

JENNY ALBANI

***Between convention and reality:***

***Visual approaches of the city in Post-Byzantine icon painting***

In 1338-39 Ambrogio Lorenzetti painted six large scale frescoes depicting the *Allegories of Good Government and Bad Government in the City and Country* as well as the *Effects of Good and Bad Government in the City and Country* which occupied the east, west and north walls of the Council Room (*Sala dei Nove*) at the Palazzo Pubblico in Siena. Besides the fact that the fresco panels *Effects of Good Government in the City* and *Effects of Bad Government in the City* include the earliest medieval panoramic representations of a city, known so far, these compositions also offer interesting insights into the role of the city in the everyday life of citizens.

Byzantine art is not familiar with such a realistic image of the city. However, cityscapes in some Post-Byzantine icons are not merely complementary motifs to the backdrop of religious scenes but also visual approaches to the social characteristics of these cities. The rendering of cities in these icons conforms to visual conventions of Byzantine art, in particular the lack of perspective, urban fabric and landmarks, as well as the anti-realistic forms of buildings and their small scale in relation to human figures. Nevertheless, some elements of the visual narrative, such as the holy figures, allegories, and environment reveal a critical view on the society of these cities. Case studies for this approach are the icons depicting *The Allegory of Heavenly Jerusalem*, in the Holy Monastery of Platytera, in Corfu, *The Last Judgment* (inv. no BM 100) in the Byzantine Museum of Archbishop Makarios III Foundation, in Nicosia, Cyprus, as well as *St. Demetrios*, in the Byzantine Museum of Antivouniotissa, in Corfu.

STAVROS ALIFRAGKIS

***The art of taking a walk:***

***Flâneurism and the city in the cinema of Theo Angelopoulos***

Greek film director Theo Angelopoulos has been widely considered as a landscape cinematographer. His acclaimed work, spanning four decades, constitutes a personal, idiosyncratic and creative reconstruction of the greek hinterland. However, it can be argued that the cinematic landscapes of rural Greece are resignified by their symbolic and ideological counterpoints, i.e. Angelopoulos' reconstructions of the city in film. Athens and Thessaloniki are featured sporadically yet persistently in Angelopoulos' filmic work. Their cinematic reconstructions are often cryptic and mystical; e.g. occasionally the city is veiled by transcendental mist or purifying rain. Athens in particular serves as a mental and physical departure point for many of Angelopoulos' cinematic journeys; physical and spiritual itineraries across the rural landscape of Greece. This paper reconsiders four of Angelopoulos' movies that feature aspects of the Athenian cityscape (*The Broadcast* [1968], *Athens, Return to the Acropolis* [1983], *Voyage a Cythera* [1984] and *The Suspended Step of the Stork* [1991]) in terms of their portrayal of the city of Athens. This paper utilises the theoretical construct of *flânerie*, as instantiated in the writings of

Siegfried Kracauer and Walter Benjamin, to shed new light on the way Angelopoulos appreciated urban phenomena in post-war Greece and considered the cinematic image of the city of Athens.

AMALIA AVRAMIDOU

**Ancient Colossal Statues as Modern Mega Attractions:  
The Colossi of Apollonia Pontica and Rhodes**

Art and architecture leave a long-lasting mark on the landscape of a city and the memory of a community, even when the monument itself is extinct. This is the case for two legendary ancient statues of colossal dimensions, Apollo of Calamis in Apollonia Pontica (modern Sozopol) and Helios of Charis in Rhodes.

The colossal statue of Apollo, the patron deity of the prosperous Greek colony of Apollonia on the Black Sea, was commissioned by the city itself and crafted by the famous fifth century Athenian sculptor, Calamis. The statue was Apollonia's trademark until 72 BCE, when the Roman general Marcus Lucullus brought it as booty to Rome.

Similarly, the colossal statue of Helios once stood in the harbor of ancient Rhodes. A work by the local sculptor Charis, the more than thirty-meter-tall statue commemorated the end of a long period of attacks against the island by Demetrios Poliorketes. It was constructed in less than thirteen years out of recycled metal-parts of war-machines used during the repeated sieges. The Colossus collapsed after an earthquake in 227 BCE and remained in ruins until the Byzantine era, when its spolia were sold off as scrap metals.

