

ARCHAEOLOGY PROGRAM NEWS

'Modern' Women of the Past? Unearthing Gender and Antiquity

The AAIA, CCANESA, AWAWS, CCWM and the University of Sydney Departments of Archaeology and Classics & Ancient History warmly invite abstracts for our forthcoming conference on the reception of ancient women, to be held in March 2021.

Despite restrictions on their autonomy from the (mostly) patriarchal societies in which they lived, women of the past were astronomers, chemists, warriors, politicians, philosophers, and medical practitioners (to mention just a few examples). Women strove to understand the world around them, and through their observations and innovations, they demonstrated that gender provides no barrier to participating and excelling in a full range of human endeavours.



Fragment of a Queen's Face ca. 1353-1336 BCE
New Kingdom, Amarna Period.
MetropolitanMuseum of Art(26.7.1396)

This conference sets out to tell the frequently neglected history of such women. It illuminates the remarkable historical contributions of the invisible pioneers of the past, and considers how a distorted perception of past women has shaped the realities and inequalities of our modern world. In the 21st century, a balanced representation of gender across a diverse range of societies and cultures remains a work in progress, and a more complete understanding of our past may remedy distorted perceptions of women's capacities and contributions, both historically and as we move into the future.

The conference organisers invite abstracts (200 words max.) for papers of 15 minutes length. The conference timeframe is broadly imagined to include global women's history and its reception, from prehistory to late antiquity. Diverse geographic, disciplinary, cultural, and conceptual responses to this theme are encouraged: calling on all disciplines ranging from archaeology to popular culture studies and everything in between. Pre-history and antiquity are defined globally, with an understanding of culturally and geographically diverse timescales, and we encourage responses from First Nations perspectives. Our theme of 'women' is intended to include trans and non-binary women, who are encouraged to participate in our exploration on the shaping of history through conceptions of gender.

Postgraduate students and early career researchers from any discipline are encouraged to submit an abstract.

Abstracts should be submitted by Monday 30th November, 2020 via email to unearthingwomen@gmail.com

Commemorating The Battles of Thermopylae and Salamis with The Hellenic Lyceum Of Sydney

Dr Yvonne Inall, Project Officer at the AAIA was invited to deliver a keynote address at the Hellenic Lyceum Sydney's commemorative production "2,500th Anniversary of the Battles of Thermopylae and Salamis 480 BC-2020".

This event was hosted at St Nicholas Church Hall at Marrickville on 23 August. The commemoration was attended by the Greek Consul General Mr Christos Karras, Bishop Emilianos, representing the Greek Orthodox Archbishop of Australia, four parish priests, the chair of the Greek Festival of Sydney, Ms Nia Karteris, and representatives of Community Cultural Associations. The MC, Mrs Rozy Crosson (Committee, Hellenic Lyceum Sydney), ensured the afternoon progressed smoothly. Numbers were restricted for the event in accordance with COVID19 social distancing and public health regulations.

As a 2,500-year anniversary does not come around all that often the Hellenic Lyceum Committee resolved that restrictions due to COVID19 would not impede this tribute and commemoration. Originally planned as a multimedia production as part of the Greek Festival of Sydney, the Committee took a creative approach, developing a video production, which is now available on YouTube for all to see.

The production was divided into four parts. Mrs Liana Vertzayias, President of the Hellenic Lyceum Sydney, gave the opening address, followed by Theodora Zourkas (Curator, Hellenic Lyceum Sydney), who outlined the history that precipitated the battles, the key players, and their respective outcomes. Hellen Dimas (Committee, Hellenic Lyceum Sydney) introduced the keynote speaker, Dr Yvonne Inall, who spoke about the archaeology of ancient Greek military equipment and the battle sites of Thermopylae and Salamis. Dr Inall's presentation provided a 'deep dive' into the armour and weapons used in these battles by the Greeks and the Persians.



