



# The Australian Archaeological Institute at Athens Newsletter

## Clemente Marconi, AAIA 2019 Visiting Professor

We are thrilled to welcome Clemente Marconi to Australia as the 2019 AAIA Visiting Professor.

Professor Marconi, who arrived on the 6th of August, is the James R. McCredie Professor in the History of Greek Art and Archaeology at the Institute of Fine Arts of New York University and is Professor of Classical Archaeology at the Università degli Studi in Milan.

Professor Marconi was educated at the University of Rome La Sapienza and at the Scuola Normale Superiore in Pisa. His main research interests are ancient Greek and Roman art and archaeology, with a focus on Greek art and architecture of the



*Emeritus Director, Professor Alexander Cambitoglou with Professor Clemente Marconi, 2019 AAIA Visiting Professor*

Archaic and Classical periods.

Since 2006 Professor Marconi directs the Institute of Fine Art–NYU’s excavations on the acropolis of Selinunte in Sicily. His work on this site has recently been in the news, and we relish the opportunity to hear of his exciting work in his public lectures.

During Professor Marconi’s time in Australia he will be travelling to a number of institutions, where he will deliver postgraduate seminars and public lectures. These institutions include:

- University of Sydney
- Australian National University
- University of New England
- University of Queensland
- University of Melbourne
- La Trobe University
- University of Tasmania
- University of Adelaide
- University of Western Australia

Professor Marconi is speaking on a range of topics, including: Archaic Greek ritual, religion and architecture; Greek colonization in Sicily; art, both ancient and modern. We are particularly looking forward to a fascinating exploration of the work of Pablo Picasso.

For Professor Marconi’s public lecture programme please refer to our website via: <https://bit.ly/2ZiVZtP>

## AAIA Visiting Fellow - Dr Gillian Shepherd (La Trobe University)

The AAIA was pleased to host Dr Gillian Shepherd (La Trobe University) in Sydney in March of this year. Dr Shepherd is a lecturer in Ancient Mediterranean Studies and director of the A.D. Trendall Research Centre for Ancient Mediterranean Studies at La Trobe University. Gillian studied Classics and Fine Arts at the University of Melbourne before going on to complete a PhD in Classical Archaeology at Trinity College, Cambridge, followed by a research fellowship at St Hugh’s College, Oxford.

Dr Shepherd delivered a public lecture on 27 March entitled “The Tomb of the Diver: death, drinking and living it up in the ancient Greek world”. The lecture was very well-attended, and Dr Shepherd presented the latest research into this fascinating fifth century BC tomb at Paestum in southern Italy with its spectacular painted decoration.

Dr Shepherd also presented a seminar on for the Classical Archaeology Seminar Programme: “Where are the Children? Cemeteries, Children and Childhood in the Ancient Greek World” in which she outlined the complexities of the funeral treatment of children, and their under-representation in the archaeological record of Iron Age Magna Grecia.



*Symposium scene, The Tomb of the Diver,  
© Paestum Archaeological Park*

# Andrew Hazewinkel inaugural AAIA Contemporary Creative Resident (2014) included in The National: New Australian Art at the Art Gallery of NSW

The AAIA is pleased to note that Andrew Hazewinkel was recently commissioned by the Art Gallery of NSW to create an ambitious artwork titled *The Ongoing Remains* (3 parts) as part of *The National 2019: New Australian Art*. Hazewinkel's project included 26 cast sculptures, a 51 min. video and photographs presented throughout various spaces across multiple levels at the AGNSW.

The National is a biennial exhibition celebrating the latest ideas and forms in contemporary Australian art curated and presented by three of Sydney's most significant cultural institutions, the Art Gallery of NSW, the Museum of Contemporary Art and Carriageworks. For the 2019 iteration Hazewinkel worked closely with AGNSW curator Isobel Parker-Philip to realise *The Ongoing Remains* (3 parts) which was sensitively installed in response to existing collection items and the various architectural styles that make up the august gallery.

The sculptural component Part 1. *The Emissaries: Keepers of our stories*, was presented as two large groups across the entry Vestibule and the Grand Court. The video component, Part 2. *Withness: A haunting*, was installed amidst the 19th C. sculpture collection in the John Schaeffer Galleries. The photographic element, Part 3. *Continuum: The persistence of being*, was installed as the last work you experienced in the main corpus of the exhibition on lower level two.

