

SMCK MAGAZINE

WWW.SMCK.ORG

FOR INDEPENDENT ARTISTS

JULY 2021

#4

**RIGAS'S
CHARTA:
THE 18TH
CENTURY
MULTIMEDIA**

**THE
MATERIAL
CULTURE
OF GREECE**

**GREECE
2000**

**4,000 YEARS OF HISTORY
& JEWELRY REVEALED**

GREECE 200 #4

IN THIS ISSUE

Publisher: Christoph Ziegler.

Editor-In-Chief: Loukia Richards.

Copy Editor: Diane Shugart.

Contributors: Artemis Zenetou, Vicky Gerontopoulou, Maria Karame-tou, Peloponnesean Folklore Foundation, Marianna Christofi/Cavafy Ar-chives, Nikos Triantafyllou, Panos Balomenos, Priscilla Katz, Pforzheim School of Design, Loukia Richards, Christoph Ziegler, ZLR Betriebsimpe-rium.

Cover: Artwork by Thomas Xenakis / Layout by C. Ziegler.

ADVERTISE WITH SMCK MAGAZINE:

For comments, requests, terms and conditions, please contact us at magazine@smck.org | www.smck.org

SMCK Magazine ©2021. All Rights Reserved.

Neither this publication (digital or print) nor parts of it may be reproduced, distributed, photocopied, stored or used without the prior written permis-sion of the SMCK Magazine publisher.

W W W . S M C K . O R G

*Greek prime minister Eleftherios Venizelos signing the Treaty of Sevres, 1920.
Photo: Private collection.*

CONTENTS



THE STRUGGLE FOR INDEPENDENCE

REBELS & POETS

PHILHELLENES

DIASPORA

INSIGHT

ARTISTS

REGULARS

Ithaca gave you the marvelous journey	// 5
The map of liberation	// 8
Minoan mysteries unveiled	// 24
The spirituality of justice	// 40
Dressed to be free	// 48
Logical revolt	// 13
Shaped by Nos	// 32
I was born a rose	// 54
We are all within our future	// 68
The futurist of Alexandria	// 70
I believe in the classical standards of harmony	// 14
The fragile delicate dimension of art	// 18
The culture of commitment	// 33
When ghosts don't sleep	// 45
Longing for the day after	// 62
The fabric of memory	// 36
Culture is a weapon	// 59
Beyond adornment	// 22
The beauty of mutations	// 10
The photograph	// 4
Letter to the editor	// 7
In the middle	// 38
The Object	// 56



A Greek warrior's initiation in the War of Independence. Photo: Chr. Ziegler

EDITORIAL

“ITHACA GAVE YOU THE MARVELOUS JOURNEY” *

By Loukia Richards

In his poem “Ithaca,” Constantine P. Cavafy, a Greek from Alexandria, describes Ulysses’s island as the prize for an intrepid voyager undertaking life’s journey. Ithaca is poor and humble; however, the poet is now rich in experiences and knowledge, fearless of monsters and perils, and even equal in fame to immortal gods.

Nostos is the Greek word for “longing for home.” Longing/Sehnsucht is the title of a jewelry series created by fourteen students at the Pforzheim School of Design who were inspired by Greece’s heritage and challenged by SMCK’s question: What is ‘Greece’ to you?

What is Greece to us? The ancient cities and temples? The concept of life and death? The ideal of beauty? Philosophy or yearning for wisdom? The arts and crafts? Poetry and music? Politics, freedom, and democracy? Faith and truth? Love for nature? Soft healing? Sharing and empathy as social practice? The Greek people? The diaspora? The philhellenes? The Greek cosmopolites? The vast cultural heritage?

This #Greece_200 issue celebrates the 200th anniversary of Greece’s War of Independence from the Ottoman Empire by presenting stunning examples of the rich and enriching contemporary Greece. Robert Liddell, the British writer and Cavafy’s biographer, mentions a meeting of the Greek poet with F. T. Marinetti in 1930. The latter called Cavafy a “futurist.” Cavafy politely demurred; Marinetti explained: “The one who is avantgarde in life or art is a futurist.”