Liana concluded with an exploration of the continuing influence of the Battles of Thermopylae and Salamis. It is not the passage of 2,500 years, the inspiring heroic resistance at Thermopylae, or the brilliant military strategy and victory at Salamis, that makes this anniversary so special. Had the battles not been won it is unlikely, she emphasised, that we would have had the classical golden age of Greece. Many historians consider the Battle of Salamis to be one of the most important battles in world history, arguing that if the Greeks had lost, the probable occupation of Greece by the Persians would have thwarted the development of Greek civilisation, and its subsequent impact on modern western civilisation, including in such fields as philosophy, science, and ideals of personal freedom and democracy. The Battle of Thermopylae, in particular the defiance of King Leonidas' purported response of *molon labe* ("Come and take them") to the Persian army's demand that the Spartans surrender their weapons has been referenced repeatedly: by Texan rebels at the Battle of Gonzales in 1835; the Filipino Battle of Tirad Pass, 1899; the Polish Battle of Wizna, 1939; and even by Australians in New Guinea in 1941.

Finally, Liana noted that the defiant spirit of Themopylae and Salamis may be paralleled by the refusal of Emperor Constantine XI Palaiologos to surrender Constantinople in 1453 through to Greece's refusal to allow the invading Fascist forces to take the country on 28 October 1940.



Theodora Zourkas leads a socially-distanced Q&A with Mr Costas Vertzayias OAM and Dr Yvonne Inall (AAIA, Sydney)

Following the screening of the video production Theodora facilitated a Q&A, where the audience had a chance to ask questions of the panel - Dr Yvonne Inall, and Costas Vertzayias OAM (historical consultant for the production). Questions ranged from the different types of armour and how the various weapons were used to the concept of democracy.

The official proceedings closed with a statement of thanks from the Consul General, Mr Christos Karras, and a reminder of the importance of understanding the impact of the legacy of our history and heritage. A sumptuous afternoon tea was served as conversations about the everlasting lasting legacy of these two battles continued.

Theodora Zourkas, Hellenic Lyceum Sydney

Image overleaf: Screen-capture of the Hellenic Lyceum of Sydney video presentation. Original source GreekReporter.com

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The Australian Archaeological Institute at Athens Newsletter



'Finds Stories' AAIA awarded its first European Union Research Grant

The AAIA in collaboration with five European research institutions, from Croatia, Greece, Serbia, and the United Kingdom, has been awarded a prestigious Erasmus+ Key Action 2 Research Grant to study mobility in South East Europe through object biographies. AAIA Executive Officer in Athens Dr Lita Tzortzopoulou will lead the AAIA component of the research, advising the project on material culture and the archaeology of migration and mobility. The project's primary investigators, Dr Konstantinos Trimmis (University of Bristol) and Dr Konstantina Kalogirou (Cardiff MET University), will be responsible for the project's Digital Heritages component and community archaeology. The research team includes Dr Ivan Drnić (Archaeological Museum Zagreb), Mrs Branka Srecković-Minić (International School of Belgrade) and Ms Eleftheria Theodorou (Y.M.C.A. Basketball Museum Thessaloniki). Dr Christianne Fernée (University of Bristol) will be the Senior Research Associate and Project Manager.

Applying creative object biographies 'Finds Stories' will examine the life cycles of objects demonstrating inter and intra European mobility. Objects belonging to Balkan transhumance groups, the Greek Diaspora in Australia and UK, and modern migratory

groups in Greece will be studied. The impact of mobility (as long-term migration or seasonal movement) on shaping modern identities and leveraging societal change will be analysed through the travel stories of objects and their stimuli on different groups of people. 'Finds Stories' research will combine fieldwork on the island of Kythera and areas of Western Macedonia and Thessaly in Greece, with research in the Dalmatian region of Croatia, and London, Bristol, and Cardiff in the UK. The project also aims to adopt a diachronic approach reflecting more than 7000 years of European history.

'Finds Stories' will employ leading science and artefact recording technologies including 3D photogrammetry, surface analysis and Reflectance Transformation Imaging complimented by artistic methodologies for creative narratives. Commencing in January 2021 the project will run until summer 2023 during which time the AAIA and its research partners will collaborate with community groups through meetings hosted by participating institutions, an AAIA-organised conference and museum exhibitions. Part of the AAIA's funding will be used to employ a material culture specialist to work on the objects, conduct interviews, and liaise with the various stakeholders of the project in Greece. Project updates, advances, activities, and outputs will be communicated through various AAIA media and via other publicity material.

