




College Year in Athens

3rd ANNUAL STUDENT CONFERENCE

MAY 2 & 3, 2019

An abstract artwork featuring a prominent red background with white, geometric, and organic shapes. A white, chair-like structure is visible on the left side, and a dark, silhouetted figure is on the right. The overall composition is layered and textured.

The Iconography of Power: Art, Politics, Propaganda & Religion in the Mediterranean across Time

Athens 2-3 May 2019
Daphne & George Hatsopoulos Hall
CYA

Throughout human history, images have played a fundamental role in shaping political ideologies, communal identities, religious beliefs, and military supremacy. Images are carriers of certain messages that appear to be repeated or reshaped by different societies. The aim of this conference is to explore such messages both through time and by using a variety of methodological approaches which can be applied across the Mediterranean region from prehistory until the present. In this way, the 3rd Annual CYA Student Conference aims to comment on the influential role pictorial art plays in characterizing certain individuals as well as social groups. The temporal focus of the conference papers extends from the 5th c. BCE to the present, and topics range from the study of statues and monumental structures to examination of modern day photographs and graffiti daubed on the walls of contemporary Athens.

Conference Committee

Angelos Papadopoulos, CYA Archaeology Professor (Chair)

Athena Hadji, CYA Cultural Heritage-Art History Professor

Theoni Scourta, CYA V. P. for Academic Affairs & Art Historian

Conference Program & Abstracts

THURSDAY 2 MAY

15.45 Welcoming remarks and opening address

Theoni Scourta, V.P. for Academic Affairs

Session one (Antiquity I)

Chair: Angelos Papadopoulos, CYA Archaeology Professor

16.00 *The Heroic Heritage: Architecture as Propaganda in the Periclean Nike Temple*

Joshua Anthony, CYA – University of Notre Dame

16.20 *Hard as They Play: An Iconographical Examination of Ancient Greek Athletics*

Hao Wei, CYA – Hampshire College

16.40 *Divine Legitimacy: Religious Propaganda in Roman Imperial Iconography*

Colin Shields, CYA – College of Charleston

17.00 Coffee break

THURSDAY 2 MAY

Session two (Antiquity II)

Chair: Angelos Papadopoulos, CYA Archaeology Professor

- 17.20** *The Republican Triumph Experienced Through the Roman Gaze* Erin Robichaud, CYA – The College of Wooster
- 17.40** *The Lydian Earthquake and Roman Aid: Provincia Asia and Imperial Loyalty in the 1st Century AD*
Max Shiller, CYA - Valparaiso University
- 18.00** *The Power of Venus: Apuleius' Use of the Sea in His Descriptions of Venus' Divinity*
Jenna Weatherwax, CYA – Grand Valley State University
- 18.20** *Hagia Sophia: Caught Between the Ottoman Conquest and Byzantium's Christian Legacy*
Mathilda Harris, CYA – University of Wisconsin, La Crosse
- 18.40** Coffee break
- 19.00** Poster presentation
Making Death into Art
Marren Higgins (CYA – Wheaton College), Zoe Ousouljoglou (CYA – Skidmore College), Parker Sarra (CYA – DePaul University)
- 19.30** **Keynote Lecture**
Introduction
Alexis Phylactopoulos, CYA President
- Re-envisioned: The Color and Design of the Parthenon Frieze*
Pavlos Samios
- 21.00** CYA rooftop reception

FRIDAY 3 MAY

Session three (Contemporary I)

Chair: Athena Hadji, CYA Cultural Heritage – Art History Professor

- 10.30** *Shadows of Antiquity and Modernity:
The Allegory of the Cave Applied to the Modern Athenian Urban
Landscape*
Daniel Te, CYA – Princeton University
- 10.50** *Laundry on the Agora: A Study of Photography and Archaeology's
Presentation of the Changing Landscape of the Athenian and Roman
Agoras and the Power Dynamics at Play*
Caroline Farrell, CYA – University of North Carolina at Chapel Hill
- 11.10** *Photography, People, and the Acropolis: The Creation and Interpretation
of Messages through Photographic Images*
Daija Solano, CYA – Fairfield University
- 11.30** Coffee break