The following text, by Professor Ross Gibson, is reproduced courtesy of the author and AGNSW:

*O summon out of memory  
Into understanding  
So that all may fear it  
From the blood and fever  
Of our passionate and forever  
Unregenerate spirit  
Such spectacles  
As men remember  
Of the beautiful, musical  
Of flesh, long, limber:  
And deduce: how  
In the consummate brow  
Such cruelties dwell  
As into eternity  
Flushed the subservient blood,  
Flattened our silver cities  
And covered them with wood.*

Frederic Prokosch, from 'The Assassins', 1936

Andrew Hazewinkel's subject is antiquity, not only its residue materials but also its contemporary spirit. He investigates where antiquity resides now and where it is going. He shows how there is a force in the past. Mixing memory and desire (to borrow T.S. Eliot's famous phrase from *The Waste Land*) he shows how this force persists in the present while pushing into the future. And he shows how this force can be accessed artistically

as an aesthetic ardour, as an agitation of feelings aroused by culturally charged old fragments that can act, over time, like catalysts for your thoughts and emotions.

To paraphrase the Welsh poet R.S. Thomas, the best artistry "arrives at the intellect by way of the heart." Dionysian as much as Apollonian, equally carnal and mindful, Hazewinkel's work prompts you to consider the continuous pulse in the past, to channel the animus of antiquity so it might guide your future wishes and actions.

Equally sacred and profane, Hazewinkel plays with the power of enigma and paradox. He imbues stone with bloodwarm tenderness. He brings a soft, breathing waft and welcome into the crisp, cool light that photography tends to demand. He places objects in proximity to one another such that they appear ready to resume some congress that has already happened among them or among their predecessors. And he suggests how we are all not much more than successors to the blooming, broken, bleeding and abraded bodies that are deposited in all the past times that now agitate the spirit of our material contemporary world.

With Hazewinkel's work I am always reminded of two favourite quotes that I carry in my notebook:

1) Robert Pogue Harrison's assertion that we must absorb the legacy of the past while enacting our most noble rituals so we can make sure that all those people and actions that have thus far composed history can be kept active in the eternally unfolding now ... .. "Whatever the rift that separates their regimes, nature and culture have at least this much in common: both compel the living to serve the interests of the unborn ... [But the special aspect of human memory-work is that] culture perpetuates itself through the power of the dead."

and

2) Michel Serres' insistence that "Time is paradoxical; it folds or twists; it is as various as the dance of flames in a brazier -- here interrupted, there vertical, mobile, and unexpected.



Part 1. *The Emissaries: Keepers of our stories*  
(overleaf) Part 2. *Withness: A haunting*  
From *The Ongoing Remains* (3 parts) 2019



The French language uses the same word for weather and time.”

This is what you sense in your heart and then grasp in your intellect, when you encounter Andrew Hazewinkel’s work: the past does not necessarily diminish orderly or die down to a vestige along some perspectival cone. Rather, as Hazewinkel’s work helps you feel, all the dead and gone are actually hard to eliminate. They are in the present, equally pressing and available right now, like a storm looming to animate the atmosphere.

After Hazewinkel’s work rouses your aesthetic faculties, it gets you thinking about how time is energetic and ever-present, thinking about how every past personage and occurrence somehow actually remain in our fears and wishes, still mixing our memories and desires.



#### References:

1- R..S. Thomas “Don’t Ask Me” in his Collected Later Poems 1988 - 2000, London: Bloodaxe Books 2004, <https://www.scribd.com/read/353173913/Collected-Later-Poems-1988-2000#>  
2- Robert Pogue Harrison, The Dominion of the Dead, Chicago: Chicago University Press, 2003, p.ix.

3- Michel Serres with Bruno Latour, Conversations on Science, Culture, and Time (translated by Roxanne Lapidus), Ann Arbor: The University of Michigan Press, 1995, p.58

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### ***Dr Zananiri awarded the AAIA 2019 Contemporary Creative Residency.***

We are very pleased to announce that Dr Sary Zananiri is the recipient of the AAIA 2019 Contemporary Creative Residency. With a studio-based practice anchored in the glass tradition, Sary’s more recent research-based practice has focussed his gaze squarely on the Eastern Mediterranean through which he investigates the secularisation of icon painting practices, in both Greece and Palestine, as localised responses to what might be termed a shared ‘Orthodox cultural sphere’ under both the Byzantine and Ottoman Empires.

Drawing out stylistic relationships between the work of Greek artists such as Kozis Desyllas (who painted heroes of the Greek War of Independence like Athanasios Diakos and Odysseus Androutsos) and Palestinian artists such as Nicola Saig (who painted the iconic scene of Mayor Hussein surrendering Jerusalem to the British) Zananiri identifies the nationalist narratives in both bodies of work, which, in his words ‘points to a transformation of religious aesthetics into political ones with the rise of nationalist ambitions through the course of the 19th and early 20th centuries.’

In Athens, Zananiri will be spending his time in archives and with specific photographic and painting collections uncovering and gathering material toward a new body of work photographic and text based works.

