

## **ARTH 328 | ADORNED: A HISTORY OF ORNAMENTAL DRESS AND JEWELRY IN GREECE Spring 2025**

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### **Course Description**

Ornamentation, the innate need for expressing oneself by adorning the self, historically emerged alongside the human condition. Humans emphasize their physical form through adornment with clothes, jewels, tattoos, and hairdos, imbued with symbolic meaning and signification, in life and death. The course explores ornamentation from a diachronic perspective, focusing however on case studies from the Greek geography. Learning is facilitated through a wide range of readings, from Greek and Latin authors, to archaeological reports, exhibition catalogs, anthropology treatises and fashion-related texts; moreover, an integral part of the course are visits to museums, collections, exhibitions, design studios, jewelry workshops and a research center for sustainable fashion; last but not least, discussion in class is encouraged by a rich and diverse visual material (stills and videos); we will delve into the world of ornament and explore its fascinating aspects, with the aim of acquiring a solid knowledge of why and how we adorn ourselves and how practices of self-adornment are culturally and historically conditioned.

### **Course Approach**

To investigate the issues outlined above, we will read; analyze and interpret texts, evidence, and experience; work and think with others; visit sites and museums; and write as follows:

Reading: We will read a wide variety of texts, from contemporary theory on self-adornment, museum catalog entries and art history essays, to Greek and Latin sources on materials, trends, techniques and attitudes to adornment, dress and jewelry (in translation, no classical languages background is required).

Analyzing and interpreting: We will critically analyze and interpret our first-hand experience from scheduled class visits to the aforementioned venues, where we will study the adorned self in a historical context and a contemporary viewpoint. Our tools will be field notes, student presentations and discussion on site followed by discussion in class and independent student work (individually and in groups) in the form of scheduled assignments.

Working and thinking with others: Art is a collective endeavor, so is education in art history. Building the culture of the class so that genuine inquiry is possible will take all of our efforts. Because we rely on everyone's contribution, the course will follow the pedagogy of a seminar, focused on motivation for participation in an atmosphere where all (informed) opinions are encouraged, validated and honored.

Writing: This course involves a significant amount of writing of different kinds. You will take short field notes during site visits, as mentioned above; you will write brief reports on selected weekly readings to present to class as assigned. You will draft short presentations of chosen artworks in museum visits. You will take scheduled written midterm and final exams. Finally, you will compose a term project to be submitted in written form (at least in part, see separate file on moodle re. term project suggested topics and formats). Also, please consult essay and reading rubrics for more detailed instructions.

Presentations: During the semester, you will present two topics in our site visits. Utilizing the theoretical and methodological tools you will have acquired in class, you will present and critically analyze your assigned topic in context in a concise (5'-7') and comprehensive manner (see oral presentation/ museum presentation/ artwork presentation rubrics for more detailed instructions).

### **Learning Objectives**

The course is designed ideally for students of design, fashion, architecture, fine arts, art history but also archaeology, (cultural) anthropology, history, classical studies, classics, curatorial studies, cultural heritage, or any discipline with interest in the arts and the history of adorning the self. No relevant background is required.

By the end of the course, students should be able to:

- 1) distinguish between styles and periods of adornment in the Greek geography;
- 2) scrutinize the relevant evidence to address the fundamental question: why do you care to adorn ourselves;

- 3) combine a visual analysis of adornment presented with the available (on occasion conflicting or incomplete) literary evidence and place the objects of our inquiry in their historical and cultural circumstances;
- 4) describe a related artwork in our museum visits with the terms and methods of art history;
- 5) appreciate the elegance and beauty of jewelry and dress through time and unravel its intricacies;
- 6) recognize echoes and interpretations of ancient Greek jewelry and dress in the work of international fashion and jewelry designers in Greece and beyond (from Yannis Tseklenis to Dolce & Gabbana);
- 7) critically inquire about their own choices of adorning, curating and presenting the self.

## Course Requirements

Midterm and Final exams

Two oral presentations of artworks (two museum presentations; instructions and suggested topics on moodle)

Participation with active contribution to each class session's topic. This involves critically processing assigned readings and presenting/ commenting on their content during class

An average of 50 pages of reading per week (this will vary from week to week, depending on visits schedule and assignments load for each week)

At least 10-15 pages of research work. If spacing is 1,5 and font size 12 Times New Roman, 4,000 words are 12,5 pages. This comprises notes for museum art presentations, field notes, reading notes, class notes and the term project

Term project presented toward the end of the semester: group exhibition of jewelry/ dress (for dates see below class schedule)

Assignments: To receive credit for an assignment, you must turn it in at the beginning of class on the due date, unless otherwise noted. No late assignments will be accepted.