Session four (Contemporary II)

Chair: Athena Hadji, CYA Cultural Heritage – Art History Professor

- 11.50** *Antiquities in Propaganda: The Occupation of Greece in World War II*
Ashleigh David, CYA – University of Pennsylvania
- 12.10** *Urban Figures: The Iconography of Modern Athenian Feminist
Graffiti and the Subversion of Power*
Anna Vargas, CYA – Wellesley College
- 12.30** *Burning Judas: A Case Study of the Roots and Effects of Ritualized
Violence*
Sam Kennedy, CYA – University of Notre Dame

12.50 Closing remarks

Angelos Papadopoulos
CYA Archaeology Professor, Conference Committee Chair

JOSHUA ANTHONY

CYA – University of Notre Dame

The Heroic Heritage: Architecture as Propaganda in the Periclean Nike Temple

The ancient Athenian Acropolis, according to the eponymous 1999 work of archaeologist Jeffrey Hurwit, functioned as an “evolving and expanding text.” This paper will examine the relationship between the Temple to Athena Nike and the evolving self-perception of classical Athens through the lenses of continuity and innovation. The temple celebrated Athens’ heroic past. The temple bastion, in particular, is designed to appear to rise out of the Mycenean walls, a visible relic of the heroic past. Thus the temple was designed to appear to succeed heroic monuments, as Athens too should see itself as succeeding its mythological heroes. In depicting the historical Battle of Marathon, the temple friezes present an early instance of monumental art with historical subjects. Here classical Athens broke the taboo of self-representation and elevated itself to the level of its mythic past. The Nike Temple offers insight into Athenian self-conception because, as Hurwit states, the concepts of agon (struggle) and nike (victory) are central to ancient Athenian self-conception as represented in Acropolis sculpture. I will utilize archaeological and textual evidence, as well as secondary scholarship, to investigate the role of the Nike Temple’s art and architecture in classical Athenian self-perception.

Joshua Anthony is a Spring 2019 student at College Year in Athens and a junior at the University of Notre Dame in South Bend, Indiana, where he studies classics, theology, and philosophy. At the University of Notre Dame, he works as a research assistant in classical reception within the early modern period; his personal research interests focus on philosophy of religion and philosophy of aesthetics. This summer he will conduct research on the Erasmus edition of the *Disticha Catonis* at the University of Cologne, in addition to an independent project on sociology of religion in Paris and Marseille.

HAO WEI

CYA – Hampshire College

Hard as They Play: An Iconographical Examination of Ancient Greek Athletics

There is a long tradition of viewing ancient Greek athletics as misrepresented by iconography in Greek pottery paintings and sculpture. For example, many portraits of ancient Greek athletes throwing a discus are apparently at fault since one can hardly complete a throw with the bizarre gesture depicted. Examples of such mismatches are also evident in iconography concerning the long jump and other athletic activities. This paper examines the possible reason for the divergence between actual athletic practice and its seemingly inaccurate depiction. Assuming that artists were meticulous in the completion of their work, such inconsistency could be a result of aesthetic exaggeration or simply due to the fact that what they depicted was not the actual practice of a sport but rather a scene from a training session. The paper examines ancient literature to compare the literary and iconographical records of ancient sports, as well as investigating the feasibility of their application from a modern perspective. Finally, it examines specific patterns in the misrepresentation of certain sports which indicate a potential consensus among artists in the portrayal of these scenes.

Hao Wei is a full-year student at College Year in Athens. After auditing courses in Chinese palaeography for a year in China (Fudan University, Shanghai), he entered Hampshire College in 2016 as a classics and linguistics student. During his stay in Athens, he has participated in the Voula Field School (January 2019) and will be a volunteer at the Halmyris excavation in summer 2019. Since September 2018, he has also been working as a lab volunteer at the Wiener Laboratory in The American School of Classical Studies at Athens. His academic interests lie in Greek epigraphy and palaeography.