Sary Zananiri is an artist and cultural historian. He completed his PhD at Monash University School of Art and Design Melbourne in 2014 in which he examined the confluence of 19th-century Western colonial imaging of the Palestinian landscape and Zionist narrative. He is currently Postdoctoral Researcher at Leiden University (Netherlands) where his work focuses on cultural interactions between the Arab Orthodox community and Russia.



Research images courtesy the Frank Scholten Collection at the Netherlands Institute for the Near East.

Sary Zananiri: *Brotherly Love: From the Filial to the Flirty* 2019

Found images and text contextualising the historical record, inkjet print 80 x 120 cm

## Zagora Archaeological Project (ZAP) 2019

July of this year saw the Zagora Archaeological Project return to Andros to continue its investigations at one of the most extensively preserved Early Iron Age settlements in the Aegean –Zagora. The Australian involvement in Zagora, a site situated on the west coast of Andros, was inaugurated by Professor Alexander Cambitoglou back in the 1960s and the current project is co-directed by Professor Margaret Miller, Associate Professor Lesley Beaumont (both of the Department of Archaeology, University of Sydney), Dr Paul Donnelly (Sydney University Museums) and Dr Stavros Paspalas (AAIA). The co-directors are especially grateful to the Anthony Nicholas Aroney Research Fund, administered by the Faculty of Arts and Social Sciences of the University of Sydney, for the grant that allowed the field season to take place and to Professor Cambitoglou for his generous donation which enabled a wider suite of in-field and analytical investigations to be conducted. They are also grateful to GML Heritage for its productive collaboration in ZAP 2019, and to the Greek Ministry of Culture for permission to undertake the fieldwork.

The team's attention this year focussed on a processing installation and its immediate environs, including a wide roadway, which was partly revealed during the last excavation season in 2014 and on two points where non-intrusive investigation (infrared photography and geophysical survey) in past years had indicated that potentially uncharacteristic remains might lie below the ground surface. The excavation of the 2014 trench was continued and two new trenches were opened. This year's excavations increased our knowledge of this part of the site, situated not far from the settlement's fortification wall, and the information collected will now inform our interpretations regarding the organisation of the settlement and the various

activities its inhabitants undertook within it. The context of the processing installation was further defined and the forthcoming analysis of the collected soil micromorphological samples as well as the examination of the area's soil chemistry promise to throw light on the nature of the specific processing activities which took place here, which will undoubtedly add a new dimension to our knowledge of the productive economy of the settlement during the latter part of the eighth century BC. Furthermore, one of the two new trenches that was opened this year generated evidence of metalworking, while the other new trench produced important early material dating to the Middle Geometric period.

In addition to excavation the team conducted archaeological surface survey on the hill flanks to the east and southeast of the settlement in order to obtain a better understanding of its inhabitants' relationship with their immediate locality, particularly any economic and ritual use they may have made of these hillsides, as well as the area's use across time. Importantly, this surface survey was supplemented by a programme of thermographical, or infra-red, photographic investigations which aimed to locate anomalous features in the landscape for future exploration.



*The Zagora Archaeological Project 2019 Field Team*

### *Zagora at the Digital Museum of Andros*

The Australian excavations at Zagora have, of course, contributed a great deal to our academic understanding of the eighth century BC in the Aegean. However, it has always been the intention of the co-directors of the current Zagora Archaeological Project (ZAP) to disseminate the project's findings widely throughout the general community as exemplified the project's presence on various social media platforms. In this they have followed the example set by Professor Alexander Cambitoglou, the director of the excavations of 1967 through to 1974, who also oversaw the development of the very public-friendly Zagora exhibition at the Archaeological Museum of Andros. The work of the current Australian team is now highlighted at the Digital Museum of Andros which is located in the Old Town of Chora on Andros. The contribution of the team members is examined and explained in two videos which present a diachronic history of the island. One of the videos includes interviews with Associate Professor Lesley Beaumont and Dr Stavros Paspalas. It is gratifying to see the efforts of Australian researchers and students, supported primarily by the AAIA and the University of Sydney, acknowledged in this way by the local Andrian community.

### *Exhibition: From the South to the North (Archaeological Museum of Thessalonike)*

The Archaeological Museum of Thessalonike is one of Greece's foremost cultural institutions. This summer it mounted a temporary exhibition entitled "From the South to the North. Cycladic Colonies in the Northern Aegean," and the AAIA was honoured to participate in this enterprise. The exhibition tells the tale of the establishment of settlements on the northern Aegean coast and Thasos by the two Cycladic islands of Andros and Paros in the seventh century BC and these northern cities' subsequent history. The important Archaic and Classical city-states of Akanthos, Stageira (Aristotle's home town), Sane and Argilos, all in the Chalkidike peninsula, or just east of it in the case of Argilos, were Andrian foundations. The exhibition, which is scheduled to run until the summer of 2020, includes a number of finds made by the first Australian team to excavate, under the directorship of Professor Alexander Cambitoglou, at Zagora which contribute to providing a picture of the social context of Andros from which settlers set out for the northern Aegean a generation or so after Zagora's abandonment c. 700 BC. The exhibition is accompanied by a guide/catalogue to which AAIA staff members Stavros Paspalas and Beatrice McLoughlin contributed.