Rooted in the long tradition of poetry recited in the courts of Syria and Egypt – Greek kingdoms established after the death of Alexander of Macedonia – Cavafy’s work is timeless, unique, and inimitable. It is the very definition of avantgarde.

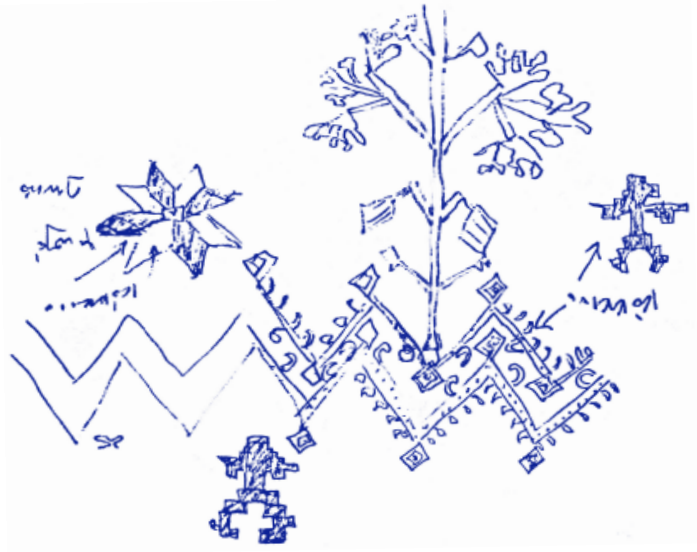
Every designer and artist, regardless of origin or background, who decides to dig in the fruitful soil of Greek tradition will discover that the country’s treasures give ingenious answers to tomorrow’s challenges.

** From the translation by Edmund Keeley*



Late 19th century icon. Annunciation and Tinos pilgrimage souvenir. Private collection. Photo: Chr Ziegler.

LETTER TO THE EDITOR



I recently discovered your magazine and really loved it. I have a question regarding the state of the jewelry scene. I went to several art bookshops and checked the website of some others. They did not seem to have books on this topic. Why is that? Could it be that jewelry is a bit niche, as you noted in “The Art of Making Jewelry Innovators” (Issue 3, p. 52)? What is your opinion?

Chloé S., Paris

Jewelry remains a niche market and a niche case study. It is very difficult to find a concise publication on jewelry that unites art with social sciences or disciplines directly or indirectly involved such as archaeology, anthropology, ethnology, sculpture, religion, philosophy, semiotics, design, or fashion. Understanding jewelry requires knowledge of art and design as well as insight into the respective society because jewelry's -meaning and use- different in Ancient Greece from Medieval Japan or the US today. We recommend the Schmuck catalogues as a starting point for further reading.

SMCK Magazine



Greek embroidery motifs by Loukia Richards.

RIGAS VELESTINIS'S CHARTA OF GREECE (VIENNA, 1796–1797)

A 'MULTIMEDIA' RENDERING OF GREECE'S INDEPENDENCE REVOLUTION





Rigas's Charta of Greece, 2x2 m, 12 map-sheets, Rigas Velestinilis, Vienna, 1796-7. The image is reproduced by kind permission of the Hellenic Library Book Collection © Onassis Library, Onassis Foundation

By Vicky Gerontopoulou,
Onassis Library Coordinator

Rigas Velestinilis (1757-1798) was a major figure of the Greek Enlightenment in the late-18th century. Influenced by the French Revolution (1789), Rigas played an important role as a political thinker and revolutionary activist in the Greek war for independence from the Ottoman Empire in the early 1800s.