Both colossi were emblematic images of their cities and enjoyed a lasting reputation that not only shaped the communal memory but also affected modern landscape and development plans. Driven by the necessities of 21st-century economy and the dictations of cultural management and tourist-attraction policies, these two statues form the core of ambitious resurrection proposals: Sozopol and Rhodes look to their glorious past for a defining image that bridges mass-tourism with the elitist approach of antiquity, the ultimate objective being the creation of a unique landmark that contributes to the growth of the local economy and the opening of a window of opportunities for further actions of cultural diplomacy.

CHARALAMPOS G. CHOTZAKOGLU

**Art as carrier of the identity and reflection of the Great Polis (Constantinople) and the Sacred Polis (Jerusalem) in Byzantine provinces**

The Byzantine Empire defined its new capital as "Polis or Great Polis (Megalopolis)". Constantine the Great demonstrating his respect for the art of the Greco-Roman world decorated the new capital with artworks, which were transferred from famous centers of the empire, aiming to transform Constantinople to an open air museum. At the same time he turned the capital into a "theater of memories" in order to provide through art-works

the historical, mythological and religious identity of a Greco-Roman past. The urban landscape was enriched with concrete buildings (e.g. Comitium, Curia, Basilica, Hippodrome, Amphitheatre), which defined the city as the new capital of the Roman Empire.

Every major city in the Byzantine provinces approached Constantinople as an urban planning model and transformed itself into a miniature of the capital. At least twenty provincial capitals of the Byzantine Empire devoted their Cathedrals to Hagia Sophia (Holy Wisdom), connected with the Mese Hodos, while monasteries were named after monastic foundations of the capital, imitated their Typikon and holy icons used as their palladium, were sent to them from Constantinople.

On the other hand Jerusalem was characterized as the "Sacred City" (Hagia Polis) as the mosaic map of Madaba confirms. Several sources record the sacred topography and the numerous relics of high religious value scattered all over the city. Provincial monasteries imitated Jerusalem through their structured space or their toponyms.

In our paper we will present cases, where the space was structured in order to remind the City (Constantinople) or the Sacred City (Jerusalem), while specific landmarks entered the Byzantine art as visual symbols of the two city-models of the Byzantine Oecumene.

VICKY FOSKOLOU

**On real and imaginary cities. Textual and visual representation of cities and the perception of urban space in the Byzantine world**

The cities of the Byzantine world have very early aroused the interest of the scholars of Byzantium. Issues such as the decline or transformation of cities in the transition period from late antiquity to the medieval world, the cities- *castra* of the middle and late Byzantine era, the urban planning of Constantinople are some of the topics that have monopolize the interest of Byzantinists. The shift to the study of urban phenomenon has also been strengthened in recent years by the numerous archaeological excavations of cities of the middle and late Byzantine period.

In order to capture the image of urban space scholars have taken an interdisciplinary approach combining archaeological evidence with textual testimonies and the rare visual representations of cities. It is, however, a fact that texts and images usually offer idyllic pictures of cities. Surrounded by high walls, byzantine cities appear in the middle of a fertile natural environment and decorated with important buildings. Textual and visual evidence of medieval towns rarely reveal a picture of the everyday, trivial, of even dark side of a city. Is it really so or we are so attached to the dominant idyllic image of cities in the sources that we have closed our eyes on urban everyday life that can project through them? Aim of the paper is to look behind the "glamorous" Byzantine cities of texts and images, trying to find evidence of an urban everyday life in Byzantium.

CHRISSULA IOAKIMIDOU

**Statues of heroes and mortals representing the polis self-image in monuments  
of the Late Archaic and the Classical Periods**

The art in ancient Greece often had a political function. From the late archaic to the end of the classical period the city-states and the federal states used works of art (sculpture, architecture and painting), as a means of presenting their power and prosperity as well as of conveying their ideology and various political messages. This paper points out that the most commonly depicted figures in such works of art were not local gods of the civic community but local heroes (eponymous, founders of the city, heroes who contributed to the organization of the *polis*). They were either guardian heroes ready to help the community in case of emergency, or heroes invented at the time of the dedication to express a certain political claim of the community. It is interesting to note that the heroes coexisted in some monuments with mortal representatives of the *polis*: either eminent mortals, who played an important role in a war victory, contributing thus to the prosperity of the city or anonymous mortals, e.g. soldiers that stood for the whole community. To illustrate these points, the paper examines many works of art that are either lost or purely preserved and thus known mainly through literary sources.