Photo: Tim Gregory

CONTEMPORARY CREATIVE PROGRAM NEWS

AAIA 2020 Contemporary Creative Residency Awarded

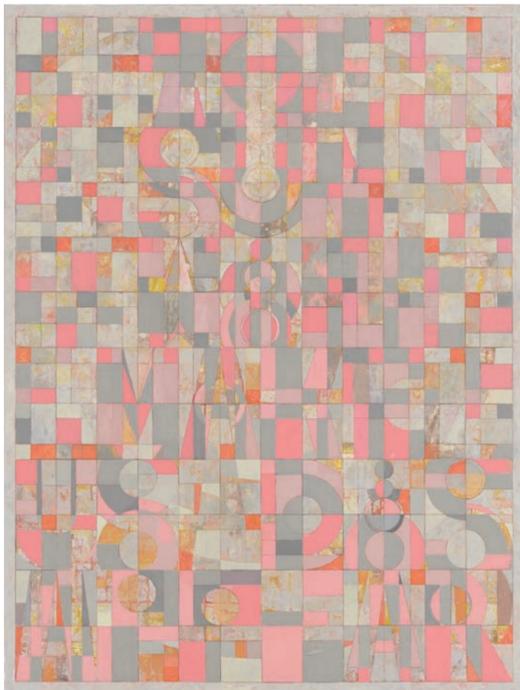
We are thrilled to announce that this year's AAIA Contemporary Creative Residency at Athens has been awarded to the London based Australian artist Scott Miles.

Scott pushes his paintings toward the limits of vision; he is interested in systems that sit at the edge of representation, where the eye cannot perform satisfactorily. His practice considers the processual and presentation aspects of painting as an interlinked system, or language, through which meaning might be made. Described in his own words “*my works frequently reference hidden texts, systems and symbols through processes of layering, concealing and revealing, that are inherent to the temporality and tactility of painting.*”

In Athens Scott will engage the collection of the Epigraphic Museum, specifically with multi directional texts and engravings that align vertically and horizontally as found in Boustrophedon and Stoichedon systems.

Scott Miles trained in painting and printmaking at the Victorian College of the Arts, University of Melbourne and recently completed the Turps Studio Programme in London. He has participated in exhibitions at PADA Gallery Lisbon, Level Four Oslo and William Blake House London. His work is represented in collections at Opernavik Museum Greenland, State Library of Victoria, State Trustees, Geelong Gallery Australia and the Poster Collection Museum für Gestaltung Zürich Switzerland.

The decision to award Scott the AAIA 2020 Contemporary Creative Residency was unanimously taken by the selection panel comprising Dr Stavros Paspalas, AAIA Director, Professor Vrasidas Karalis Sir Nicholas Laurantus Professor of Modern Greek and Chair of Modern Greek Department University of Sydney, Dr Andrew Hazewinkel AAIA Honorary Research Fellow and Contemporary Creative Program adviser, and Dr Camilla Norman AAIA Staff Member.



Scott Miles
Annotator (The sun will make us disappear) 2016
Oil on Linen
120 x 90 cm

Image courtesy the artist

Rushing Air, Flooding Light

A solo exhibition in New Zealand by Dr Andrew Hazewinkel AAIA Honorary Research Fellow and inaugural Contemporary Creative Resident - 2014

In September this year Athens-based artist Andrew Hazewinkel (artistic adviser to our Contemporary Creative Program), presented two recent bodies of photographic work, *The Antikythera Group* (2017) and *Asgelatas (Mt Kalamos)* (2020) at Sumer Contemporary Art in New Zealand in his solo exhibition *Rushing Air, Flooding Light*.

The large black and white photographs of *The Antikythera Group* take us below the surface of the sea exploring established themes in Hazewinkel's practice, drawing out relationships between the body, the materiality of objects, and the very human act of remembering. The material subject of these compelling photographs are the corroded surfaces of 1st c. BCE marble statues retrieved (in 1901) from the famous shipwreck site, dated 70 BCE, just off the coast of island Antikythera. Having lay undisturbed on the seabed for almost 2000 years, the volumes

of these Classically informed figures have become dramatically excoriated by their long exposure to stone eating organisms and other marine encrustations. The non-material subject of these striking photographs is the psychological and embodied tensions that emerge between these badly damaged bodies of antiquity and our own soft ephemeral bodies.