COLIN SHIELDS

CYA – College of Charleston

Divine Legitimacy: Religious Propaganda in Roman Imperial Iconography

This paper will discuss the findings of a larger, more comprehensive study of the propagandistic elements of religious and mythological symbolism in imperial iconography. Using sources such as Diana Kleiner's *Roman Sculpture* and Paul Zanker's *The Power of Images in the Age of Augustus*, the paper will explore major iconographic trends in portraiture and narrative relief from Augustus to Constantine the Great. For the sake of brevity, the discussion will focus mainly on Augustus, Marcus Aurelius, Commodus, and Constantine, while also pausing to discuss notable diversions from the thematic "status quo", such as the military emperors of the third century CE. As a whole, the paper will strive to show that, with some noticeable exceptions, throughout the centuries the imperial circle used images of the gods and images of themselves with divine attributes to convey power and a divine inheritance that legitimized their claim to the throne.

Colin Shields is currently a junior undergraduate at the College of Charleston studying classics and archaeology, and he is a full-year student at CYA. His current interests lie in Roman art and culture. He is also currently working as a volunteer intern at the Weiner Laboratory under Dr. Flint Dibble. In the 2019 field season, Colin is excited to be joining Dr. John Karavas at Halmyris in Romania. Upon completion of his undergraduate studies, Colin plans to attend graduate school to study classical archaeology.

ERIN ROBICHAUD

CYA – The College of Wooster

The Republican Triumph Experienced Through the Roman Gaze

The triumph has a long tradition in the ancient world of celebrating the military victory of successful generals by holding a procession through their city of choice. In the Roman period, the triumph became increasingly institutionalized, which made it a useful instrument in either shaping or promoting politics, society, and religion. This paper looks at the forms and functions of the triumph during the Republican Period by closely examining Plutarch's account of Aemilius Paullus' triumph in the second century BCE. As will be shown, victorious generals used the triumph as a springboard for launching their political careers through monument building. These monuments, along with the visual impact of the processions, then helped create a shared memory and common identity for spectators watching the event. In addition, since at its core the triumph was a religious event, through his attire the general was portrayed as Jupiter, which reinforced ideas of a state cult.

Erin Robichaud is currently a sophomore at The College of Wooster, where she majors in history and classical studies with a specialization in classical languages. At her home institution, Erin co-leads the Greek Reading Group and is a tutor during language lab hours. While in Athens, she has volunteered for two archaeological projects with the Weiner Laboratory at the American School of Classical Studies and participated in a palaeography workshop led by Dr. Stephanie Roussou. A topic of special interest to Erin is how language is used and applied to women of antiquity.

MAX SHILLER

CYA – Valparaiso University

The Lydian Earthquake and Roman Aid: Provincia Asia and Imperial Loyalty in the 1st Century AD

The Lydian Earthquake of 17 AD destroyed a dozen important towns in the Roman Provincia Asia, modern-day western Turkey. Responding to the event, Emperor Tiberius exempted the areas affected from taxes for a five year span and provided a large sum of money to aid relief. In gratitude, the province produced numerous statues, minted coins honoring Tiberius, and in a few cases named Tiberius founder of a city or renamed the city after him. Recognizing the importance of natural catastrophes as instruments of social and cultural change, this paper will evaluate the increase in and transformation of iconography as indicators of Provincia Asia's acceptance of and commitment to the Roman Empire as its ruling power. As for the paper's temporal scope, I will focus on Emperor Augustus' consolidation of power in 31 BC and the firm establishment of the Julio-Claudian dynasty, tentatively ending with Tiberius' death in 37 AD.

Max Shiller is a junior undergraduate student majoring in history, classics, and humanities at Christ College, Valparaiso University. His selection of project stems from the interest he developed in natural disaster history during the Roman imperial period after attending an American Institute of Archaeology lecture on the excavation of Pompeii in the spring of 2017. Shiller intends to pursue a doctoral degree in ancient history after his undergraduate studies, focusing either on natural disaster history in the Greco-Roman world or the historiography of ancient cultural phenomena.

