the most significant sanctuary sites in Greece. A project with a history such as this, though, must be founded on a thorough understanding of past work – and this was the purpose of my sabbatical in the first half of 2025. My primary goal was to conduct research in the archives of the British School, the institution which sponsored the excavations at the sanctuary in the 1930s and 1960s, and of the American School, which

holds a collection of sherds found at the site. A second major goal was to obtain access to the ceramics held in the National Archaeological Museum from Payne's original excavations. I was eager to see what remained from those early days, as the 1940 and 1963 publications of the site present a limited number of the ceramics that came out of the ground. In addition, in 2023, our project conducted a total pick-up in a 5 × 5m square that we think was located right on top of Payne's pottery-washing area, and our analysis of that material indicates that the published ceramics do not fully represent those that were used at the sanctuary. Thus, I had hopes of conducting an analysis of the original material that would more accurately reflect the activities that went on within the sanctuary.

With these research goals in mind, I was very happy to become the inaugural AAIA Visiting Scholar, an appointment that acknowledged the value of my proposed research and provided me with logistical support to pursue it. The first thing that I did was to visit Panagiota Kasimi in ancient Corinth – there is no substitute for talking in person when planning an upcoming field season. Then, during my residency at the AAIA, and using its hostel as my base, I was able to work in the British School's archives for many days, going through the excavation notebooks and the photographs that were taken on site in the 1930s. This work enhanced my knowledge of the progress of the excavation; the photos, in particular, gave me, quite literally, a view of what the landscape looked like before it was modified for modern visitors. I was also able to work with the Perachora ceramic collection in the American School, confirming it had been picked up off the ground by early visitors rather than deriving from formal excavations.

The most thrilling work that I did during my residency at the AAIA was at the National Archaeological Museum, where Barbora Weisssova and I were welcomed by Christina Avronidaki (Curator in the Department of Vases, Metalwork and Minor Arts) to view and evaluate the ceramics stored there since the 1930s excavations. The collection is vast and, therefore, also daunting. This means that, although Avronidaki has spent what time she could sorting through the hundreds of boxes over three decades, identifying the items that were published in the Perachora volumes and inventorying the rest, the majority of the boxes remain unsorted. We were able to discern on many of the original

boxes the handwriting of those who had been sorting them for publication – likely including Payne and Dunbabin. The handwritten notations represented the sorting of ceramic types, such as ‘Alabastra’, ‘Kotylae (Large)’, and even ‘Unimportant’(!). This type of sorting, in which the location of the artefacts seems to have been kept only in the heads of those doing the work, poses challenges to my plan of analysing the ceramics. Nonetheless, it will still be possible to determine the overall percentages of vessel types, and even the presence or absence of types will be informative. On our last day at the Museum, we were joined by Panagiota Kasimi for a discussion concerning the future of the collection. The outcome was quite significant: it was decided that a portion of the collection would soon be transferred to the Isthmia Museum, and all of it may eventually return to its historical home, for study within the context of the Perachora Project.

Aside from these research-focused activities, I was also happy to present a talk for the AAIA Friends group in Athens (fig. 1). This had nothing to do with Perachora, but focused instead on my other main research interest: the society and religion of the Late Bronze Age Mycenaeans. In this talk, called *Offerings for the Wanax: Mycenaean Worship of an Ancestral Hero-King*, I proposed that there is textual and archaeological evidence to support the idea that a heroised founding *wanax* (king), who was viewed as a legendary ancestor of the *wanaktes* ruling hundreds of years later, was worshipped by the Mycenaeans. It was a great evening – I am always gratified when the discussion about the topic goes on long after the presentation is finished, and on this particular night, there were so many people eager to talk that the organisers had to step in! This presentation was complemented by another, which I was eager to give, on an exhibition that was (coincidentally) on at the Kalamata Museum, *The Kingdom of Pylos: Warrior-Princes of Mycenaean Greece*. The exhibition focused on the Griffin Warrior’s grave discovered by Jack Davis and Sharon Stocker at Pylos in 2015. The highlight is the



Fig. 1. Lita Tzortzopoulou-Gregory and Susan Lupack at the AAIA Friends talk (photo: Panayioti Diacopoulos).

spectacular Combat Agate, a sealstone with an amazingly detailed depiction of a heroic combat scene. A large group of Friends and students piled into a coach for a trip to view the exhibition, and once we arrived, I provided some historical and archaeological context for the artefacts on display (fig. 2). But no introduction was really needed for these artefacts, whose remarkable nature is easily appreciated by all who view them.

All too soon, my time in Athens came to an end. But I left with a real sense of accomplishment – my goals had been met, enabling me to take the next steps in my research, and I am looking forward to my next opportunity to spend time with the Athens Friends group!

Acknowledgements

Warm thanks to the AAIA’s Director, Tamar Hodos, and Executive Officer, Lita Tzortzopoulou-Gregory, for all they have done and continue to do in support of the project and my work. I also wish to thank here the Director of the BSA, Rebecca Sweetman, and archivist extraordinaire, Amalia Kakissis, for facilitating my work there. I am also grateful to Bonna Wescoat, Director of ASCSA, and the School’s archivists Nataliya Vogeikoff-Brogan and Leda Costaki.



Fig. 2. Susan delivering a mini-talk prior to the AAIA Friends group viewing the exhibit at the Archaeological Museum of Messenia in Kalamata (photo: Panayioti Diacopoulos).

The archaeology of reuse in Cyprus and Athens

Candace Richards

The ways in which societies have reused the materials of their pasts are creative, resourceful and plentiful. In Nea Paphos, Cyprus, reuse has defined the city's architecture from its Hellenistic beginnings and Roman expansion through to its current status as a cultural heritage tourist destination. My research is revealing the myriad of practical concerns and motivational forces that have shaped architectural reuse throughout the city's history. It aims to contribute to our current academic and social discourses on pre-modern circular economies and sustainable urban environments.

In aid of this work, I was fortunate to receive the 2025 AAIA Higher Degree by Research (HDR) Fellowship, residing in Athens between September and December to write my thesis, *Recycling Paphos: An Archaeological Investigation of Architectural Reuse and Recycling Practices in Paphos, Cyprus, from Hellenism to Tourism*. Residency in Athens provided access to the key resources held in the American School of Classical Studies at Athens (ASCSA), the British School at Athens (BSA) and the French School at Athens (EFA) and immersed me in the academic society of the 'Big Olive'. The following report outlines several highlights of this research experience.

The Gennadius Library, part of the ASCSA research facilities, provides access to a remarkable collection of more than 145,000 volumes, including rare books and first editions central to the study of Greece and the wider Mediterranean. For my research on reuse in Paphos, a core question concerns the movement of materials across the city before formal excavations began. The work of early epigraphers such as Joseph von Hammer (1811) and Philippe Le Bas (1870) is especially valuable in this regard, as their documentation helps trace the relocation of statue bases and other architectural elements during the 19th c. These early records complement archival materials gathered from the State Archives of the Department of Antiquities in Cyprus, early 20th-c. cartographic materials, land records and the current archaeological evidence from Paphos. Together, these sources allow for a more complete reconstruction of the life histories of reused architectural elements.

Working from the BSA as my library base, I was fortunate to be able to access more recent scholarship that is particularly difficult to find in Australia. This included publications that discuss some of the more interesting objects that I have surveyed as part of the 'Recycling Paphos' field. The area of the Gothic cathedral, located alongside the 4th to 7th c. Chrysopolitissa basilica and the

still-standing 16th-c. CE Agia Kyriaki, contains a series of tombstones dedicated to Latin nobles of the 12th and 13th c., when Cyprus was a feudal kingdom ruled by the descendants of Guy of Lusignan. These tombstones were made by reusing columns originally imported for the decoration of public buildings in the Roman period. Already semi-fragmented (horizontally across the shaft), the columns were then intentionally split lengthwise, tidied at the ends and polished to form an even surface for the tombstone. Some inscriptions comprise just a few lines recording the name and date of the deceased, while others include insignia such as shields. Although these reused column tombstones were excavated in the 1950s, their inscriptions were finally published in Brunehilde Imhaus' volume *Lacrimae Cypriae* (2004), an important source for my research, held at the EFA.