His ideas were expressed through several poems and prose work, but his cartographic production is particularly significant. Rigas's masterpiece, the Charta of Greece, consists of 12 sheets (each ~50x70 cm) which, if joined, form a large map with total dimensions of 2x2 m. Printed in Vienna in 1796-97, in 1,220 copies, this large map helped spread the ideas and vision that inspired the Greek Revolution of 1821. It represents almost the whole of southeast Europe (the Balkan Peninsula) and is widely considered the most important example of Greek cartography in the pre-revolutionary period.

Rigas was not accused of starting a revolution through weapons, but through ideas.

Rigas intentionally incorporated many symbols in his map such as ancient scenes and coins, archeological monuments, mythical heroes, historical battles, and topographic drawings. All these iconographic elements reflect the ideas of freedom, justice, and equality, showing the historical continuity of Greek culture and civilization from antiquity to the 18th century.

The Charta is the perfect example of how a map can promote radical ideas and transfer revolutionary messages through hidden symbols and riddles printed on it. Dubbed the 'multimedia' of 18th century, Rigas's Charta operated as a communication tool, unifying the spirit of Greek people, reminding them their glorious past, and preparing them emotionally to regain the lost sublime of their nation.

While trying to transfer these maps from Vienna to Trieste, Rigas was betrayed and arrested by the Austrian police. He was accused of seeking to start a revolution inside the Ottoman Empire through the radical ideas expressed in his maps, books, and poems. Consequently, he was handed over to the Ottomans, held in captivity, and martyred near Belgrade together with seven of his comrades.

Today, there are only 59 surviving copies of Rigas's Charta. The Onassis Library acquired a copy of the complete 12-sheet map and frequently organizes educational programs highlighting this important historical document.

DOES JEWELRY NEED TO BE SPIRITUAL?

By ZLR Betriebsimperium

*Metamorphoses at Bayerischer Kunst-
gewerbeverein, Munich.*

*24 February - 2 April 2022 /
Schmuck 2022.*

*With: Unk Kraus, Daniel von Weinber-
ger, Hannah Stippl, Peter Vermandere,
Miki Asai, Maja Stojkovska, Constance
Marie Pretorius, Criselda Lopez, Alison
Brown, Yolanda Ky, Margarita Malliri,
Jason Stein, Franca Ullrich, Francesca
Guarnieri, Masumi Kataoka, Metaxia
Hanteli, Aino-Astrid Gaedtke, Christina
Panagiotopoulou, Christoph Ziegler,
Loukia Richards.*

*The show is curated by Christoph Zieg-
ler and Loukia Richards.*

www.initiation-project.com

Metamorphoses, transfigurations, and mutations as mind-opening revelations can be found in many religions, art, and literary traditions. The changes in form and substance, documented by innumerable myths and doctrines, have a common denominator: the ascent of the human being into a higher spiritual sphere.

From Homer and Ovid to Moses' burning bush or Christ's Transfiguration, the djinnis of *1001 Nights* and Brother Grimm's folk tales, Goethe's *Faust*, Rabbi Loew's *Golem*, or the Japanese medieval legends, the message is clear: A sublime power shows its omnipresence through transformation and mutation, and enchants humanity with promise and hope.

Franz Kafka's famous novel *Metamorphosis* departs from the spiritual tradition of pre-modernity and ominously foreshadows a society obsessed with order, segregation, and racial hygiene on its way to the war tragedy.

The alchemists expressed humankind's desire for endless knowledge, wealth, and immortality by seeking to convert waste into gold.

Nowadays, upcycling is a common practice. Fashion and luxury brands proudly advertise the pre-used origin of their raw materials. It is ethical and kind, indeed, to recycle; but is it not void of existential meaning? Does it also help us to make contact with something bigger than us, such as nature, humanity, the common good, or even God?

Does contemporary jewelry need to be spiritual? Is the quest for something that stays alive forever just a psychological side effect of mutating Covid-19 or are we being led to our archaic roots by the search for a talisman against fear, disease, and loss?