JENNA WEATHERWAX

CYA – Grand Valley State University

The Power of Venus: Apuleius' Use of the Sea in His Descriptions of Venus' Divinity

In the story of Cupid and Psyche (*Metamorphoses* 4.28-6.24), Apuleius uses language and literary devices to describe Venus in a way that connects her divine power to images of the sea. By doing so, Apuleius sets up a natural opposition to Psyche's role as a human whose power is derived from the earth. This central opposition is expressed through descriptions of Venus' power, but also through literary similarities to mentions of her in the *Homeric Hymn to Aphrodite* and Hesiod's *Theogony*. It is through these similarities that Apuleius shows the readers the power and autonomy inherent in Venus in her role as the major antagonist in Cupid and Psyche. In this way, literary and visual iconography directly connect Venus' divine power and the sea. While there are many parallels between the literary narrative and the visual narrative concerning the gods, Apuleius' description of Venus and her relationship with the sea is inextricably linked to the mosaics of Roman Africa and Syria during the Roman imperial period. It is through the literary and visual descriptions of Venus that the final image of her as a goddess of love and the sea arises.

Jenna Weatherwax is a full-year student at College Year in Athens and a junior at Grand Valley State University's Frederik Meijer Honors College in Grand Rapids, Michigan, where she majors in classics with an emphasis on classical languages and literature. She is especially interested in feminist classical reception and creative writing that concentrates on increasing diverse representation in the genre of fantasy. After graduation, she plans on pursuing a graduate degree and publishing her first novel.

MATHILDA HARRIS

CYA – University of Wisconsin, La Crosse

Hagia Sophia: Caught Between the Ottoman Conquest and Byzantium's Christian Legacy

Constantinople: the heart of Eastern Orthodoxy, and the Christian stronghold in the Middle East. Founded by King Byzas and named by Constantine the Great, the Greek city of Constantinople fell to the Ottoman Turks in 1453. As one scholar explains, “for more than a thousand years people had taken the Christian Empire of Byzantium for granted as a permanent element in God’s providential dispensation to the world. Now the ‘God-protected city’ had fallen, and the Greeks were under the rule of the infidel” (Ware 1993, 87). This transition—Greek to Turkish, Christian to Muslim, Western to Eastern—was demonstrated nowhere better than in the Hagia Sophia, which had always been a symbol of Constantinople and Byzantine civilization. The Ottoman conversion of church into mosque thus represents not only the conversion of a single building but also of a civilization and culture. This action imposed Ottoman rule over the city both spiritually and physically, making manifest the supremacy of Islam and the Ottomans for all the world to see. However, the architecture of the Hagia Sophia is replicated in many mosques built throughout the Ottoman period. This process exemplifies how culture and art adapt to survive under stress and threat. Thus, the Hagia Sophia simultaneously shows the erosion of Christian authority and the legacy of Christianity via art.

Mathilda Harris is an undergraduate at the University of Wisconsin-La Crosse. Upon graduating, she will be certified to teach history at the secondary level; however, she aspires to study and eventually teach history at the graduate level. While she is interested in everything from pre-history to the Renaissance, her focus is the ancient Mediterranean and its legacy. Mathilda is particularly interested in the cultural and religious aspects of history. She also plans to learn as many dead languages as she can.

MARREN HIGGINS (CYA – Wheaton College)
ZOE OUSOULJOGLOU (CYA – Skidmore College)
PARKER SARRA (CYA – DePaul University)

Making Death into Art (Poster)

In this poster, we explore the usage of funerary art in Middle to Late Byzantium. From 700 to 1200 AD, the Christian Empire of Byzantium witnessed monumental social and religious changes, which radically influenced its art. The movement of people, ideas, and concepts spread throughout the empire, changing the topography of Byzantium and thus altering the artistic aesthetic over time. Our specific interest is in the different usages of death iconography on monuments like sarcophagi, coffins, and portraitures. We aim to use these funerary monuments to draw conclusions about similarities and differences within Byzantine funerary art. Other facets of identity like social class, political association, gender, and marital status will also be taken into consideration in order to develop a well-rounded understanding of the impact such factors can have on the art used in funerary art. Through our research, we hope to better grasp the influence that funerary art had on society, recognizing how it morphed with the culture that surrounded it.