Exams:

- Midterm
- Final

Each exam comprises image identifications, descriptions and comparisons; short identification of terms, designers, individual works, and concepts; critical response essay-type questions and commenting on quotes from texts studied for and discussed in class; and a short answers section, such as "fill in the blanks", "true/ false", and/ or multiple choice. There will be choice for every part of each exam. We will discuss the format further before the exams, in the respective review sessions.

Museum presentations:

Each student will give two presentations of artworks with evidence for adornment in their respective historical period in the museums we will visit as part of the course. The artworks will be assigned by the end of the second week of instruction, after the number of students is finalized (i.e. post-drop/ add period) and a list of dates with venues and student presenters will be uploaded on moodle accordingly.

Term project

Students will work on groups of two or three (depending on the total number of enrolled students) to come up with a jewelry/ dress exhibition theme. Instructions, guidelines and requirements are given on moodle on a separate file at the beginning of the semester.

## Class Field Work and CYA Field Study

The course is taught on site (museums, designer studios, a research lab) to a considerable extent. Moreover, adornment, both in the ancient world and in contemporary culture, is integrated in the everyday life of Athens and its inhabitants and can and should mostly be experienced where it is to be found. Observe yourself and those around you and contemplate the tacit or more overt statements that our appearance makes!

## CYA Field Study

As part of your CYA mandatory trips, you will encounter elements of adornment in various museums, exhibitions, shops, workshops. For example, at Nafplion and Kalamata, as part of the Peloponnese trip, you will have the option to visit two exquisite collections of traditional costume and jewelry, the PLI and Karelia Collection respectively.

## Evaluation and Grading

Your grade for this course will be based on the following distribution:

Percentages and breakdowns

Midterm exam: 20%

Final exam: 25%

Term project: 20%

Museum/ field walk presentations: 20% (10% each)

Participation and contribution with field notes and critical discussion of readings: 15%

## Evaluation Criteria - Course Assignments

Assignment 1: term project, 20%

Criterion 1: originality and creativity

Criterion 2: ability to work as a group to produce the expected outcome

Criterion 3: relevance with the course matter

Assignment 2: two oral presentations (20% total, 2X10%)

Criterion 1: coherence

Criterion 2: research and critical stance

Criterion 3: thorough and concise presentation

For more detailed information about the kind of work to which each grade corresponds (for this particular course), please consult the course rubrics, available on moodle.

## **CYA Regulations and Accommodations**

### **Attendance Policy**

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential. Absences are recorded and have consequences.

### **Academic Accommodations**

If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Office of Academic Affairs and make sure that your school forwards the necessary documentation.

### **ePolicy on Original Work**

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided.

### **Use of Laptops**

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

NOTE: one side of the classroom will be designated laptop-free zone, if the class so desires. Please sit accordingly.

**Class Schedule**

<b>Class Day</b>	<b>Day/Date/Place (if applicable)</b>	<b>Topic / Readings / Assignments Due</b>
1		<p>Classroom</p> <p><b>Introduction: course specifics, course process and requirements. Short library tour.</b></p> <p><i>Description</i></p> <p>We begin the course by introducing ourselves and our intentions. We proceed with a thorough examination of the syllabus, analyzing the structure, aims, requirements and components of the course. We explore the rubrics and explain any necessary points. We look at the course bibliography and explain the assigned readings process.</p> <p>We explore the Professor’s reserve shelf at the CYA library, with a focus on adornment, dress and jewelry books, but also to acquaint ourselves with a selection of related topics, such as art history, archaeology, and anthropology readings.</p>
2		<p>Classroom</p> <p><b>Why do we adorn ourselves? Dress as (un)cover. A study in self-curation. Etymologies and basic terms.</b></p> <p><i>Description</i></p> <p>The urge to adorn oneself seems to be an innate human trait. Flower necklaces and traces of ocher, used as face/ body paint, have been retrieved from Palaeolithic burials. Nowadays, this urge has been utterly and exhaustively commodified, with a recent example being the impact of JLo’s (ill-fated) green diamond engagement ring sending prices for aforementioned precious stone to the stratosphere. Is it superficial and superfluous? Is it some power these rocks and metals possess over us? Is it conspicuous consumption? Is it investment? Is it hoarding? Cross-cultural examples from a diachronic perspective will help us understand why humans love adornment.</p> <p><i>Required reading</i></p> <p>Iliopoulos 2016; Mattson 2021</p> <p><i>Required viewing</i></p> <p><i>Clothes</i>, Efthimis Theou 2020</p>
3		<p>Classroom</p> <p><b>A timeline: when does ornamentation start? Palaeolithic era: rocks and flowers.</b></p> <p><i>Description</i></p> <p>An art historical approach to any subject naturally entails the establishment of a timeline and the analysis of, among other, parameters, a chronological trajectory. How does the (empirical) knowledge of metalliferous ores influenced the development of self-adornment? What evidence do we have from such an old era for adornment as self-expression in life and death?</p> <p><i>Required readings</i></p> <p>Ahde Dehl, 2013; Sehasseh et. al. 2021</p> <p><i>Recommended reading</i></p> <p>Ashbee 1898; Black 1974</p>
4		<p>Classroom</p> <p><b>Later Prehistory, the Neolithic and Early Bronze Age: color preferences in gold and silver jewelry as manifested from the archaeological record.</b></p> <p><i>Description</i></p> <p>The chronological trajectory of adornment brings us to the latest stage of the Stone Age and the beginning of the Bronze Age. Surprisingly contemporary forms of jewelry and very scant indications of dress in remote, albeit fascinating times. How does self-expression begin to establish itself as permanent settlement emerges? How does local resources influence stylistic preferences?</p> <p><i>Required reading</i></p> <p>Ifantidis 2019; Ifantidis 2020; Barber 1987, Ch. 5.iii</p> <p><i>Recommended reading</i></p> <p>Barber 1987 Chs. 1, 2</p>
5		<p>NAM</p> <p><b>Neolithic and Early Cycladic collections visit</b></p> <p><i>Description</i></p>