The medieval column-tombstones are just one example of the multiple instances of reuse of individual objects tracked in my research project. I take a life-cycle approach in my survey, using a specially developed reuse criterion to interpret physical indicators of multiple use events in the field. At the Paphos Theatre site, excavated by a University of Sydney-led team since 1995, an in situ fragmentary granite column (fig. 1) shows evidence of five distinct life-cycle events: beginning as an ornate road column in the 2nd c. CE, it was then repaired, before being reused as a statue base. It then became a wall element in the redevelopment of the orchestra of the theatre, before finally being inscribed in honour of Eustorgis, possibly the owner or benefactor of nearby quarrying operations for the benefit of the basilica, in the late 5th or 6th c. CE. Since its uses in antiquity, the column reclaimed in the archaeological process is now a feature of the UNESCO Heritage site, which attracts tourists from around the world. This long biography of a single column demonstrates how dynamic and practical ancient reuse could be, and how essential this type of recording process is to understanding the continuity of reuse practices.

Graffiti game boards, the structures for token and dice games often carved into public areas and architecture, are another distinct artefact type within my survey corpus. At Nea Paphos, all known game boards are of the same type, using two rows of five scoops as the primary playing field. These scoop games are found widely distributed in the Late Roman or Early Byzantine period in the eastern Mediterranean and are related to the earlier Greek game *pente grammai* (meaning 'five lines').



Fig. 1. Reused granite column with inscription to Eustorgis. Photographer: Bob Miller. Courtesy of the Paphos Theatre Archaeological Project.

In Athens, a wider range of graffiti game boards are known, particularly around the Roman Forum. In November, I was able to share my research on these games with the Athens Friends of the AAIA. We met outside the archaeological park for a briefing on how to detect different types of game boards before setting out on a semi-guided hunt to find as many examples as possible. Not far from the modern entrance to the Forum, there are two boards comprising two rows of five boxes. These are a variant of the type found in Paphos and are used for the same game. Along the Forum's southern colonnade and on the northeast portico of the Tower of the Winds, the group were also able to spot three

different graffiti boards for *Ludus duodecim scriptorium* ('the game of 12 markings/lines'), which is the Roman precursor to the modern game of *tavli* or backgammon. In the area of Hadrian's library, boards for playing Nine Men's Morris as well as marble runs can also be found. Following our hunt, the group took over a local cafe to learn how to play these games. After some simple instructions, they spent an engaging afternoon rolling dice and enjoying some friendly competition (fig. 2).

One of the great advantages of spending several months in Athens is being able to attend the many lectures, exhibitions and cultural events happening throughout the academic year. A particular highlight was the opening of Michael Rakowitz's installation *Lamassu of Nineveh* at the New Acropolis Museum. This work forms the second part of the *Michael Rakowitz & Ancient Cultures* trilogy currently being hosted by the Museum. Rakowitz's works explore themes of identity, loss and the impact of modern conflicts on cultural heritage – particularly in relation to his own Iraqi heritage. His pieces are often created using reused materials of everyday items – lolly wrappers, magazine pages, date syrup cans – that visually and materially connect contemporary and ancient Iraq, reinforcing central themes of loss and survival. The trilogy will be completed later this year with a new installation utilising the site of the old acropolis museum.

I am sincerely grateful for the opportunities offered by the AAIA HDR Fellowship in Athens. This time has not only enriched my research and strengthened my thesis; it also supported the development of new professional networks and connections across the vibrant academic community of Athens. Being based in Athens allowed me to work closely with resources, colleagues and ideas that would have been impossible to access from afar, and these experiences will continue to shape my work well into the future.



Fig. 2. Friends of the AAIA playing games at Βρυσάκι (Vryssaki cafe) (photo: C. Richards).

Accents, soundscapes and music in Greek and Greek-Australian audiobooks

Patricia Frazis

In 2025, I received the Canberra Friends of the AAIA Travel Award, which is partly supported by the Hellenic Club of Canberra, to conduct part of my PhD research in Greece. My thesis explores the ways that aural characteristics of audiobooks, such as accents, music and soundscapes, can affect the meaning of a text, especially in works that are concerned with immigration and cultural interaction. The thesis comprises two parts: a theoretical investigation into aural signifiers of culture in existing audiobooks; and a creative application of these findings to an original audiobook of my own that expresses the cultural experience of the Greek-Australian diaspora.

Both sides of my family are from Greece: my father's parents were born in Kalymnos, and my mother's father is from Kastellorizo. My audiobook is a fictional account of two sisters, one of whom immigrates to Australia in the 1940s while the other stays in Kastellorizo. Throughout the writing, recording and audio production of this work, I have been interrogating and experimenting with the nuanced experiences of culture and place on each side of this fictional family.

My goals for this research trip were: to find a Greek audiobook to analyse and compare to my other case studies in the theoretical part of my dissertation; to access museum and municipal office records that would inform the portrayal of local Kastellorizian attitudes surrounding Greek language and music; and to conduct interviews with Kastellorizians about the significance of language and music to their cultural identity, and their connection (if any) to their Australian cousins through these aural artefacts.

The trip started inauspiciously, as my laptop shut down during my first few days in Athens. Thankfully, this happened while I was staying at the AAIA hostel, so I spent a several computer-free days practising my Greek with a view of the Acropolis. In a stroke of good fortune, I found out that the student I had enlisted as my Greek tutor also worked as a volunteer reading and recording university texts for students with disabilities. I was able to pick his brains about the government initiatives for those students in Greece, and learnt that these 'audio-books', or perhaps more fittingly 'talking books', are made upon request for the students who need them. The

idea of listening to an audiobook, read by an actor or author, for leisure was completely new to him. Greece's cultural history of radio plays and aural poetry has not, it seems, translated to the audiobook, and until very recently, they only existed in Greek literary culture as an accessibility aid. This is slowly changing, but the Greek audiobook market is still young. Sadly, I could not find an audiobook that fit my thesis inquiry. However, I am writing an article on the emerging Greek audiobook market for a forthcoming special edition of the peer-review journal *Logos*.

After I bought a new laptop, I went to Kastellorizo to conduct interviews and look for relevant historical documents. What I had intended as a series of semi-formal interviews quickly became a collection of aural histories told over freddo cappuccinos and hundreds of games of *tavli*. I learnt about the human history of the island through these personal accounts beyond museum and municipal records. The details that residents remembered reflected their experiences of life on the island, such as the terrible smell in the air when people returned home from the refugee camps after WWII, or how, once home, many families opened their cupboards to find that all the silverware had been stolen. Through these stories and throughout my time on the island, I saw the importance of music and dancing in bringing the community together, side by side, in a joyful, egalitarian manner. I recorded some music and noted several important folk songs I plan to re-record for my audiobook.

I also learnt about the geographical history of the island when walking with Dr Pantazis Houlis, who has worked for some years now to restore and maintain old paths through the mountains. I saw ancient sites as well as monuments to the island's more recent history: an inactive Italian landmine, half-finished French roads and the foundations of an Italian lookout with faded 'Il Duce' graffiti. I recorded several soundscapes on these walks that will feature in my creative work, including the sound of the wind from inside a sheltered military cache, Greek fighter jets doing flight drills above the town, and a grunting donkey who refused to move to let a group of English tourists enter the Monastery of St George of the Mountain. Increasingly, my research has pointed to the significance of sound in creating a sense

of place, space and movement in audiobooks. I hope that these recordings can contribute to that argument in my thesis.

Towards the end of my time in Greece, my language skills became good enough to recognise regional accents and the Kastellorizian dialect. In a moment of pride, in my final days in Athens, I recognised someone's Kastellorizian accent before they could tell me where they were from. Linguistic specificity is another crucial part of my thesis, as I have consistently found that the identity of an

audiobook's narrator influences the perspective of the entire work. My time in Greece reinforced the importance of casting and identity in audiobooks about immigration but has raised the new challenge of how to navigate casting and performance in my own production.

I did not find everything that I expected during my research in Greece, but this opportunity allowed me to explore new lines of inquiry in my creative and theoretical research that have steered me in interesting new directions.



Scene from the '400 steps' walk on Vigla Mountain, Kastellorizo (photo: P. Frazis).