The paper also tries to explain the reason for the above-mentioned preference in depiction. Guardian heroes were mortals who achieved astonishing deeds and were meritorious in the eyes of their co-citizens, and long after their death were highly venerated by the people of the city. The myths narrating their deeds represented the collective memory of the *polis*, that guaranteed its cohesion and ensured its continuity. The presence of the mortal representatives of the state proves on the other hand that the deed praised by the monument was an accomplishment of the whole community

MANDY KOLIOU – NIKOS VRANIKAS

**White Tower, Thessaloniki – Nebojsa Tower, Belgrade.  
Historical monuments – Adaptive reuse**

The White Tower, part of the sea wall of Thessaloniki, and the Nebojsa Tower, a fortified tower of the Belgrade Fortress, are today important landmarks of their respective cities. Their restoration and the choice to use them as contemporary museums demonstrates a multifaceted decision that promotes the historical buildings themselves and sets them apart as attractions for an audience with diverse interests.

The two monuments have many characteristics in common, including their location, the date of their construction, their architectural form and their function in the past. They fulfill all the criteria of a successful and sustainable reuse and utilization of their spaces. In the new museological capacity, each incorporates and showcase the historical reminiscence of the monument itself along with historical memories of its broader material and intangible environs.

Since September of 2008, the White Tower operates as a permanent exhibition space of the Museum of Byzantine Culture, dedicated to the history of Thessaloniki from its foundations until today. Aspects of the long historical presence of the city are presented with the intention of familiarizing the city's residents and visitors with features, monuments and events that marked the city. It is perhaps the best possible way for a visitor to acquaint himself with the city and begin his tour. The exhibition space was developed with absolute respect for the architectural form of the monument, while the interior climatic conditions are regulated with gentle passive means that take advantage of the properties and geometry of the shell. As the space inside the tower is limited and distributed on many floors, the choice was made to present a large volume of information through the use of multimedia (video, projections, interactive and audio applications) and printed graphic material.

A similar solution and applications were selected for the restoration and reuse of the Nebojsa Tower in Belgrade. A significant historical monument in its own right, the tower has momentous importance for Hellenism, as it was there that Rigas Feraios was imprisoned and executed in 1798. The restoration project was implemented through the cooperation of Greece and Serbia, and was funded by institutions of both states. The history of the monument, the life, actions and work of Rigas Feraios, the history of the city of Belgrade and aspects of the historical course of the Serbian people are presented in the Nebojsa Tower, inviting the audience on a multi-level journey (both in time and space) through this historical monument.

PAVLOS LEFAS – NORA LEFA

**As fleeting as a chalk drawing in the rain:  
Art as an antidote for imposed city stereotypes**

Two major changes in the built environment took place in the last hundred fifty years: cities have become much more complex than they used to be, and modernism has become the dominant doctrine. The immediate consequence is that cities of today cannot be perceived in their totality, as more or less coherent wholes. They tend to dissolve into myriads of fragments that derive from an ever-growing offer of possibilities to their inhabitants: the right to choose how they wish to move about; to choose the venues they like; to visit their favourite areas of the city; etc. Cities of today offer the possibility to each one to construct his or her own personal world within them. Counteracting to this trend, patterns of thought are imposed, mainly by the tourism industry, and the media. New myths and stereotypes emerge, achieving a kind of much-needed coherence between people who would otherwise live in parallel universes within the same city. In this context art can make the difference. Not in creating new objects that are meant to elbow for a place among myriads of other objects; but, in helping people grasp the complexity of their environment, in furthering their understanding of the "other" that lives next door, in triggering responses that enhance the sense of community over the stereotypes imposed. Nora Lefa's "Visual Whispers" attempts to visualize such an artistic practice. Chalk drawings on sidewalks and walls of Sarajevo were meant to register her memories of the city before the war, and were

destined to vanish with the first raindrops.

LILA LEONTIDOU

**Invisible Cities, past and present: the Mediterranean,  
where the art of Calvino meets hybrid piazzas of the digital society**

After revolutionary upheavals in cities and universities in 1968, epistemological shifts took Geography to the political-economy approach, as well as hermeneutics, mental maps, imagination and memory rather than hard data or empirical reality. In parallel with Geography, works of literature appeared with space as their main concern. Calvino's 'invisible cities' and Raban's 'soft cities' can teach us a lot about the relationship of the city with memory, imagination, culture and art. They also provide a stark contrast between Mediterranean urbanism and Northern anti-urbanism, despite the fact that both authors see dystopias and eutopias interpenetrate each other in one and the same place.