Daniel von Weinberger, "SMILEY MAGEN DAVID" - Body piece, 2021. Photo: Lilliane Lacasse



SCHMUCK



PFORZHEIM UNIVERSITY
JEWELLERY DEPARTMENT, DESIGN PF

PROF. CHRISTINE LUEDEKE: christine.luedeke@hs-pforzheim.de

PROF. ANDI GUT: andreas.gut@hs-pforzheim.de

FOLLOW US ON: designpf.hs-pforzheim.de/ba_s/aktuelles



[schmuck_objekt_design_pf/](https://www.instagram.com/schmuck_objekt_design_pf/)



PANOS BALOMENOS

„A monument for the asylum seekers /
Ένα μνημείο για τους αιτούντες
άσυλο, Ναϊρόμπι 1999 /
Un monumento a los solicitantes
de asilo, Londres 2019“

Watercolours and pencil on paper,
2019. Size: 105 x 75 cm.

Julian Assange
Chelsea Elizabeth Manning
Abdullah Öcalan

[http://www.panosbalomenos.com/
i/selectedworks/logical-revolt/](http://www.panosbalomenos.com/i/selectedworks/logical-revolt/)

"Landfall". Liquid acrylic on paper, 100x65 cm. Courtesy of the artist.

A D R I A N

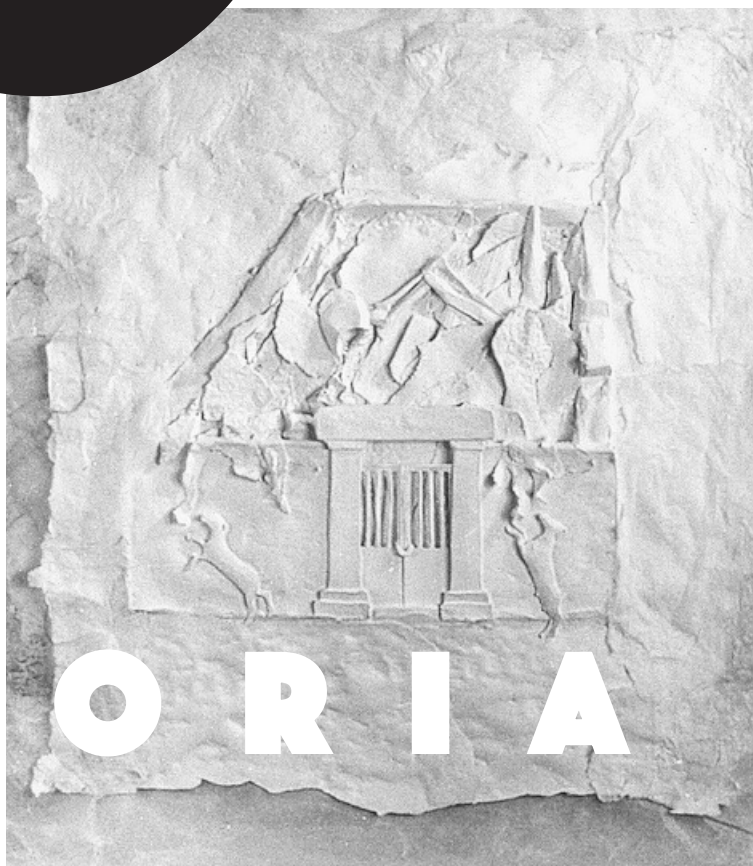
&

British artists and academics Adrian and Victoria Bartlett visited Greece for the first time in the late 1950s. A few years later, they fell in love with the region of Tsakonia in the southeastern Peloponnese, bought a house, made friends with the locals, and created work inspired by their summers in Greece.

They spoke to SMCK about their experiences in a country that has undergone rapid change ever since and about the significance of Greek ideals for life and art.

V I C T O R I A

"Goats at Paradise Garden". Paper relief. Courtesy of the artist.