Return to the Athenian Agora

Sasha Jessop

In 2025, I was able to pursue a passion project in history education. This meant returning to Athens for the first time since 2010, when I was a New South Wales Premier's Westfield History Scholar. In 2010, my research examined the display and dissemination of ancient Greek history to Australian secondary school teachers and students. Since then, impressive innovations have enabled such things as sharing real data from a working excavation. Many of these developments require specialist expertise in archaeology or history. While secondary teachers do have formal training in these fields, primary school teachers generally do not.

My project in 2025 therefore aimed to locate age-appropriate and relevant resources to support young primary students and their teachers to explore the ancient past following the update of the NSW HSIE K-6 Syllabus (2024). I would use these materials in schools and for teachers' professional development as part of my work at Bright History, the education consulting firm I started in 2008.

Another purpose of my trip was to refine a topic for a higher degree in education. In this context, I wanted to refamiliarise myself with the Athenian Agora Excavation, where I had volunteered at the American School of Classical Studies excavation under Professor John Camp in the summer of 2008. I was keen to see what had changed in those years, focusing specifically on education and outreach for school students. I applied, and the Director of the Athenian Agora Excavations, Professor John Papadopoulos took an interest in my project. While in Athens I was allowed access to the Athenian Agora and Gennadius Library and I was connected with the Steinmetz Fellow for educational programmes and outreach, Io Viktoratou, whom I met several times over my visit.

Not having travelled recently, I found I was unable to do as much each day as I had scheduled. However, with the support and enthusiasm of Professor Tamar Hodos, Dr Lita Tzortopoulou-Gregory and Pangioti Korompli at the AAIA, I was soon able to navigate 36°C heat, the public transport system and the maze of streets around the Acropolis, the Agora site and the rest of the archaeological park in search of resources. The AAIA office and hostel provided absolute relief, safety and comfort as I juggled all these elements of my visit.

It was wonderful to be able to visit institutes and organisations in Greece that already have excellent resources on show and accessible via the miracle that is the internet, and to consider how they might be useful to

NSW primary school teachers. Some of the barriers that existed when I was first in Athens, related to distance, language and access, have now been overcome by the development of online resources and new priorities around outreach and education at organisations such as the Agora Excavation and Acropolis Museum. Issues around intellectual property and permissions, however, still remain and had to be carefully taken into account.

Conducting my research, I was struck by the similarities and differences between Greek and Australian schooling systems, attitudes and policies around access to materials, and the types of pedagogy used to convey ideas about the ancient past. As I observed various educational contexts, for both children and adults, while in Athens, it became evident that this would become a major focus of my work.

The crucial role that the AAIA plays in supporting Australians who wish to engage with modern Greece through any lens became very clear throughout my trip. Tamar in particular opened my eyes to the vision and possibility the Institute offers in assisting scholars of Greece from Australia to access resources and people that would ordinarily be beyond our ken. The schools and institutes are also responsible for obtaining the permits that foreigners require to do any research or fieldwork in Greece.

The changing nature of archaeological outreach and the improvements institutes and schools are making by including education as part of their output is really exciting, and I see great partnerships on the horizon between the knowledge seekers (archaeologists) and the knowledge conveyers (pedagogues). I hope to make a contribution.

The support of Professor John Papadopoulos, Director of the Agora Excavations at the American School of Classical Studies at Athens (ASCSA), was fundamental to the success of my project, and I am grateful for his interest and support. I cannot thank the AAIA enough: Tamar for her kindness and vivacity, as well Lita, Panagiota and the other institute staff, and my hostel housemates, Meg Miller, Eric Csabo and Helen Nicholson for the lovely conversations, the many cups of tea and the mentorship.



Revisiting the Athenian Agora in summer 2025. The reconstructed Stoa Attalos houses the offices of the ASCSA Agora Excavations and the museum.

University of Queensland summer intensive

In January 2025, with support from the AAIA, a cohort of ancient history students from the University of Queensland was joined by five University of Newcastle students on a tour of ancient Greek historical sites. Participants in this summer intensive subject, led by Dr Annabel Florence and Brianna Sands from UQ, recount here some of their experiences and describe the benefits of the trip.

Discovering the myths and marvels of Greece

Maria Andersen, University of Queensland

When I learnt of the opportunity to visit the home of the Hellenes, I jumped at the chance. For any ancient history aficionado, Greece is an intoxicating opportunity. The prospect of this trip and its packed, once-in-a-lifetime itinerary incited giddy enthusiasm.

Descending into Athens International Airport, there was a sense of the surreal as we watched the maps of Attika from our textbooks emerge before our eyes: rendered first on the digital flight maps in front of us, then in vivid colour as we sighted the Aegean and the brownish wrinkles of the Hymettus range. After dealing with all the practicalities of the previous couple of days, I found myself somewhat overwhelmed by that historic sight. I may even have made an enraptured aside to my travelling companion about ‘reaching the city of Pericles, Aspasia...’

My reveries were somewhat dampened as we hit the tarmac by the sudden appearance of that stalwart emblem of globalism: an enormous IKEA sign, just beyond the airstrip. *Ah, well.* That juxtaposition was one that would come to mark many parts of our journey across Greece: the new, next to the old, with a couple of layers of even older material undoubtedly wedged in behind that. As we would discover, a persistent struggle for the historians, curators and policymakers who strive to preserve the rich archaeological and architectural heritage of Greece is that layers of history compete for priority. Many of Greece’s main cities still hold traces not only of many centuries of Greek dwellers, but also of incursions by Romans, Ottomans, Venetians and others.

This tapestry of regimes and cultures makes Greece a treasure trove of breathtaking sights – and sites. In terms of the latter, we were spoilt for choice. For those who preferred spots with histories shrouded in the mists of legend, we had locations from the Homeric canon: like Chalcis, where Agamemnon and his allies gathered for their fabled journey to Troy; or Pylos, where Nestor hosted Telemachus, prince of Ithaka. For those among us with a keen interest in military stories and strategies, there were historic battlefields like Thermopylae,



Maria and the view of Athens from Filopappou Hill (photo: M. Campbell-Cook).

Nicopolis and Marathon. And for those fascinated by the spiritual and mystic life of ancient Greece, the renowned oracular sanctuary of Apollo at Delphi could be enthusiastically compared with the oracular sanctuary of Zeus at Dodona (in addition, of course, to a glut of temples wherever we went!). At one point in the trip, someone remarked that there were so many ‘UNESCO World Heritage’ signs, it felt as though UNESCO might as well mark off the whole of Greece and be done with it.

Despite this whirlwind immersion in Greek history, many of us found certain items or experiences made a particular impression. I was especially drawn to the art and architecture of the Greek Orthodox churches throughout our trip – particularly in Thessaloniki. I have long been fascinated by sacred architecture of all varieties and captivated by the use of light, texture and colour in stained glass windows. In Orthodox churches, stained

glass is very rare, and a first impression of their interiors might well be one of darkness. However, it is soon apparent that the light in these churches is merely concentrated in their icons, which are meticulously rendered in vivid colour and embellished with gold leaf that reflects glimmers from the lamps and candles.

Regardless of our individual areas of interest, we all had one thing in common: my classmates and I left Greece with a renewed passion for our studies and future aspirations in the field of ancient history.

Thank you to the AAIA for all their logistical help and for assisting some of us with financial grants.

Postcards from Greece

Students of the University of Newcastle

Five intrepid University of Newcastle students joined the cohort from the University of Queensland. They fully participated alongside their counterparts from UQ, exploring and presenting on important historical locations. This tour was part of a pilot programme designed to establish the foundations for an in-house study tour offering, and the participants were each assisted by a generous scholarship from the AAIA.

Isabella Bergamo

My time travelling around Greece as part of the UQ study tour can be summed up in one word: fantastic. Having spots allocated for students from the University of Newcastle was already an amazing opportunity; being selected as one of those students was a wonderful moment. I remember jumping around the house and calling everyone I knew when I got the acceptance email.

Everyone on the tour was welcoming and knowledgeable about ancient history in general, as well as their own fields of interest. I spent many enjoyable evenings listening to my fellow students talking about obscure fields of research that I had little knowledge of before they brought them to my attention.