In the second part of the lecture we will focus on another sort of 'invisible' cities, those of the digital society. Instead of distinguishing between material and digital cultures and spaces, as has been usual in research, in this paper we will argue for their fusion in urban public space. New technology in one place, a piazza or a café, suddenly expands urban space towards the globe and introduces movement into the place where it is launched: movement visible in illuminated screens. The invisible city, with large population numbers and digital links, combines with everyday materiality. Most notably during the 'movement of the piazzas' in the 2010s, public space is transformed with hybridity, movement and theatricality.

This is a mixed blessing. There are positive aspects in the democratic use of technology by all, cosmopolitanism and instant communication; but there is also a menacing dystopia of surveillance and the 'Big Brother'. So just like Calvino and Raban, who see dystopias and eutopias interpenetrate each other in one and the same place, this ambiguity is carried through to the digital society. It is worth exploring this as an open question and as a noteworthy accessory to the present crisis.

ARGYRO LOUKAKI

**Athens today: Worship and hatred for marble**

Cherished for its beauty and sculptural qualities, *marble* is the symbolic and real bedrock of Athens. Athenians' experience, be it daily or lofty, is inextricably linked to it. A passionate sense of rootedness is nowhere more clearly expressed than in the contrapunto between the Acropolis Rock and Mount Penteli. The dialectic nature-culture between mountainousness as the source of material for the classical masterpieces on the one hand, and the plateau of the Acropolis Rock on the other, is not clear-cut, however: There are cultural undercurrents in Penteli, such as its "Platonic" cave and the birth of Dionysian drama, and natural aspects in the Rock. Recent years of sustained crisis have seen repeated attacks against the physical body of the city, including neoclassical marble monuments and

statues, in ways that classical Athenians would find sacrilegious. Mutilation of the urban body violates conditions of primordial rootedness, of freedom and possibility as these are daily expressed, facilitated and revived by the theatricality of the urban experience in this quintessentially classical city. The paper explores the potential for a relevant social-artistic pact, urgently necessary to restore the broken morale of the city.

KOSTAS MORAITIS

### **Urban gardening as a collective participatory art**

There is a two storey building in the quarter of Exarchia, Athens; its external walls wrapped with graffiti of tropical plantation. Exotic colored birds come out of the painted jungle, proving the need of the street artist to mix architectural urban reality with the utopia of natural abundance and, probably, with a political dream of primordial “natural” liberty.

The above reference may speak about graffiti as an ‘art in the city’, and quest its political value. However it could also be used as a figurative quote about another political art, that of landscape or garden formation, in the periphery or in the interior of cities. Public urban parks appear to be the result of the early bourgeois class development, in 17<sup>th</sup> century Holland. They reach their mature expression in 19<sup>th</sup> century Western democratic states, being directly associated to the public quality of urban life, in developed countries. Though Romanticism pre-figures contemporary ‘eco-philias’ in a way similar to our present environmental concern, it is only recently that urban gardening reaches the claim of the ‘green’ urban ‘guerilla’. Is such a proposal the expression of ‘practical’ demands only, concerning environmental amelioration or rather an extra food supply for the lower urban classes, through urban agriculture? Is it correlated to initiatives for the creation of urban collectivity or to emblematic gestures, introducing the leading romantic idea of the ‘noble savage’ in the very heart of an unhealthy urban civilization?

In the above expanded context we may present urban gardening as a collective art, surpassing mere practicality. We may present it as the aesthetic prerogative, the perceptible image expressing social and political demands, focusing on a better collective way of living. In this way the ‘final tableau – le dernier tableau’, the end of the conventional ‘enclosed’ artistic practice, prophesied by Nikolai Taraboukine at the beginning of the 20<sup>th</sup> century, has not only to do with the installation of ‘culture’ figuratively speaking, in the public urban domain. Moreover it coincides with the transformation of ‘normal’ everyday experience, the cultivation, the ‘culture’ of the urban land, literary speaking, to an aesthetic delight.