The beginning of adornment in Greece. Jewels and representations. Color preferences, scales and styles.

*Required reading*

Papathanasopoulos 1980

*Recommended reading*

The history of the National Archaeological Museum,

<https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/> (the official museum website is an important resource for the specimens we will study there, please consult it when necessary).

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Classroom

**Minoan and Mycenaean ornament**

*Description*

In the second millennium B.C. two great civilizations prevailed in the Aegean and beyond. Both were keen on the conspicuous display of ornament in life and art (and death!). Jewelry as micro-sculpture and fashion trends. The conventions of art and the limitations of studying real life practices through artistic representation.

*Required Reading*

Colburn in Cifarelli 2019; Davis and Stocker 2016

*Recommended reading*

Tzachili 2001

*Required viewing*

<https://www.youtube.com/watch?v=YYvnvr8Cpzo>, 15':17"- 30'

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NAM

**The Mycenaean Collection**

*Description*

An empirical iconographical study of Mycenaean jewelry and dress in the context of the world-class Mycenaean collection of the NAM. From jewelry pieces to sculpture and frescoes, we will delve into the world of self-adornment in the later 2<sup>nd</sup> millennium BCE.

*Required reading*

Papadimitriou 2015, *Mycenaean Art*

*Recommended reading*

Papadimitriou 2015, *A Journey Through Time; The World of Agamemnon*

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Classroom

**Ancient Greek and Roman era: from real life to myth. Penelope's shroud, Arachne, and the bracelet of Ares.**

*Description*

The historical era of Antiquity in Greece, until its farewell Roman period, is abundant in iconographic evidence for dress and jewelry, and rich in specimens of the latter. A discussion of sources and resources, from Greek mythology to the dedication lists at the temples of Artemis Brauron and Artemis Amarysia.

*Required reading*

Palagia 2019, Chs. 10, 11, 14; Brøns 2014; Miller 2013

*Required viewing*

<https://www.youtube.com/watch?v=tVWTtsxqzAM>

*Recommended reading*

Palagia 2019, Ch. 20

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NAM

**From Phrasikleia to the jewelry collection via Hegeso and Varvakeios Athena.**

*Description*

The ancient Greek and Roman jewelry collection of the NAM is unparalleled. In addition, certain sculptures manifest a love for embellishment of the form: we will study jewelry, accessories, shoes, and hairstyles, along with fashion in clothing.