Another incredible aspect of my time in Greece was the exclusive opportunities provided by this study tour. Being allowed to stand inside the Parthenon, an experience many other tourists do not have, was a particular highlight.

I went on this tour thinking I knew a decent amount about ancient history, having studied it for three years, but I came back with so much more knowledge than I ever could have expected. I truly do feel like a historian now, with newfound confidence in talking about the ancient sites I visited.

Alex Hunter

This trip as a whole was incredible. Visiting so many of the structures and figures we only see in textbooks was a genuinely awe-inspiring experience, and I am so glad I was able to participate.

Two very different sites that we visited were the Roman Agora in Athens and the Lion Gate at Mycenae. The Agora was established after Romans began to settle in the conquered polis, in the location most famous for Hadrian's Library. I stood in front of the Tower of the Winds, which is likely to have been built just before the Agora and is therefore at an awkward distance from the



(Clockwise from top left) Isabella at the Temple of Apollo, Corinth; Thomas at the Stadium of the archaeological site of Messene; Alex under the Lion Gate at Mycenae; Kira at the Temple of Artemis, Messene; and Sienna in Athens.

surrounding buildings. The Tower was a truly fascinating study given the sheer lack of information available despite its good preservation. It is one of the earliest meteorological stations and also functioned as a calendar and planetarium.

The sheer magnitude of the famous Lion Gate at Mycenae (pictured), and of the site it leads into, are awe inspiring. As well being notable for its size, the site is remarkable for how well defended it was. This was due to strategic positioning: apart from the prescribed entrances, most approaches to the palace were protected by sheer or nearly sheer cliff faces.

This trip opened my eyes to how different these sites can be in person, and I am incredibly grateful for having had the opportunity to go.

Sienna Petri

On our Grecian trip through history, we were guided by our fearless leaders from the University of Queensland: the walking wealth of knowledge Professor Annabel Florence and her talented partner in crime, Brianna Sands. They took our humble crew of five students from the University of Newcastle under their wings and, along with their own welcoming collection of budding ancient historians, gave us an intense trip of wonder and learning that I will not soon forget.

In the first week, we roamed across the bustling slopes of the Athenian Acropolis. We stood awestruck in the Parthenon and got our hands dirty investigating the overgrown theatre of Corinth. We discussed the mysteries of Demeter at Eleusis, praised the feats of the Greek and Roman Agoras, and mused about both history and song in the theatre at Epidaurus. In the second week, we walked among the breathtaking forts of Tiryns and Mycenae. We hiked to the Menelaion to pay our respects, and we stormed a fortress in Mystras. We spent a day revelling in the beauty and awe of Messenia, and another paying homage to the many blessings of Olympia. In the third week, we revered Byzantine churches and the temples of ancient cults. We stood beneath monumental arches from the beginning of empires and under burial mounds of royal bloodlines.

We learned from and taught each other about so many micro-cultures across the Grecian world, travelling from the south coast to the northern border of Greece, and from the Neolithic period through to the Medieval. Alongside newfound, yet lifelong, friends, we discussed what we had studied previously in the light of what we could glean from the remains of the past. Walking with our professors, who could propose and interrogate entire events and histories from a single artefact on display, every location was a treasury full of information and ideas, enhanced by the incredibly passionate people in whose company we were lucky enough to find ourselves.

This trip was three full weeks worth of validating, collaborative and exciting study for everything ancient history. I suspect it will be many years before I am privileged enough to sink my teeth into such a genuinely life-changing experience again.

Thomas Sainsbury

As a teacher and a passionate history student (nerd), there's something about finally visiting the sites you have studied, seeing the physical copies of coins you have written about, and standing before the glory that is Greece that really makes you stop and feel an array of emotions. It brings out indescribable awe, something the Parthenon managed to do, without fail, every time my eyes encountered it; the visible history ignites a burning curiosity to travel back in time and see for myself how these people lived, how they interacted with each other and what life was really like in ancient Greece.

It was really an experience like no other, and as a high school teacher it has provided me with invaluable experiences to share with my future students. Hopefully it will ignite within them a curiosity which sends them on a journey to uncover the marvellous secrets of the past ... as well as providing stories to tell them if they're bored!

This truly was an experience like no other, and I am so grateful not only to the University of Queensland, who provided this opportunity, but also to the AAIA for allowing us to visit the sites where history was written.

Kira Smith

Being able to go to Greece and see in person all of the artefacts and places that I have been learning about for years was nothing less than absolutely mind blowing. I wanted to stay there forever and just live in the sites that we looked at in depth, but this was the next best thing: a month in Greece being able to learn more, learn locally and learn in a way that I never even dreamed of being able to, presenting information about a site in front of your peers, while everything you are talking about is all around you. Everything is just in reach if you look for it.

I'm fairly certain that this trip was the pinnacle of my university experience, being able to collaborate with the University of Queensland and share the experience with (now) friends, the swapping of knowledge between cohorts, everyone being able to talk endlessly about our interests knowing that someone would be listening and offering an opinion that you had never thought about before. Walking into museums, towns, sites and ruins, then being able to turn and see someone equally as enthusiastic right next to you was the best thing in the world.

Greek language, history and culture in Corfu

Gina Scheer

It felt like a furnace when I first arrived in Corfu (Kerkyra) in June 2025. Greece was in the midst of an early summer heatwave, and coming from the Australian winter, it was more heat than I was prepared for. I was there at that time because I was fortunate to be attending the second Summer School of Greek Language, History and Culture at the Ionian University in Corfu.

The Summer School is aimed at the Greek Diaspora, as well as archaeology students participating in fieldwork projects in Greece and scholars who wish to learn or brush up on their Modern Greek. I loosely fall into the last category, as I have been participating in projects in Greece for many years and aim to continue these scholarly activities in a country I love.

The two-week programme was a collaboration between the University and the AAIA, taught by staff and affiliates of the University. It covered Modern Greek language, as well as Greek history and culture. The language classes were grouped by ability.

Talks, cultural activities and tours took place after morning language classes, lunch and siesta, Monday to Friday. There were also full day excursions on the two Saturdays of the programme – more on those lovely destinations later.

Summer is festival time, and in the nearby coastal village and Holy Monastery of Panagia Vlacherna, most of our large group attended the evening street festival (*panigyri*). This involved a visit to the church to honour the saint, parading along the concourse between the seaside and the Monastery, which is surrounded by water, and of course eating, drinking and dancing to traditional music. Music is a vital part of Corfiot life and history and was very much appreciated by this student. Along with many other visitors and locals, we attended the concert of classical and popular music held outdoors at the old fortress on a beautiful hot summer night.

There is so much I could relate about the two-week programme, but I'm going to concentrate on some highlights:

I had the best teacher! I was a beginner, along with my friend Helen and other, new faces. Our teacher, Giorgos, was endlessly fun and informative. We were introduced to conversational Greek and a selection of grammar – and Giorgos also wrote and then rehearsed with us a five-minute play for the final concert, drawing on the archaeology and myth of Odysseus and Princess Nausicaa in Corfu.

The student cohort was amazing! This intensive programme attracted an inspiring group from Hungary, Italy, Spain, England, Canada and Australia. Ages ranged from 18 to 68 and we numbered 25 in total. Many of us were university students, or had been, and some had studied Ancient Greek. One had been an Ancient Greek and Classics teacher; many had either Greek family heritage or links to Corfu.

Living on the island with time to explore its beautiful places was a dream! The programme introduced us to the house museums of Ioannis Capodistrias, the first governor of free Greece, the Patounis soap factory and the wonderful Corfu central food market, as well as the Corfu archaeological museum. The full-day weekend tours were amazing: the first was a boat cruise south to Paxos and Antipaxos islands, with their stunning white limestone caves and clear waters; the second, on the mainland, took in the archaeological sanctuary of Zeus and the theatre at Dordona, as well as the lakeside city of Ioannina and its museum.

The two-week Greek language programme was only an introduction for me, and I will no doubt have to return again and again for more immersive language experiences! The cultural aspects of the programme were unforgettable. I am particularly grateful to Stella, Giorgos and Chloe, our teachers and guides. Thank you also to the AAIA for promoting and being part of this incredible international educational programme.



Inside the wonderful archaeological museum of Corfu, with some of our group in the background admiring the ancient Gorgon pediment from the Temple of Artemis found on Corfu (590–580 BCE).