DIONYSIS MOURELATOS

### **The perception of Constantinople through the Marian Icons**

In the proposed paper will be presented the processions of icons that took place once in middle Byzantine Constantinople and the processions, organized in regular basis (e.g. weekly or on certain feasts). More specifically, the role of processions will be discussed in

the process of conversion of Constantinople into the “city of Theotokos”. Moreover, it will be discussed how the use of Marian icons in such public ceremonies influenced the perception of the city itself.

STELLA MOUZAKIOTOU

### **Graffiti: A social and aesthetic balancing act in modern metropolis**

It would be hard for someone to find a road in Athens without a slogan or graffiti around. Some of them are quite successful, but others just unesthetic smudges, deteriorating the already degraded aesthetics of our city. There are some people who draw graffiti in order to let their personal outlet come out, without seeking anything in particular through this action, some would call it "rebels without a cause". But there are others who, through their creations, illustrate their fears, their insecurities, their impasses. But, anyway, the result is the same: the modern cities constitute the capitals of the slogan!

The roots of graffiti are found in prehistoric times and the samples over the centuries are numerous. One of its essential characteristics is that it takes place in public places, especially walls, it is illegal but sometimes legal, and has a short lifespan. They work as a communication medium using specific message mediation codes and acts even since the ancient times as a means of protest equating the author's personal opinion to the total. Modern graffiti arises in the twentieth century and gradually consolidates its position in art history putting its signature loudly on the aesthetic identity of the modern city.

The key feature of the last seven years is the global financial crisis which also affects Greece. The immediacy, the secular nature and disclosure are the elements that distinguish the graffiti than other types of art and other means of protest. The aim of this announcement is to highlight the effects that influence and guide the graffiti as a means of communication, a means of expression and protest and as an art form that invades aesthetically in the urban landscape.

ELENI NODAROU – THOMAS M. BROGAN

### **Art and artists in an affluent prehistoric town on Crete:**

#### **The case of Neopalatial Mochlos**

The small islet of Mochlos is located off the north coast of east Crete in the Gulf of the Mirabello. Although occupation on the islet started at the beginning of the Bronze Age, the settlement reached its greatest extent and affluence during the Neopalatial period. During the 15th century B.C. Cretan palaces experienced an unparalleled level of wealth and prosperity. What is less well known is the fact that this prosperity can be traced at all levels of the Bronze Age Cretan society as a reflection of the beneficial relationship between the occupants of the palaces and the towns in this period

A good example is provided by Mochlos, which has been the focus of major excavations by the American School and the Ministry of Culture since 1989. This work has revealed a large

settlement of 20-40 houses arranged in blocks interrupted by streets and open spaces. The individual houses are diversified in terms of architectural plan: most were built with two or three stories with an average of 200 m<sup>2</sup> of interior space. One house, however, has been identified as the town's ceremonial center on account of its larger size (800m<sup>2</sup>), more elaborate features such as ashlar masonry and pillar crypts, and impressive contents.

The Minoan art recovered from the settlement reveals a wealth of information about the owners' tastes. There were objects of everyday use (such as pottery, metal and ivory artifacts) elaborately crafted at the Artisans' Quarter situated across the island on the north coast but also imported artifacts and "exotica" for more conspicuous displays. In this paper we attempt to illustrate the range of material consumed in the community during this peak period of the Minoan palatial economy. The finds highlight signs of real affluence which was reflected in both the art and architecture of this harbor settlement. Through local production and trade, the residents were well positioned to participate in wider networks with links to both the fertile hinterland of Crete and products of more distant locations on and off the island.

MIRKA PALIOURA

**"Trikoupis refuses to reveal himself in order not to see".**

**Monument, memory and national identity**

The enduring currency of the above phrase – taken from a description of the unveiling of Trikoupi's statue in the press of the time – may well be associated with the celebrated monument that commemorates the visionary and seven times elected Prime Minister of Greece between 1875-1894.

The initiative to build a monument in Trikoupi's memory can first be detected shortly after his death, in May 1896, as seen in the archives of Finopoulos' Collection; and in particular, in the correspondence between the "Commission for the erection of Ch. Trikoupi's monument" and Leonidas Karystinakis, a three times elected deputy of Andros with Trikoupi's party.

The creation of the statue was finally announced in 1914. Funded by Polychronis Kotsikas (a member of the Greek diaspora), Trikoupi's monument was moulded by Thomas Thomopoulos (1873-1937), a professor of the Faculty of Fine Arts and member of the Academy of Athens, who had again attempted to create a bust of Trikoupi two years earlier (1912).