Maren Higgins is a junior at Wheaton College in Norton, Massachusetts, where she majors in classics with minors in legal studies and psychology. Within classics, her concentration is on languages, with Latin being her primary focus. Her goals following the completion of her undergraduate degree include pursuing a career in the realm of immigration law. This is the first time she has studied Byzantine history and art, and the experience has allowed her to utilize her abilities in studying ancient Roman and Greek culture in a different fashion by applying them to a different civilization.

Zoe Ousouljoglou, a junior at Skidmore College, is a history and classics double major. Interested in archaeology and ancient history, she came to CYA in the hope of exploring both those areas. Zoe participated in the CYA Voula Excavations in January 2019 and she volunteers at the Wiener Laboratory at the American School of Classical Studies. She hopes to pursue a graduate degree in archaeology.

Parker Sarra is a junior at DePaul University studying anthropology with a focus on prehistory and archaeology and minors in history and museum studies. She plans to work in museums for some time before beginning her graduate degree in either palaeoarchaeology or osteoarchaeology. She participated in the Voula Excavations with CYA in January 2019. This is her first experience of studying art and art history, so she hopes to gain new insight into the importance of art in her prehistoric and ancient studies.

DANIEL TE

CYA – Princeton University

Shadows of Antiquity and Modernity: The Allegory of the Cave Applied to the Modern Athenian Urban Landscape

In Plato's *Republic*, Socrates creates the famous metaphor of the Allegory of the Cave in order to explain the process of gaining understanding of the world. He depicts prisoners chained to a cavern wall, watching shadows. Through turning towards the light and becoming knowledgeable, the prisoners can turn back to the cavern wall and realize the true nature of the shadows. However, how can we apply this iconic metaphor in modern Athens, more than 2000 years after the death of Plato? This paper will examine how the Allegory of the Cave can be applied to enable citizens to understand the modern Athenian urban landscape, as the city's architecture itself has become a shadow on the cavern wall that requires illumination. Through examining the city's modern history, it is evident that modern Athens and its emphasis on ancient iconography are shadows manifested by the imaginations of foreign architects, which calls into question whether the city should continue living in the realm of such alien shadows.

Daniel Te is a sophomore at Princeton University with a major in philosophy and a minor in urban studies. He became more interested in studying the urban environment after arriving in Athens, where he found that studying the thought behind the architecture, aesthetics, and landscape coincided with his philosophical interests in appearance, reality, and epistemology.

CAROLINE FARRELL

CYA – University of North Carolina at Chapel Hill

Laundry on the Agora: A Study of Photography and Archaeology's Presentation of the Changing Landscape of the Athenian and Roman Agoras and the Power Dynamics at Play

Ancient sites, such as temples, agoras and churches, did not always appear as they do today. Excavated, cleaned up and rebuilt, a site's appearance is predetermined by archaeologists, governments, and institutions. These establishments hold the power to decide not only how a site is to be presented, but how it is to be documented as well. In the case of the Athenian and Roman Agoras, neighborhoods lived atop the sites and intermingled with the monuments in the early 20th century, limiting the possibilities for excavation. In order to unearth and present the agoras to the world, these neighborhoods were demolished. Photographs taken before, during and after the excavation process provide clues to what life was like in the agoras pre-excavation, whether they show people hanging laundry beneath the Gate of Athena or buildings budding forth next to monuments. However, the importance of the presentation of an ancient site often supersedes interest in the full lived experience of such sites. Just as the agora served the ancient community as a bustling marketplace, the neighborhood was intertwined with the history of the agora. Today, we see the power of image making in relation to ancient sites such as the agoras in full effect, with restrictions on photographic equipment and posing. By examining the photographic archives of the neighborhood of the Athenian Agora and related excavations, this paper will dissect the placement of cultural value on certain interventions and the power held in determining these values.