‘How about visiting us next year?’ An experience at Sydney University as AAIA Visiting Scholar

Olivier Mariaud

Coming to Sydney as a Visiting Scholar of the AAIA at its Australian base in the Vere Gordon Childe Centre at the University of Sydney was a truly unique experience. This research stay was initiated by the invitation of the AAIA and its Director, Professor Tamar Hodos. Tamar and I met at a conference in Vienna in Autumn 2024 and our common interest in the Early Iron Age Mediterranean and Aegean led her to ask, ‘How about visiting us in Sydney next year?’ Her enthusiasm together with the financial support of both the AAIA and Grenoble University led to my two-week stay, which was expertly scheduled by Brett Myers. My visit was also made possible by the hospitality of the Women’s College and its Director, Tiffany Donnelly. I was delighted to share a family dinner with Tiffany and her husband Paul.

My visit had two main aims: to deliver three lectures on my current research, and to raise awareness of the existing student exchange programme between Sydney and Grenoble.

The first lecture, *Writing the Name of the Dead*, was presented at the invitation of Dr Ben Brown of the Classics department. This topic starts with a simple question: why did the Greeks take almost 150 years after the adoption of the alphabet to begin to write their names on funerary monuments? This sudden bloom drastically transformed the *funeraryscape* and general environment of Greek burial places. To date, the inscriptions have only been interpreted in terms of memory, as the fossilised remains of words being said at the grave, separated from both their material and their chronological frames. Viewed through the lens of the anthropology of writing, however, it becomes clear that putting names on graves is neither sufficient in itself nor necessary to guarantee individual or collective memory. By contextualizing both its formulas and its chronology, this talk showed that the ‘alphabetisation of funerary space’ fundamentally lay in a political shift towards the stabilisation of rights that correlated both with the link between burial and access to resources, and with the growing use of writing in the political sphere to publicly stipulate and verify the rules that organised the first poleis.



Olivier with Professor Tamar Hodos.

But writing is not exclusively linked to the polis system. The concomitant (or nearly concomitant) adoption of alphabetical writing in the east Aegean region of Caria, which did not have a polis system, is one key element to illustrate the proximity between these two cultural spheres.

The other two lectures: *How to Share a Sea? Greeks and Carians during the First Millennium BCE* and *Carian Mediterraneanization* were also devoted to exploring these links between the Greeks and the Carians during the Early Iron Age. The two talks were sparked by the analysis of ceramic and bronze material from Bodrum Museum, from Sub-Mycenaean to Late Archaic times, a period that has been underanalysed in current scholarship.

New, unpublished Iron Age material from the 1960s excavations at Çömlekçi and illegal discoveries at and around the same site were presented. They show that



Fig. 2. 'Caryatid' temple model from the sanctuary of Artemis Kindye, Caria, 6th c. CE. Bodrum Museum Inv.5228

what used to be considered a remote periphery of the post-Mycenaean world was very much at its core during the Iron Age.

Furthermore, evidence from the 7th to 6th c. BCE sanctuary of Artemis Kyndyas, near the city of Kindye (modern Dörtepe) in the Halicarnassus peninsula, shows that the development of Carian culture in this period blended material practices from wider networks. Perhaps a quintessential example of this phenomenon is the discovery of a fragment of a terracotta model building, dated to the early 6th c. CE and testifying to what could be one of the oldest representations of an *in antis kore* (that is to say, a Caryatid, though that term is no longer preferred). This fragment, following Greek the aesthetic canon but used in an Anatolian ritual context, illustrates the nature of early Caria: a place where ideas circulated and objects moved in a characteristic and innovative way. Coastal Caria can now be fully incorporated into our narrative understandings of the eastern Mediterranean during this period and adds another actor into the connected Iron Age.

This was an intense first week! My exchanges with audiences were fruitful and led me to rethink some of my conclusions. The work of Tamar Hodos on globalisation was another key factor in widening the scope of my studies. I also greatly benefited from a dialogue with Nicholas Cowell, whose doctoral research on early Greek writing cross-referenced with many of the issues raised

during my first lecture. Discussions with other colleagues such as Ben Brown, Lesley Beaumont and Julia Kindt were also very valuable.

Indeed, an unexpected result of my stay in Sydney was to discover the vitality of Australian research on Archaic Greece. My visit to the Chau Chak Wing Museum, with Paul Donnelly and Melanie Pitkin, meeting with Susan Lupack, head of the excavations at Perachora, at Macquarie University, and a subsequent visit to the Gale History Museum, combined with discussions after my lectures, has led to an editing project that will be published in 2027 in the review *Gaia, revue interdisciplinaire sur la Grèce archaïque*, which will be devoted to Australian research on Archaic Greece.

As mentioned, the second aim of my stay was to enhance collaboration between students of Grenoble and Sydney Universities. The exchange programme already exists, and our goal was to revive it at undergraduate, graduate and postgraduate levels. I had the opportunity to discuss these plans with many University of Sydney scholars who shared my interest in developing relationships, including Helen Watt, Anthony Cordingley, Xuanzi Xu, Sarah Gleeson-White, Rachel Yang and Hélène Sirantoine. Two weeks was insufficient to fully build such an expanded programme, but we hope that our intense discussions and the propositions that resulted will serve as seeds for future collaborations.

The final lead actor in my visit to Sydney was the city itself. Besides the usual tourist *topoi*, I was able to participate in the Sydney way of life, noticing how every neighbourhood has its own identity. Of course, there is also the incredible presence of the ocean. As a surfer and diver, I managed to save some time for those activities at Manly, even if the winter conditions were less than ideal. The Australian people's enjoyment of nature and openness to sharing their treasures made this journey even more unforgettable.



Fig. 3. Olivier delivers a lecture at the Vere Gordon Childe Centre at the University of Sydney.

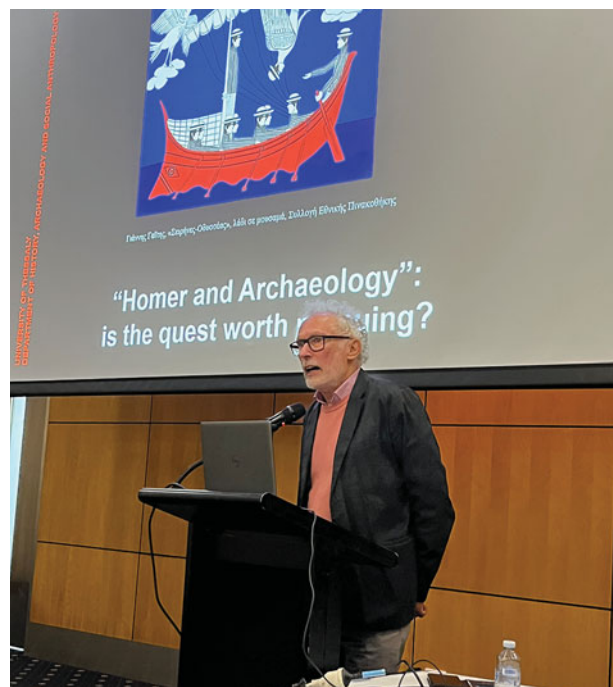
From the 2025 Gale Visiting Professor

Alexander Mazarakis Ainian

It was early in 2019, before the Covid pandemic, that Dr Stavros Paspalas contacted me on behalf of Alexander Cambitoglou with an invitation to come to Australia in 2022 as the AAIA's Visiting Professor. Unfortunately, Professor Cambitoglou – whom I (and my grandfather, Philip Dragoumis) knew well and occasionally ate with at one of his favorite restaurants in Kolonaki – passed away only a few months later. My visit then had to be postponed due to the pandemic, only becoming possible again in 2025. Professor Tamar Hodos took over contact and Brett Myers organised with great success all the practicalities for my six weeks' solo travels across Australia.