Andrew Hazewinkel
Antikythera 1. 2017
Digital chromogenic photograph
90 x 60 cm
(opposite)
Andrew Hazewinkel
Asgelatas (Mt Kalamos) 6. 2020
Digital chromogenic photograph
20 x 20 cm

Images courtesy the artist and Sumer Contemporary Art

With *Asgelatas (Mt Kalamos)* Hazewinkel takes us in another direction, to the summit of a marble monolith (the second highest in the Mediterranean) that juts 450 metres into the sky from the surface of the Aegean. This group of seven images is more concerned with the artist's interest in atmospheric conditions than materiality of objects. In these intimately scaled, colour photographs we witness changing conditions of revelation that come with the dawn. The word *Asgelatas* is an epithet meaning 'The Radiant', sometimes ascribed to the pre-Christian deity Apollo, but only ever in the context of Mt Kalamos, on the island of Anafi, where a healing cult devoted to the deity is believed

to have existed. Here it is the everydayness of the dawn that reminds us of the contemporaneity of the remote past, and the connections between our lives and those lived long ago.

By combining these two bodies of work the artist presents a universal intimacy, together they take us below and above the surface of the sea, they drive us into our bodies and into our inner worlds - one concerns injury, the other concerns healing, both concern ongoingness.

Andrew Hazewinkel is an artist and academic, he holds a PhD from Sydney College of the Arts, University of Sydney and a Masters of Fine Art from Victorian College of the Arts University of Melbourne. Andrew makes photographs, sculpture and publishes regularly. His artworks have been presented at the Australian Centre for Contemporary Art, the Art Gallery of New South Wales, the National Gallery of Victoria, The Centre for Contemporary Photography Melbourne, The Ian Potter Museum of Art at Melbourne University, Perth Institute of Contemporary Arts, and The British School at Rome. In 2015 he was the sole Australian representative at the 31st Ljubljana Biennial of Graphic Art, following which he presented details of that project at the Boghossian Foundation Villa Empain Brussels. Recent journal articles include *From Limbo to Mash-up and The Spell of the Fake: Relating Contemporary Photographic Practice and the Photographic Archive Through a Framework of Material Engagement Theory*. Australian Institute for the Conservation of Cultural Material Bulletin Vol 40 Issue 1. Routledge, London 2019. Dr Hazewinkel was inaugural AAIA Contemporary Creative Resident in 2014, he is AAIA Honorary Research Fellow and Artistic Adviser to the AAIA Contemporary Program. www.andrewhazewinkel.com

European Cultural Diplomacy and Arab Christians in Palestine, 1918 – 1948. Between Contention and Connection

A new book co-edited by Dr Sary Zananiri AAIA Contemporary Creative Resident - 2019

We are pleased to report that during Dr. Zananiri's period of creative and academic research in Athens he was able to find time to devote to the finishing touches of his recently published volume *European Cultural Diplomacy and Arab Christians in Palestine, 1918 – 1948: Between Contention and Connection*, co-edited with Karène Sanchez Summerer.

Published by Palgrave Macmillan, the book investigates the transnationally connected history of Arab Christian communities in Palestine during the British Mandate (1918-1948) through the lens of the birth of cultural diplomacy. Relying predominantly on unpublished sources, it examines the relationship between European cultural agendas and local identity formation processes and discusses the social and religious transformations of Arab Christian communities in Palestine via cultural lenses from an entangled perspective.

The 17 chapters reflect diverse research interests, from case studies of individual archives to chapters that question the concept of cultural diplomacy more generally. They illustrate the diversity of scholarship that enables a broad-based view of

how cultural diplomacy functioned during the interwar period, but also the ways in which its meanings have changed. The book considers British Mandate Palestine as an internationalized node within a transnational framework to understand how the complexity of cultural interactions and agencies engaged to produce new modes of modernity.