Caroline Farrell is a junior at the University of North Carolina at Chapel Hill, where she studies advertising and studio art with a minor in Russian language and culture. She is interested in the roles of representation, connection and vulnerability in media. Her background is in photography, videography, media research, and writing.

DAIJA SOLANO

CYA – Fairfield University

Photography, People, and the Acropolis: The Creation and Interpretation of Messages through Photographic Images

As Dr. Naomi Rosenblum, historian of photography, states, “The photograph was the ultimate response to a social and cultural appetite for a more accurate and real-looking representation of reality”. Photography does indeed provide society with a record, but the creation of images of antiquities also has the ability to influence the way we see and respond to them, and in doing so it holds another kind of mirror up to society and ourselves. The Acropolis, a monument of culture, has acted as a backdrop for many images of people from all around the world, including politicians and celebrities. This paper will use interviews to explore the way adults of varying ages and nationalities respond to photographs of famous figures such as Jackie Kennedy Onassis, Jennifer Lopez and Barack Obama by the Parthenon or the Temple of Nike on the Acropolis. For example, the reactions of Americans and Greeks can be very different even if monuments like the Acropolis also act as powerful structures or props that enhance the messages photographers attempt to send. Whether intended or not, both the context of the Acropolis and ideas about those photographed readily influence the perception and consumption of messages.

Daija Solano is a rising senior at Fairfield University, majoring in international studies and communications. After working in Mother New York, an advertising agency, she developed interests in research and human analysis, and these interests were reinforced when she mentored refugees and traveled to the Gambia, where she began to understand the diversity of cultures and ways of being to which she had previously not been exposed. She now has a concentration in anthropology and her first call of action is to work at the US Embassy in Greece.

ASHLEIGH DAVID

CYA - University of Pennsylvania

Antiquities in Propaganda: The Occupation of Greece in World War II

They say “a picture is worth a thousand words,” a fact which the Nazi regime was aware of and exploited throughout their occupation of Greece during World War II. Inspired by the iconic photo of the Nazi flag being raised over the Acropolis, this paper examines the use and impact of photographic imagery to send political messages and influence political ideals. The Third Reich used special propaganda companies within the armed forces to record the march of the German army, and there were strict regulations about what types of images and scenes could be photographed, printed, and/or distributed. A major theme in these photographs is the combination of classical Greek iconic monuments and German soldiers. This paper will examine what these photographs were meant to say and what they actually said.

Ashleigh David is a junior at the University of Pennsylvania, majoring in cultural anthropology and minoring in philosophy and theatre arts. She became interested in the history of WWII in the Balkans and Greece when interning at the Penn Museum Cultural Heritage Center last summer. There, she learned the extent of the impact of the war in an area that is talked about very little within mainstream Western education. Though currently at a crossroads given her diverse interests, Ashleigh hopes to pursue a future career in either cultural heritage or stage management.

ANNA VARGAS

CYA – Wellesley College

Urban Figures: The Iconography of Modern Athenian Feminist Graffiti and the Subversion of Power

When walking through the streets of Athens, graffiti and stencils appear everywhere. They carry messages about everything from politics to football to personal thoughts and opinions. As is the case with radical activist groups, working outside of institutions means acquiring the power to share your voice through unconventional means. Modern radical feminist groups in Athens utilize the city streets as a canvas to display their messages for the world to see. By analyzing the locations, placement, sentiments, and visual choices behind their graffiti, it becomes clear that the visibility of graffiti or stencils can provide power to the messages these groups display. Through research of different radical feminist groups and their messages, visits to graffiti sites around Athens, and study of archived stencils and posters, this paper will show how the progression of iconography to graffiti, a medium with both visual and staying power, produces power through the agency that an individual or groups have to use their voices.