During my visit, I gave papers on a range of subjects. One focus was on my long-running fieldwork projects, especially at the ancient city of Kythnos in the Cyclades and the Early Iron Age site at Skala Oropos (northern Attica). Through new excavations and the study of unpublished finds, it has been possible to reassess opinions that were based on insufficient data from excavated sites of the Early Iron Age and Archaic period. Another lecture revisited ideas I expressed about the genesis of the Greek temple in my 1997 book *From Rulers' Dwellings to Temples* and asked whether these opinions are still valid after almost 30 years of new discoveries and publications on the topic. Finally, I also presented on the familiar subject of the relationship between the archaeological data of the Late Bronze–Early Iron Age and the 'Homeric world' as it is portrayed in the epics. This was the lecture my hosts most often requested, perhaps because all audiences are in one way or another familiar with the Homeric poems. The spectacular finds which continue to emerge from my excavations on Kythnos, both on land and underwater, also elicited great interest.

I was very pleased that all my presentations, both public lectures and university seminars, were followed by many interesting questions and comments, occasionally leading to vivid discussions that carried on even after the event, over a glass of wine. My interactions with historians and philologists were especially useful in giving me fresh insights about certain Homeric questions. Academic audiences seemed most interested in questions of methodology and ways of interpreting our multi-faced archaeological data. Nevertheless, the splendors of the Kythnian finds sparked the interest of specialist and non-specialist audiences alike.



Professor Alexander Mazarakis Ainian delivers a lecture in Canberra.

My tour started with three lectures in Sydney. At the University of Sydney, I spent valuable time with Tamar, as well as enjoying a tour of the Vere Gordon Childe Centre and a visit to the Chau Chack Wing Museum, where I was warmly greeted and guided by Dr Paul Donnelly. It was a great pleasure to again spend time with Beatrice McLoughlin, with whom I share so many interests. At Macquarie University, I was pleased to be reunited with old friends and colleagues, including Kenneth Sheedy and Susan Lupack, and impressed by the Australian Centre for Ancient Numismatic Studies. The AAIA's annual Visiting Professorship programme is generously funded by Dr Janet Gale. At the beginning of my visit to Australia, I greatly enjoyed lunching with Janet in the pretty Sydney suburb of Mosman and discussing with her several matters of common interest.

At both Sydney and Macquarie Universities I also had the opportunity to meet several students and young scholars, including Margaret Dain, whose PhD thesis on Emporio I examined some years ago. Also in Sydney, I had great fun with my good Greek-Australian 'recent' friends, Peter and Lysette Mavridis, drinking 'raki' in a Greek restaurant after lunch in a Chinese one, and strolling along the Cronulla Beach Walk. With Kenneth

and his wife Blanche, I visited the city centre, the Royal Botanic Garden, the Australian Museum and the Art Gallery of New South Wales, where I had the good luck to see the splendid exhibition of Aboriginal art. I was also very glad to meet Father Athanasios Giatsios.

My next stop was the Australian National University, where I was made welcome by Professor Elizabeth Minchin and other academics including Dr Simona Martorana and Dr Peter Londey. I was very honoured to meet the Greek Ambassador to Australia, Stavros Venizelos, who attended one of my talks. I visited the National Museum of Australia, the National Library, the National Portrait Gallery and the National Gallery of Australia. Elizabeth was a wonderful host, and among the highlights of my stay in Canberra were trips to a nature reserve (where I saw several kangaroos!), the National Arboretum and more botanic gardens. If I'd had enough time I may even have gone skiing – the ACT was the coldest of my destinations, which at least meant I could make use of the winter coat I'd brought along!

Next was the the Classics department of the University of Newcastle, in its elegant coastal setting, followed by a train trip back to Sydney for more lectures. I then travelled to the University of New England in Armidale. Teaching there is mostly online, but, surprisingly, the audience was one of the largest of the tour! Dr Graeme Bourke and Professor Matthew Dillon were excellent hosts. We visited the Museum of Printing and had an unforgettable picnic at the Wollomombi Falls. On the trip there, I was shocked by the sight of kangaroos on the side of the road, hit by cars, recalling the stray dogs and cats on the roads of Greece. Armidale was one of the most interesting places I visited in Australia, highlighting the country's great diversity.

The next stop was all the way across the continent, in Perth, where I gave lectures at the University of Western Australia, whose splendid grounds are home to many peacocks. Dr Christopher Mallan was a friendly host. I also enjoyed meeting with Emeritus Professor John Melville-Jones, who has since sadly passed away.

From Perth, I returned to the east coast and the University of Queensland in Brisbane. I was surprised to learn, as I left the airport, that this is the hometown of Bluey! Mr Christopher Griffiths of the Queensland Friends and Professor Alastair Blanshard of UQ were fine hosts. I was also very pleased to meet Associate Professor David Pritchard, whose studies I have often read. Unfortunately, during my stay at Brisbane I fell ill and had to miss a seminar, as well as the trip I had promised my daughter I would make to a koala sanctuary.

Carrying on to Tasmania, my hosts Robert Clark and Marcus Laycock of the Tasmanian Friends ensured we still managed quite a few activities together. I enjoyed meeting Dr Graeme Miles of the University of Tasmania, even though my lecture came with a high temperature and

wearing a mask! It was the only misfortune of my trip that I was unable to fully enjoy my stay in Tasmania due to illness and also had to cancel a short and meticulously planned visit to New Zealand. Instead, I travelled to Melbourne early and recovered there. Brett Myers was a wonderful help with all the practicalities of changing plans.

Dr K. O. Chong-Gossard, of the University of Melbourne and the Classical Association of Victoria, was very welcoming, as was Nick Dallas of the Greek Community of Melbourne. I greatly enjoyed my lecture to the Greek community of Victoria, as well as visits to the National Gallery of Victoria, the brilliant Melbourne Museum and the lively Queen Victoria Market.

Adelaide was my final stop, where Spiros Sarris of the SA Friends was a great host. I was also happy to meet Dr Margaret O'Hea of the University of Adelaide. I joined Spiros and Margaret on a tour of Adelaide Hills wineries – an unforgettable experience! Among other highlights was meeting the inspiring Consul General, Alexandra Theodoropoulou, with whom I discussed archaeology and her own PhD on Eleusis, *Survival and the Sacred; First Humanity, the Greek Cosmosystem and the Mysteries of Eleusis* (2023).

Back in Greece, I recall all the wonderful people I met and all the great places I visited. I flash back to the small, cute 'colonial' houses in Sydney, colorful birds everywhere, ducks crossing roads, huge lizards and impressive Eucalyptus trees. I recall extensive deserts seen from above, and powerful waves and brave surfers. Last but not least, I am grateful for the once-in-a-lifetime chance to see the moon upside-down! My sincere thanks to Tamar Hodos and the AAIA and to Brett Myers for taking care in an exceptional way of all the practicalities of this complex tour. I am very grateful to Janet Gale for this exceptional opportunity to share my research in Australia



With Prof. Matthew Dillon at Wollomombi Falls.

Lectures and events, 2025

Lita Tzortzopoulou-Gregory and Tamar Hodos

The AAIA is part of a network of research centres in Athens dedicated to the study of the Hellenic world, each of which showcases the work of the scholars it supports. In 2025, the AAIA in Athens presented a wide-ranging programme of lectures and events that reflected the Institute's commitment to interdisciplinary scholarship, international collaboration and public engagement. Hosted mainly at the Institute's Hostel in Makrygianni, with selected events held at partner institutions, the programme brought together scholars, students and members of the broader academic and cultural community, while also marking significant moments in the life of the Institute.

We opened in early spring with a public lecture by **Professor Dr Philipp W. Stockhammer**, 2024 AAIA Visiting Professor, at the Danish Institute at Athens. Drawing on recent advances in archaeogenetics, Philipp presented new insights into family structure, migration and social organisation in Bronze Age Greece. He challenged long-standing assumptions about Mycenaean and Minoan societies, presenting compelling evidence for cousin marriage, household composition and biological kinship within collective burial contexts. The integration of genetic and archaeological data demonstrated the transformative potential of scientific approaches within Aegean prehistory.

Later in April, the AAIA hosted its Annual Report event, again at the Danish Institute. **Professor Tamar Hodos** presented the Institute's Annual Report, outlining activities and achievements from 2024. This was followed by a public lecture by **Dr Emlyn Dodd** (Institute of Classical Studies, University of London), who examined the role of towers within agricultural landscapes of the Cyclades. Focusing on evidence for ancient wine and olive production, Emlyn's lecture highlighted the intersection of architecture, economy and landscape use in island environments. A reception hosted by the Athens Friends of the AAIA concluded the evening.