*Required reading*

Haworth in Cifarelli 2019; Williams and Ogden 1994

*Recommended reading*

Hoelscher 2018; Palagia Ch. 22

10	<p>Benaki Museum of Hellenic Civilization  <b>The Fayum Collection and Coptic textiles.</b>  <i>Description</i>            A special case: Fayum portraits. Wrapped in luxury: Coptic textiles in the Benaki Museum collection. Bonus: an Early Christian funerary stele with two interesting pairs of thong sandals.  <i>Required reading</i>            Doxiadis 2000, <i>The Portraits; Costume, Dress and Jewelry</i>  <i>Recommended reading</i>            Doxiadi 2000, <i>The Social Context; The Religious Context</i></p>
11	<p>Byzantine Art Museum            "The Glory of Byzantium: opulence and decadence in Byzantine attire."  <i>Description</i>            "The Glory of Byzantium" was the title of a very successful exhibition hosted by the MET a while ago (1997). Indeed, Byzantine jewelry and dress, if anything, are glorious. From the Ravenna mosaics to the Pala d' Oro in Basilica San Marco, Venice, royal bedazzlement serves as our case study. Another case study is the journey from Emperor Justinian to Dolce &amp; Gabanna.  <i>Required reading</i>            Entwistle and Adams 2010; Glory of Byzantium 1997, <i>Luxury Objects</i>  <i>Recommended reading/ viewing</i>  <a href="https://www.museumofthebible.org/magazine/impact/the-bible-byzantium-and-dolce-gabbana">https://www.museumofthebible.org/magazine/impact/the-bible-byzantium-and-dolce-gabbana</a>            BONUS: what to expect in the midterm exam</p>
12	<p>MIDTERM EXAM</p>
13	<p>Classroom  <b>The modern era: jewelry and dress in traditional post-medieval/ pre-modern Greece.</b>  <i>Description</i>            Bridge bracelets, coin necklaces, breastfeeding pockets, bridal costumes, headgear and belt buckles: the repertoire of (luxury) traditional attire in Greece and its signification. In addition, we present two major costume and jewelry collections outside of Athens: PLI at Nafplio and Viktoria Karellias Collection in Kalamata.  <i>Required reading</i>            Korre-Zografou 2008; Navari 2006  <i>Required viewing</i>  <a href="https://www.youtube.com/watch?v=y4mF20C7acY">https://www.youtube.com/watch?v=y4mF20C7acY</a>  <i>Recommended viewing</i>  <a href="https://www.vgkarelliascollection.com/en/">https://www.vgkarelliascollection.com/en/</a>; <a href="https://www.pli.gr/en/content/360-tour-v-papantoniou-museum">https://www.pli.gr/en/content/360-tour-v-papantoniou-museum</a></p>
14	<p><b>Benaki museum of Hellenic Civilization: folk collection.</b>  <i>Description</i>            An exquisite collection of the adornments studied in our last class, plus dowry chests!  <i>Required viewing</i>  <a href="https://www.youtube.com/watch?v=IVn1g-wyvPI">https://www.youtube.com/watch?v=IVn1g-wyvPI</a>  <i>Recommended viewing</i>  <a href="https://www.youtube.com/watch?v=9EUnd_Rp1KU">https://www.youtube.com/watch?v=9EUnd_Rp1KU</a>  <a href="https://www.benaki.org/index.php?option=com_events&amp;view=event&amp;type=&amp;id=1024642&amp;lang=en&amp;Itemid=407">https://www.benaki.org/index.php?option=com_events&amp;view=event&amp;type=&amp;id=1024642&amp;lang=en&amp;Itemid=407</a></p>
15	<p><b>Lalaounis Jewelry Museum</b>            The Greek past and its celebrated revivals.  <i>Description</i>            A unique museum that celebrates and studies the art and craft of jewelry making, established by the most renowned Greek jewelry maker, Mr. Ilias Lalaounis. His family continues the glorious tradition of reviving as well as re-inventing ancient Greek forms and motifs, following traditional craftsmanship by highly skilled goldsmiths.  <i>Required reading</i>            Beatriz-Chadour-Sampson and Lalaounis-Tsoukopoulou 1998  <i>Recommended browsing</i>  <a href="https://www.lalaounis-jewelrymuseum.gr/permanent-collections/">https://www.lalaounis-jewelrymuseum.gr/permanent-collections/</a></p>
16	<p>Classroom  <b>Revivals cont.: Yannis Tseklenis, a legend in Greek fashion.</b></p>