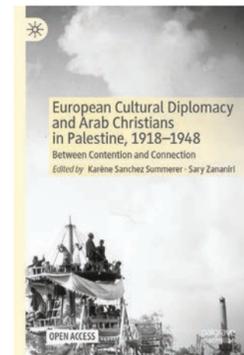


Image courtesy Palgrave Macmillan

Sary Zananiri is an artist and cultural historian. He holds a PhD in Fine Arts From Monash University Melbourne in which he examined biblified colonial imaging of the Palestinian landscape from 1839 to 1948. His research is located at the intersection of colonialism, indigeneity, religious narrative and visual culture. He is currently a Postdoctoral Researcher at Leiden University where he works on the NWO funded project *CrossRoads: European Cultural Diplomacy and Arab Christians in Palestine 1918-1948 and the Netherlands Institute for the Near East*. Dr Zananiri was AAIA Contemporary Creative Resident in 2019.

Jena Woodhouse AAIA Contemporary Creative Resident - 2015 shortlisted for The 2020 Montreal International Poetry Prize

Congratulations to Jena Woodhouse on being shortlisted (for the third time - 2013, 2015, 2020) in this year's Montreal International Poetry Prize. Due to copyright concerns we are unable to publish the shortlisted poem *Lament for a Daughter*, as it will be included in the upcoming Global Anthology from Montreal. However, those lucky enough to have attended Jena's 2019 poetry performance in Athens *An Azure Memory Of Seas: Glimpses Of Greece* will be pleased to know that you are amongst the first to have heard the poem in the voice of the poet. In light of not being able to include that poem here, we offer another of Jena's recent poems.

Straphanging Makriyianni, Athens, Greece

The trolleybus has stalled where two familiar streets agree to meet. Straphanging, I'm jolted to that other evening in December, rushing to a wedding (mine) clutching a clichéd red rose, dressed in blue to match the bruise, empurpled at its epicentre, shadowing my left eyelid: memento of a dire pre-nuptial falling-out at dead of night, inflicted accidentally, though nobody will credit that.

It doesn't augur well, but I shall brush aside all auguries for just an instant as the trolley lurches to a stop. Straphanging in time, I pause inside an iridescent orb, detached from every yesterday, all ominous tomorrows.

Suspended for a moment in a trolley at an intersection while the driver reconnects the cable to its track, hopefulness is starry-eyed (despite the violet aureole); those touched by joy can ill afford to look forward or back.

The mustard-yellow Russian trolley lurches like a drunk, into the zone of doomed relationships and broken trust. We lived euphorically, though briefly, in our timeless, glaucous bubble, untroubled by the facts, until illusion cracked.

Now the winds of fortune have reversed chronology and borne me back, alone, to ride the trolley with the faulty track. The streets meet at the same blind corner, concealing from my gaze the days to come, as on that winter evening of our wedding pact. Today there is the same delay, without the music and the feast to follow; no bruised eye-socket, no bridegroom and no lovers' spat. This time there is only me, a returnee – no rose, no frock – revisiting the streets our feet once made their own; our lost address.

Raised blinds reveal our filmy drapes the new tenants did not replace; a person on a mobile phone, twin pots of basil on the sill.

Published in Not Very Quiet (Canberra), Issue 7, Sept. 2020.

To read Lament for a Daughter please visit: www.montrealpoetryprize.com/poems/lament-for-a-daughter

To hear Straphanging read by Woodhouse please visit www.not-very-quiet.com/2020/09/14/straphanging/



Photo: Anna Jacobson

Jena Woodhouse is based in Queensland, Australia. She is a poet, author, translator, and editor working across various literary genres. She has compiled ten book and chapbook publications five of which are poetry collections; most recently The Book of Lost Addresses: A retrospective (Picaro Poets 2020) and On the Windswept Bridge (Pocket Poets 2020). She has been awarded numerous international creative residences including in recent years residencies in Scotland, France and Ireland. Having lived and worked in Greece for more than a decade she continues to draw upon her experiences as a source of revelation and inspiration. Her collection-in-preparation is Bitter Oranges: an Athens memoir. Woodhouse was AAIA Contemporary Creative Resident 2015.