The placement of the statue in the courtyard of the building of the nowadays Old Parliament in January 1920 was given prominence by the government of Liberals ('Phileleftheroi'), thus providing additional meaning to the spatial dimension of the building's surroundings. Then its transportation on the east side of the building, alongside the placement of the equestrian statue of Theodoros Kolokotronis in 1954, raises questions about the relationship of memory and urban space.

The decision for the new spot wherein the statue was placed depended as much on the expectations of the nation in the Postwar period as on the government and its role as managing meanings of the past. The monument was to become a symbolic benchmark, which was linked to the evolution and reinforcement of nationalism. In that sense, the motionless gaze of Trikoupis' statue epitomized common references to the past, thus enriching the collective memory of the social body.

In this framework, my paper will explore the adventures of Trikoupis' monument from the angle of nationalistic narratives as articulated and even implemented by the official authorities of the time.

SAVAS PATSALIDIS

### **Theatre and the community: Promises and traps**

As long as the performance was understood as the realization of an already complete project/play, an act of representation taking place in an already signified *topos*, the viewing experience remained relatively unchanged, despite occasional challenges. In the last few years, however, the reinforcement of theatre's ecology and performative arsenal has changed many things, and above all the way artists deal with the presentational and ecological qualities of theatre.

What I plan to argue in this paper is that contemporary alternative Greek performance artists and groups, using mainly non-traditional surroundings and boundary-pushing subject matter, leverage the power of live performance to provoke a deeper consideration of social, political and eco-cultural issues. They invite audiences to deconstruct preconceived and fixed notions and build new understandings of their communities, their world and, why not, themselves. My argument is that these artists are not only theatre-makers but also community builders, who use performance to create a stronger sense of community. Under this light I will examine various forms of intervention/participation. For example:

I will briefly look into the interventions in public spaces organized by professional and non-professional performance enthusiasts, who appear from nowhere, mix with the crowd that happens to be there, frustrating distinctions between life and theatre. By storming public space, they claim it and also momentarily transform it into an (eco) art that people cannot purchase, but only participate in, and thus generate their own spectacle as well. These public interventions are worthwhile discussing not so much for their artistic merit but mainly for their political significations. Especially for us Greeks, for whom the streets are rarely used for art --they are usually a *topos* for parades, demonstrations, sit-ins, occupation and riots— events which re-integrate art and everyday life, remind people why they should re-discover the city and the community they live in.

By grouping all these trends together I do not claim that they are the same. They are not. What they all share is a desire to invest in ideas of immediacy and reality and create new

spaces for their audiences to re-consider what it means to be here, now, this moment, to participate, to explore unknown performance cartographies, to wonder about the political and ecological context that governs their *habitus*; to talk about things forgotten or never talked before; to share food or inhale the fragrance of simmering food or pay to eat what the actors have cooked during the show, thus forcing them to break free from the constraints of social decorum and become "spect-actors" with the goal of applying what they have learned to their own lives.

PLATON PETRIDIS

**Art in the city:**

**Artistic expression and imperial propaganda in Early Byzantine Constantinople**

Constantinople was established as a capital city on the basis of urban principles and relationships she inherited from Antiquity, which transformed progressively. A key element in the cities of Greco-Roman period was the embellishment of public and private spaces with artistic works, especially sculptures in the round. The shaping of its monumental center and of the rest of the city gives emphasis to the spaces of social gathering. Along the *Mese*, regularly appear *Fora* decorated with statues or other works of monumental dimensions. The use of older sculptures that were transported over long distances is prevalent. It has been written especially for Constantinople that "she was dressed with the nakedness of the other cities." Sculptures which have been removed from elsewhere disrobe their old personality and dress a new one, perfectly matching with the political message the emperors want to spread.

DIMITRIS PLANTZOS

**Bodies in the city:**

**Athenian street art and the biopolitics of the "Greek crisis"**

From the onset of the so-called "Greek crisis" (a sovereign-debt default in late 2009 and the subsequent, and ongoing, attempts on behalf of successive Greek governments at securing adequate bailout aid from the EU and the IMF), a new breed of biopolitics seems to have been in place. Classical antiquity has always played a crucial part in the forging of modern Greek social and cultural identities; in the framework of the "Greek crisis", however, classical heritage and its visual output has been used both as an emancipatory tool against the country's debtors as well as a disciplinary device on behalf of its critics. In this paper, a number of earlier and more recent Athenian graffiti will be discussed, directly or indirectly incorporating themes from Greek art in order to express their makers' sentiments – as well as the frustrations of their public at large. Contrasting unauthorized examples of Athenian street art with some centrally-sponsored recent examples also employing classicizing imageries, the paper will explore the ways in which classical heritage finds itself entangled with the neoliberal biopolitics at work in Greece since 2009.