In March, the Institute welcomed **Dr Susan Lupack** (Macquarie University), whose lecture explored religious practice in Late Bronze Age Greece through a close reading of Linear B evidence. Addressing longstanding debates surrounding offerings made to the *wanax* (king), Susan proposed a reinterpretation that emphasised ancestral hero worship rather than divine kingship or purely political authority. Her integration of textual and archaeological data prompted thoughtful discussion on memory, ritual and power in Mycenaean society.

The programme continued in May with a lecture by **Dr Daphne D. Martin** (University of Cambridge), an early career scholar whose work focuses on the material construction of identity in Archaic and Classical Sparta. Through case studies of Taranto and Cyrene, Daphne explored how Spartan identity and influence were articulated beyond Lakonia, examining trade networks, political relationships and material culture. Her analysis offered new insights into the dynamics of diaspora, connectivity and cultural interaction in the Archaic and Classical Mediterranean.

In September, the AAIA hosted **Dr James (Jamie) Fraser**, Director of the W. F. Albright Institute of Archaeological Research, for a lecture examining Greek perceptions of Persia in the 5th c. BCE. Drawing on objects curated for the British Museum exhibition *Luxury and Power: Persia to Greece*, Jamie analysed how Greek art and literature constructed an imagined Persia that reflected Athenian democratic identity, anxieties and self-definition in the aftermath of the Greco-Persian Wars.

The (northern hemisphere) autumn programme also provided an opportunity to recognise exceptional service to the Institute. In October, the AAIA hosted a celebratory event at the Institute Hostel to mark 30 years of service by **Dr Stavros Paspalas** as Deputy Director of the AAIA. The evening honoured Stavros' outstanding contribution to the Institute over three decades, while also marking his transition from the role of Deputy Director and welcoming him in his new capacity as Senior Research Fellow. The event brought together colleagues, friends and members of the AAIA community from around the world to acknowledge Stavros' lasting impact on the Institute's scholarly and institutional life.



Anna Efsthadiadou presents her research on Australian Second World War propaganda photography.

The final months of the year broadened the chronological and thematic scope of the programme. In November, **Dr Anna Efstathiadou** (University of Queensland) presented research on Australian Second World War propaganda photography, focusing on the work of official war photographers Damien Parer and George Silk. Anna explored how images from campaigns in Greece and the Pacific contributed to evolving representations of Australian national identity, engaging with questions of documentary realism, propaganda and the lived experience of warfare.

The year's last lecture was delivered by **Candace Richards**, 2025 AAIA HDR Fellow and an emerging scholar, who addressed the long-term reuse and recycling of architecture and sculpture in Nea Paphos, Cyprus. Candace's lecture challenged conventional approaches to identifying reuse in the archaeological record and introduced new methodological frameworks for tracing complex object life histories from antiquity to the modern period, concluding with reflections on contemporary issues of archaeological storage and sustainability.

Overall, the 2025 Athens programme demonstrated the AAIA's role as a vibrant forum for scholarly exchange, supporting research from antiquity to the modern era, fostering the work of both established and emerging scholars, and recognising the enduring contributions of those who have shaped the Institute over many years.

In Sydney, the AAIA focuses on bringing international scholars to Australia to share their work directly with both the academic community and the wider public, as well as promoting research undertaken by members.

In April, we were delighted to co-host with the Chau Chak Wing Museum a lecture by the eminent scholar **Professor Rubina Raja** (Aarhus University, Denmark) on the development of Greek cities in the eastern Mediterranean during the Hellenistic and Roman periods. Professor Raja is best known for her extensive study of the history and archaeology of Palmyra, and the role the site played in the eastern Mediterranean. In her talk in Sydney, she explored the origins and transformations of Palmyra and other cities that were prominent during the Roman period to distinguish the diverse cultural impacts and legacies that underpinned their urban development.

In September, we co-hosted another dazzling lecture with the Museum, this time by **Dr Monica Jackson**, a Sydney-based independent scholar, on research she has undertaken on a stunning gold boat in a private collection in Italy. She traced the modern biography of the object, from its first record of sale in the early 20th c., and



Celebrating Stavros Paspalas' career at the at the Chau Chak Wing Museum.

explored its iconography of a crowned figure enthroned in the ship's stern, mostly likely Dionysos, arguing that the object was probably crafted in antiquity for ritual purposes and luxury display.

In 2025, the AAIA inaugurated a Visiting Researcher programme in Sydney to complement our long-established, nation-wide Visiting Professor lecture tour, currently generously funded by Dr Janet Gale. Thus, in September 2025, we welcomed **Dr Olivier Mariaud** (Université Grenoble Alpes, France), who shared his scholarship on Greek and Carian interactions during the first millennium BCE in a public lecture.

These activities were in addition to our two main regular events at our home in the University of Sydney's Vere Gordon Childe Centre: our Annual Report in Sydney, held in August, and the Gale Visiting Professor lecture series around the country during August and September. Our 2025 Annual Report speaker in Sydney was **Emlyn Dodd**, who shared his Athens Annual Report lecture with our Australia-based supporters. This common format allows the AAIA to bridge its activities in Greece with those in Australia, and livestreaming makes it possible to connect directly with all of our supporters, wherever they are based. Later in August, we welcomed **Professor Alexander Mazarakis Ainian** (University of Thessaly, Greece) as our 2025 Gale Visiting Professor. He launched his tour with a public lecture about his breathtaking discoveries on Kythnos, one of the Cyclades' lesser-known islands, with a range of astonishing finds to demonstrate why it is rightly known as 'the best Greek island you have never heard of'!

In addition to these events, in March, we also celebrated **Stavros Paspalas'** long career with the AAIA and University of Sydney as we marked his formal retirement from his position as AAIA Deputy Director and transition to his new role as AAIA Senior Research Fellow. Many champions of the AAIA since its foundation joined us at the Chau Chak Wing Museum to acknowledge Stavros' numerous contributions to the work of the Institute in Athens and to reminisce about the Torone excavations, where Stavros began his archaeological field career.

Friends round-up

Tamar Hodos

Each of the AAIA's Friends groups, located around Australia and in Athens, runs a programme of events and activities throughout the year. The Friends showcase research by students and academics, and provide financial support to researchers at their nearby universities.

The Friends groups in Australia also host the Institute's Gale Visiting Professor every year, and in 2025, audiences across the country enjoyed lectures by Professor Alexander Mazarakis Ainian (see pp. 38–39). He spoke on a series of fascinating topics, concerning both the hard data of archaeological finds and more theoretical aspects. He presented his excavations and revealed how long-established views about the Archaic period and Early Iron Age are now being challenged by the results of recent work. In a similar vein, he reassessed his own views of 30 years ago on the genesis of the Greek temple in the light of subsequent discoveries and publications. In another presentation, he revisited the well-known question of the relationship between the archaeological data of the Late Bronze and Early Iron Ages and the 'Homeric world' as portrayed in the epics. This last topic proved extremely popular with hosts and audiences alike.

In addition to Professor Mazarakis Ainian's visit, the **Canberra Friends** ran several other events in 2025. The first lecture of the year, in March, following the AGM, was delivered by the AAIA's own Director, Professor Tamar Hodos. She spoke about Iron Age Greece's interconnections with the wider Mediterranean world as its first true period of globalisation, and her visit represented a great opportunity for the Friends to welcome her to Canberra and to hear about some of her research. The second event of 2025 was a performance of Sophocles' *Antigone* by Canberra-based company Greek Theatre Now over the Easter long weekend in the beautiful and evocative outdoor setting of the Burbridge Amphitheatre in the National Botanical Gardens. The performance was directed by Cate Clelland, one of Australia's most experienced Greek theatre directors, and produced by Mike Smith, one of the Canberra Friends. In early November, the Friends held their annual fundraising dinner at the Hellenic Club of Canberra. The dinner speaker was the exciting young academic Dr Emma Cole of the University of Queensland, whose topic was *How Does One Create Immersive Theatre from Ancient Greek Tragedy?* The Friends, as always, wish to thank the Hellenic Club very warmly for their generous support.