*Skyphos-krater, Zagora, Andros, 925-850 B.C.  
© Hellenic Ministry of Culture,  
Antiquities Ephoreia of the Cyclades*





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## AAIA Highlights of Greece Tour (26 March to 15 April, 2020)

From the Neolithic sites of Dimini and Sesklo to the birth of the modern Greek state at its first capital Nauplion, this three week tour takes in the highlights of mainland Greece.

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(02) 9290 3856 or 1300 799 887

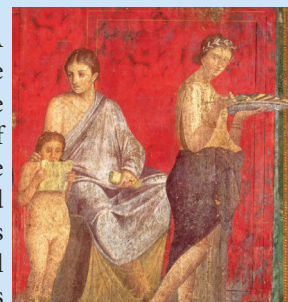
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*Byzantine mosaic at Daphni; Macedonian royal Tomb II, Vergina; Lion Gate, Mycenae; Small-scale bronze sculpture, Olympia; Erectheion, Athenian Acropolis*

## AAIA Inaugural Short Course: Pompeii The Life and Death of a Roman Town a great success

In February of this year the AAIA launched a new initiative in the form of short courses, which we felt our members would find of interest. The inaugural short course “Pompeii Revisited: The Life and Death of a Roman Town” was presented by Professor Jean-Paul Descœudres. Over four weeks Professor Descœudres explored the evolution of Pompeii from its earliest settlement, through the Hellenistic period and the Social War on to the town’s transformation from a Roman colony to an Imperial City. The final years of the city, before the fateful eruption, were marked by a noticeable decline triggered by a serious earthquake, which was a harbinger of the disaster of AD 79. The course examined the evidence for this decline as well as the latest evidence for the precise date of the eruption.



*Villa of the Mysteries, Pompeii*

The art and architecture of Pompeii were brought to life in Professor Descœudres expert lectures as he shared his passion for Roman wall painting with an eager audience. Participants in the course provided positive feedback.

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## David Levine Book Aquisition Fund: Recent Purchases

We are again pleased to report that the holdings of the AAIA library continue to expand thanks to the generous endowment of the Hon. David Levine. This year, it seems, we are celebrating the finer things in life with several acquisitions on subjects including the art of metal working, feasting, and artistic workshops.

Demonstrating spectacular artistic achievements in metal working are three richly illustrated volumes: *Metal Vases and Utensils in the Vassil Bojkov Collection*, *Gold and Bronze: Metals, Technologies and Interregional Contacts in the Eastern Balkans during the Bronze Age* and *Das goldene Antlitz des unbekannten Makedonenkönigs: Makedonen und Kelten am Ohrid-See – ein Zusammenprall der Kulturen?*

On the rather appetising topic of feasting we acquired the volumes, *Feasting, Craft and Depositional Practice in Late Bronze Age Palaepaphos*; *The Well Fillings of Evreti*; and, *To Die in Style! The Residential Lifestyle of Feasting and Dying in Iron Age Stamna, Greece*.

New research continues to increase our knowledge of ancient workshop technologies and artistic production and we are delighted to present the following new offerings: *Pottery Technologies and Sociocultural Connections between the Aegean and Anatolia during the 3rd Millennium BC*, *Pithecusan Workshops, Il quartiere artigianale di S. Restituta di Lacco Ameno (Ischia) e i suoi reperti*, and *Athens, Etruria, and the Many Lives of Greek Figured Pottery*.

The following acquisitions explore the connections between complex networks that existed in the ancient world, *Change,*



*Continuity, and Connectivity: North-eastern Mediterranean at the Turn of the Bronze Age and in the Early Iron Age and Archaeology across frontiers and borderlands: fragmentation and connectivity in the North Aegean and the Central Balkans from the Bronze Age to the Iron Age.*

New purchases also include *Eudaimón. Studies in Honor of Jan Bouzek*, *Archaeology, ideology and urbanism in Rome from the grand tour to Berlusconi*, *Encyclopaedic Dictionary of Phoenician Culture* (volume I), and *Giganti e gigantomachie tra Oriente e Occidente: catalogo della mostra, Museo Archeologico Nazionale di Napoli, 15 novembre 2013-31 marzo 2014*.

To round off our acquisitions for the first half of 2019 we have also expanded our serial holdings with volumes 2-3 of the *Journal of Greek Archaeology* and volumes 6-7 of *Mégara Hyblaea*.