	<p><i>Description</i> Fashion often looks back for inspiration and creatively adapts forms of the past to contemporary aesthetics and practicalities of costume and dress. The work of Yannis Tseklenis is our case study today: a creative personality par excellence, a legendary Greek designer, whose designs and clothes adorn costume collections, are sold at auctions and formed the subject matter of a wonderful exhibition we will discuss in class.</p> <p><i>Required reading</i> Xanthoulis 2018; Georgitsoyanni and Pantouvaki 2011; Moyssi 2016; <a href="https://cyathens.org/student-life/from-small-town-business-to-the-global-runway/">https://cyathens.org/student-life/from-small-town-business-to-the-global-runway/</a></p> <p><i>Required viewing</i> <a href="https://www.pli.gr/en/content/tseklenis-fashion-years">https://www.pli.gr/en/content/tseklenis-fashion-years</a> (for the images)</p> <p><i>Recommended viewing</i> <a href="https://www.youtube.com/watch?v=Hc1wVfC7tSc">https://www.youtube.com/watch?v=Hc1wVfC7tSc</a>; <a href="https://www.youtube.com/results?search_query=tseklenis">https://www.youtube.com/results?search_query=tseklenis</a></p>
17	<p><b>Christiana Vardakou workshop visit</b></p> <p><i>Description</i> A very contemporary fashion workshop that, however, utilizes very traditional <i>natural</i>/textile dyeing methods.</p> <p><i>Required reading</i> Nieto Galan 2001, Ch.1; Katsiardi Herring 2009</p> <p><i>Recommended reading</i> <a href="https://www.christianavardakou.com/">https://www.christianavardakou.com/</a>; Nieto Galan, Ch. 2; <a href="https://www.tap.gr/tapadb/components/com_jshopping/files/demo_products/036_ARXONTIKO_GEWRGIOU_SBARTS_AMPELAKIA.pdf">https://www.tap.gr/tapadb/components/com_jshopping/files/demo_products/036_ARXONTIKO_GEWRGIOU_SBARTS_AMPELAKIA.pdf</a></p>
18	<p><b>Zacharias Art and Object workshop visit</b></p> <p><i>Description</i> One stone, two birds: we study leather processing and silkscreen prints, while indulging into revivals of motifs from Aegean prehistory and Greek antiquity!</p> <p><i>Required reading</i> Harris and Veldmeijer 2014, Chs. 1, 5</p> <p><i>Recommended reading</i> <a href="https://www.zacharias.es/">https://www.zacharias.es/</a>; Harris and Veldmeijer 2014, Ch. 4</p>
19	<p>Classroom</p> <p><b>Tattoos: Ötzi, EC sculpture, Popeye, and contemporary semiotics.</b></p> <p><i>Description</i> A course on self-adornment would be incomplete without a brief inquiry on the world of tattoos and tattooing. A surprisingly old aspect of adornment, a vehicle for self-expression and communication, tattoos deviate culturally from mainstream practice for the members of a community to illicit and frowned upon code of communication among those who live in the fringes of the mainstream. Bonus: contemporary artist Fabio Viale and his tattooed 'Greek' sculptures.</p> <p><i>Required reading</i> Garriga and Torras 2022; Deter-Wolf et. al. 2024;</p> <p><i>Recommended viewing</i> <a href="https://www.fabioviale.it/">https://www.fabioviale.it/</a></p> <p><i>Recommended reading</i> Fox in Cifarelli 2019</p>
20	<p>Classroom</p> <p><b>Digital filters and AI: a future for self-curation?</b></p> <p><i>Description</i> <i>Required Reading</i> Cordwell and Schwartz 2011, 23-45; Lavrence and Cambre 2020; Isakowitsch 2023</p> <p><i>Recommended Reading</i> Self-reflection instead of reading: what is your take on selfies and filters? Consider your practices of self-curation in digital images</p>
21	<p>Classroom</p> <p><b>Term projects: student presentations and evaluation</b></p> <p>Students present their term projects for 10', allowing for time in the end of the presentations for questions and comments. Alphabetical order.</p>

22	Classroom <b>Term projects: student presentations and evaluation</b> Students present their term projects for 10', allowing for time in the end of the presentations for questions and comments. Alphabetical order.
23	Athens University of Economics and Business Research Center for Sustainable Fashion visit <i>Description</i> A visit with the Research Center for Sustainable Fashion and a discussion with the Lab Chair, Professor Fiori Zafeiropoulou. Where do we go from here? <i>Required reading</i> TBA, assigned by Prof. Zafeiropoulou <i>Required viewing</i> THE NEST, <i>Return to Sender</i> <i>Recommended reading</i> <a href="https://www.thisisthenest.com/news/tag/Return+To+Sender">https://www.thisisthenest.com/news/tag/Return+To+Sender</a>
24	Final exam review
25	Classroom FINAL EXAM

*N.B.: The course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and to keep up to date with current research.*

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### Reading assignments

Assignments are to be read before each class meeting. You should come to class each day with some question in mind based upon the readings or previous lectures. In addition to the required reading for each session, there are a number of recommended readings from the works listed below for further reading. These are not required: they are intended to complement each lecture if you are interested in pursuing the subject further. Since it would be impossible, and in many cases needlessly repetitive to try to read them all, I suggest that you read more broadly in the areas of special interest to you.