At their AGM in July, the **Queensland Friends** heard from a group of students who had participated in the UQ

summer intensive (see pp. 32–34), to which the Friends had contributed financially. Other events in a busy year included Professor Mazarakis Ainian's warmly received public lecture in September. The Friends' December lunch and lecture provided a chance to farewell raconteur Con O'Brien, who recently announced his retirement after presenting illustrated talks on Greek mythology, literature and art for more than 20 years. Con's presentation, *The Story of Daedalus: Triumphs, Disasters, Legacy*, drew the Friends' largest audience of 2025. The Queensland Friends also said goodbye at the end of the year to Dr Amelia Brown, a former committee member and a vital link between the Friends and students and staff of Classics and Ancient History. She will be greatly missed.

The **South Australian Friends** held several events during 2025, collaborating with Festival Hellenika and the University of Adelaide, as well as with the Greek Ex-Servicemen's Association of SA. During a busy March, the Consul General of Greece in Adelaide, Dr Alexandra Theodoropoulou, introduced Professor Stefan Pfeifer and Associate Professor Eva Anagnostou-Laoutides' presentation on identity and ethnicity in Egypt under the Romans. The following week saw the popular *Women in Antiquity Art Tour* at the Art Gallery of SA, guided by Aphrodite Rose Hindson, and on 22 March, Mr Thomas Boravos, on behalf of the SA Friends, laid a wreath at the National War Memorial, Adelaide, as part of the Greek National Day celebrations. In the same month, President Spiros Sarris gave two presentations: the first concerned the history of Greek, Australian and Italian travel documents; the second was about the 1924 voyage of the 2,200-tonne freighter SS *Amazonia* to Australia and the plight of its 165 passengers, who included Greeks, Italians, Dodecanesians and 'British subjects'. Professor Mazarakis Ainian's visit in September incorporated a public lecture and a seminar with post-graduate students and staff at the University of Adelaide – as well as a tour of the southern vales wine region!

The **Tasmanian Friends** took part in the Estia Greek Festival in Hobart with a public lecture from Dr Stavros Paspalas on *The Fate of the Antiquities of Greece during World War II*. In this absorbing and well-received talk, Stavros detailed how the Nazis created an ideological link to the ancient Greeks, framing themselves as the rightful heirs to a perceived and imagined Aryan civilisation. Later in the year, Professor Mazarakis Ainian's public lecture about his fieldwork on Kythnos opened the audience's eyes

to a less-travelled Greek island that, in ancient times, was home to a vibrant civilisation and culture.

Finally, our **Athens Friends** enjoyed another packed year of lectures, tours and ‘hands-on’ experiences of ancient Greek culture. Among those presenting talks in 2025 were Konstantinos Lagos and Helen Nicholson. Excursions included the Acropolis Museum, the Numismatic Museum

and the Lavrion Technological and Cultural Park, as well as day trips to Thorikos and Kalamata, the latter to view the *Kingdom of Pylos* exhibition. A highlight this year was an ‘ancient games tour’ run by Candace Richards at the Roman Agora, after which participants adjourned to a local cafe to learn how to play the games themselves, then to engage in some friendly competition (see pp. 27–28).



Canberra: (1) Professor Tamar Hodos with Dr Peter Londey of the Friends, His Excellency Stavros Venizelos, the Greek Ambassador to Australia, and his wife, Ms Larisa Tikaidi; (2) Peter Londey, Elizabeth Minchin, and Ros and John Jackson; Queensland: (3) UQ students at the Friends' AGM; (4) December lunch and lecture; South Australia: (5) Professor Mazarakis Ainian with SA Friends; (6) Aphrodite Rose Hindson guides the Women in Antiquity Art Tour; Tasmania: (7) Dr Stavros Paspalas with Hobart board members at the famed Urban Greek restaurant; Athens: (8) Excursion to Thorikos; (9) the Friends visit a multimedia exhibition on Samothrace; (10) Konstantinos Lagos' lecture.

Institutional Members and Friends Groups of the AAIA

Institutional Members

Since its foundation in 1980, the AAIA has been a formal research centre of the University of Sydney.

Additional institutional members in 2025 include:

Australian National University
La Trobe University
Macquarie University
University of Adelaide
University of Melbourne
University of Newcastle
University of New England
University of Queensland
University of Tasmania
University of Western Australia
Victoria University of Wellington

Friends of the AAIA

The AAIA's Friends Groups are an invaluable nexus between our research community and public supporters. Through our Friends Groups, our scholars and students are able to share their research and travel experiences directly with the local community in which they live, study and work, and to become involved in the additional civic cultural activities and events run by the Friends Groups. For up-to-date contact information and events, please see our website at aaia.gr and our listings under Friends Groups.

Athens Friends of the AAIA

President: Ms Alicia Coriolano
athensfriends.aaia@gmail.com

Australian Capital Territory Friends of the AAIA

President: Em. Prof. Elizabeth Minchin FAHA
elizabeth.minchin@anu.edu.au

New South Wales Friends of the AAIA

President: Mrs Agnes Levine
agneslevine@gmail.com

Queensland Friends of the AAIA

President: Mr Chris Griffiths
qfaaia@yahoo.com.au

South Australian Friends of the AAIA

President: Mr Spiros Sarris
spirosGS48@outlook.com

Tasmanian Friends of the AAIA

President: Mr Marcus Laycock
marcuslaycock@outlook.com

Western Australia Friends of the AAIA

President: Em. Prof. John Melville-Jones AM FAHA
The AAIA mourns the loss of John Melville-Jones in January 2026



THE UNIVERSITY OF
SYDNEY

Celebrating our donors

As we look back over the past year, we extend our deepest appreciation to our community of donors, whose commitment enables us to further our core mission to advance understanding of the Hellenic world from the distant past to today. Thanks to their generosity over 1 July 2025 to 30 June 2026, we are able to support more students and scholars of all levels than ever before to travel to Greece to undertake research in museums, libraries and the field – work that cannot be done anywhere else in the world. We are also able to share their findings directly with the public as well as the national and international academic communities, furthering the standing of Australian research on the global stage. Each contribution directly reinforces our mission.

We recognise the meaningful impact of our donors' generosity across several priority areas:

- Travel Scholarships and Fellowships that enable more researchers, from PhD candidates to senior academics, to travel to Greece to conduct research.
- Conference participation that allows Australian scholars of Greek history, culture and language to share their research, expand their networks of collaboration and champion Australian research.
- Fieldwork support that sustains Australian-led archaeological fieldwork in the Hellenic world and uses that knowledge to address challenges we face in society today.

Thank you to all donors who supported our work with a philanthropic gift in 2025–2026:

\$5,000 and above

Mrs Pauline Harding
Ithacan Historical Society

\$1,000–\$4,999

Dr Paul Eliadis
Mr Angelo Hatsatouris OAM
Queensland Friends of the AAIA
Mrs Efthalea B. Stracey & Mr Bruce A. Stracey

\$2–\$999

Dr Graeme Bourke
Ms Jo Colbeck
Emeritus Professor Arthur Conigrave &
Professor Katherine Conigrave
Ms Jennifer M. Danckert

Mr John Michael Davey
Dr David Howell & Ms Sarah Howell
Miss Karen Johnston
Mr Nick Kabilafkas
Mrs Maria Kaponias
Mr Nicholas Kazamias
Mr George Kazantzis & Mrs Venus Kazantzis
Mrs Anne Kiley
Mr Anthony H.B. Lees
Ms Kirsten McHugh
Mr Hugh G. Morgan & Mrs P.A.N. Morgan
Mr Dionysios Mothoneos
Mr Paul Paget
Miss Sienna Petri
Mr Spiros Sarris
Mr George Simos
Ms Antonia Simpson
Dr Fiona Sweet Formiatti
Emeritus Professor Richard Stafford Wright AM
Anonymous

AAIA website:

<https://aaia.gr>

Sydney Office

AAIA – Madsen Building (F09)
University of Sydney, NSW, 2005, Australia
Phone: +61 2 9351 4759
Email: arts.aaia@sydney.edu.au

Athens Office

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

Athens Hostel

Promachou 2, Makrigianni, Athens 11742, Greece

To make a gift, please visit our website at aaia.gr and follow the link for Support or use this QR code.