DENIS ROUBIEN

**The exterior decoration of public architecture of Neo-classical Athens:  
Relationship to public space, prototypes and special conditions of application**

After Athens became the capital of the newly founded Greek state, a European city worthy of its antiquities should replace the Ottoman settlement, unable to undertake this role. An important place in this city would be occupied by public space, which would be flanked by the appropriate public architecture. A key element of this architecture would be its external decoration, which should be worthy of the ancient works of art that were its inspiration. Additionally, it should contain the appropriate symbolism to achieve the objective of an interaction between the new monuments of Athens and the ancient ones, connected with one another, moreover, through a direct eye contact or their proximity. Beyond the obvious morphological links between the ancient and modern artworks, an additional connecting factor would be their materials. The new monuments and, therefore, their decoration as well, would be in the same city and therefore would be able to use the same materials with their magnificent prototypes, thus enhancing their recognition as their worthy successors. Unfortunately, the extremely limited financial capacities of the Greek state, along with the mismatch between the cost of such projects and the amount of donations often offered in their favour, these objectives were met only partially and with inevitable reductions on the original design. Even so, however, these artworks constitute important evidence of the ideological framework within which the capital of modern Greece was created.

EVI D. SAMPANIKOU

**How many urban lives?**

**Graphic novels as visual narratives about Athens and Thessaloniki**

The paper follows the multi-level representation and interpretation of the cities through comics and graphic novels narratives. After the numerous examples of continental European, mainly, transcription of the world's cities in futuristic – symbolic images (for example Francois Schuiten's and Benoit Peeters' as well as Enki Bilal's graphic novels), graphic novels about Greek cities, especially Athens and Thessaloniki are multiplied during the recent years. They tend however to become more realistic in both their visual and narrative form, not without exceptions however. The artists and writers are more than often diaspora Greeks or Greeks who are temporarily living abroad. What they attempt to do is either a personal reading of the old myths and stories or an alternative comprehension of contemporary urban legends. With a different approach each, they compile their own images of a "magic" or not reality.

KOSTAS I. SOUEREFF

**Aris Konstantinidis, Natalia Mela and Paris Prekas in Ioannina.**

**Dialogues with Modernity**

The Archaeological Museum of Ioannina, a masterpiece of the architect Aris Konstantinidis, was founded in 1964 at the central square of the city in a hill known as "Litharitsia". In

1966, Paris Prekas created a relief composition in white marble slabs under the title "Pyrrhus and Dodona", which was placed in the facade of the branch of the Bank of Greece at the entrance of the hill "Litharitsia", opposite and east of the Town Hall. In 2013 a sculpture of steel known as the "Hoplite" by Natalia Mela was placed in the garden of the eastern entrance of the Museum. These visual artistic interventions in the city of Ioannina constitute a revolution among the intensive traditions of post-Byzantine and Ottoman times. Also, they shape the modern landscape outside the historic center, filling the large number of works of modern Greek artists scattered in the city, from Roumbos to Papayiannis. To what extent can we talk about a significant reversal from the shaped idea of the popular stone artists to a simultaneous acceptance of an artistic palimpsest?

ANINA VALKANA – IRENE LEONTAKIANAKOU

### **The garden in Athens: Artistic and curatorial practices**

What is the conceptual content of gardens in contemporary artistic and curatorial practices? How is the preoccupation with the garden in the current sociopolitical conditions, with the ecological problematics but also the intercultural and activist dimension of contemporary art, connected? How do artists interact through their gardens with the physical and urban scenery? How do "visual" gardens dialogue with physical or artificial gardens of the city, what problematics do they raise? In this paper we will attempt to showcase different approaches of the garden today, in relation to the city, especially of Athens: the garden as a visual topic, as a field which connotes and connects artistic actions and collective procedures in the urban space but also as a physical space where art exhibitions, artistic or other activities can take place.