Anna Vargas is currently a junior at Wellesley College, majoring in media arts and sciences with a minor in anthropology. She is interested in the intersection of the audience and the creator within the media arts, as well as the large role media plays in the lives of children. She has a background in digital imaging, web and graphic design, web development, programming, and anthropological theory and research.

SAM KENNEDY

CYA – University of Notre Dame

Burning Judas: A Case Study of the Roots and Effects of Ritualized Violence

The burning, hanging, shooting, and general mutilation of effigies of Judas Iscariot is a centuries-old Easter ritual that has been practiced by Christian communities across the world. While many praise it as a harmless community festival and traditional expression of values, others see it as an incitement of violence and an anti-Semitic act. For this reason among others, the controversial ritual has now largely fallen out of practice. However, several communities in Greece (and others in diverse parts of Europe and North America) are keeping the practice alive. By examining the burning of Judas rituals in Greece through field research - interviewing of community members and witnessing the ritual first-hand - and secondary literature, I will provide a case study of a hitherto under-researched phenomenon. In so doing, I hope to shed some light on two central questions in the sociological study of ritualized violence: (1) Why is ritualized violence practiced? and (2) What are the effects of ritualized violence on the participants and the implicated targets? To that end, I will offer some preliminary hypotheses, situating my research within some of the major debates in the study of ritualized violence.

Sam Kennedy is a junior studying philosophy, history, and education at the University of Notre Dame. His intellectual inquiries center on understanding humankind from an interdisciplinary perspective, and he has a particular interest in the dynamics of power in societal structures and interpersonal relationships. After graduation, Sam hopes to pursue a career in education.

PAVLOS SAMIOS

Keynote Lecture

Re-envisioned: The Color and Design of the Parthenon Frieze

Having studied the Parthenon frieze for many years, Pavlos Samios will present his suggestions about what it would have been like in ancient times and how the Greeks both envisioned and created the decorative tableaux of the magnificent temple built in honor of the city's patron deity, Athena. The focus of his keynote lecture will be the composition, scale, colors, and techniques used in the Parthenon frieze. Even as a student, Samios was fascinated by the Pythagorean theorem and its application in the composition of the reliefs as well as the materials used for the creation of these colorful tableaux. For their recreation, he has drawn upon his years of study as an artist to suggest how the Parthenon frieze would have appeared, using colors inspired by the Pompeii frescoes and the tombs of Macedonia. He will explore how the actual pigments were created and how they were applied to the marble. In this lecture, as in his other work, Samios' purpose is to create a greater understanding and appreciation of the culture of ancient Greece.

Pavlos Samios was born in Athens on 28 October 1948. He started drawing and painting at a very young age, and religious painting also captivated him from his childhood years. After graduating from the Athens School of Fine Arts, Samios started his dynamic career with exhibitions and shows in Greece, and he was assigned special projects involving legacy works, such as chapel frescoes, wall paintings, portraits, and calendars.

From 1978 to 1992, Samios lived in Paris, where his work received international acclaim through numerous exhibitions and regular participation in the FIAC International Contemporary Art Fair. In 1992, he returned to Greece to redefine his roots by exploring new ideas in order to match traditional techniques with contemporary art concepts. He was made a professor at the Athens School of Fine Arts in 2000, where he taught a class on Byzantine Art and Traditional Techniques (Byzantine icons, encaustic, manuscripts, frescoes), and he completed his tenure there in 2016.

Samios' work has been displayed internationally in over 75 solo exhibitions, held in Greece as well as other parts of Europe, America, and Asia. In addition, he has participated in many group exhibitions, and his work can be found in a number of museums and private collections around the world.

In 2014, Samios had a big retrospective exhibition, **PAINTING APOLOGY**, at the Benaki Museum. On display were over 170 artworks from all periods of his career, and he also published a book under the same title. Samios continues to work creatively on new projects. Currently showing at the Byzantine Museum (until June 15th) is a new inspired art unity with the title: **BROKEN HISTORY**.



5 Plateia Stadiou
116 35 Athens, Greece
cyathens.org

cyablog.net ⓘ ⓘ ⓘ @cyathens