ADRIAN BARTLETT



"Place Garibaldi". Woodcut, 36x44cm. Courtesy of the artist.

ADRIAN BARTLETT ON GREECE'S YEARS OF INNOCENCE, THE INFLUENCE OF CLASSICAL VALUES, AND THE HUBRIS OF ENVIRONMENTAL DESTRUCTION

Interview by Loukia Richards

SMCK: Please tell us about the medium and the techniques you work with and the specific challenges they pose. In what directions is contemporary art moving in the UK?

AB: Painting, oil on board or liquid acrylic on paper. Etching. Woodcut.

I brought a small etching press to Greece and made several works on Greek themes. We traveled by car initially which made it possible to make quite large works and take them back to London unfinished, even if not yet dry. Contemporary art in the UK follows the world trends towards digital manipulation — "works verified by blockchain technology" whatever that means.

SMCK: How did you feel the first time you visited Greece? Why did you choose Leonidio as the place for your summer atelier? What role did Greece play in your choice of themes and the development of your work?

AB: We first visited Greece as students in 1958. We went to museums for the sculpture and major archeological sites

— Delphi, Olympia, Mycenae, Epidauros. We also went to Mykonos and across to Delos. I had previously been to Italy and the south of France, so I was not too surprised by the wonderful Mediterranean light, which remains one of the great attractions.

Subsequent visits to Greece were to Crete and Rhodes in 1961, to Crete again with our young daughters, and then in 1976 to the Peloponnese. We hired a car for a few days and made a tour, our final night being in Leonidio. We drove from Gythion in the afternoon, up what was only a dirt track to Kosmas. Progress was slow and we had a puncture. We were all tired, hot, and a bit cross but encouraged by the thought of a swim in the sea.

Coming down towards Leonidio one initially gets tantalizing little glimpses of the town, then a fuller almost aerial view. We could see the old solid stone houses. We saw they almost all had their own walled courtyards with an abundance of flowering plants, with balconies facing towards the sea. We saw the river bed running through the town with its little stone bridges. There was very little new



"Sleep", 1976. Etching, 45,5x30cm. Courtesy of the artist.



Leonidio, Arcadia (Greece). Photo: Chr. Ziegler.

building so the overall impression was of a coherent architectural integrity. We learnt later that it had only had a road to the outside world for just five years. I liked the place even before we got there. We went straight down to Plaka, found somewhere to stay the night, and had a swim. The beach was deserted. A fishing boat arrived and unloaded a large catch onto the quay. The size and variety of the catch was amazing, many different fish and other sea creatures.

How things have since changed.

We all loved the place, came back two years later and the year after that and decided to try to buy a small house. We were told that "People south of Argos don't sell their houses" but eventually we were lucky. We had always wanted to find somewhere away from the tourist track, preferably built in the local architectural vernacular with open views of the landscape. The house was surrounded by very large ancient olive trees, probably with a Mycenaean DNA. Perfect subjects for drawing.

" I WAS VERY MOVED THAT THE RETIRED BUS DRIVER OF LEONIDIO HAD MADE THE JOURNEY TO ATHENS AND THAT HE WAS KEEN TO TALK WITH ME ABOUT MY WORK. "

The largest room became our studio. My work, oil paintings and etchings, was based entirely on what I saw around me, using the bright light that we do not get in England.

In 1985 the British Council put on an exhibition of my work in their Athens gallery. It was well attended, including by many of the friends we had made in Leonidio. The Greek artist Nikos Hadjikiriaikos-Ghyka came and he invited us to visit his studio. He had recently been in London learning etching and he made me comment on all the prints he had made. Another visitor to the exhibition was Takis, the retired bus driver in Leonidio. I was very moved that he had made the journey and that he was keen to talk with me

about my work. A few years later I had an exhibition at the Pyrgos Tsikalioti in Leonidio.

Soon after this time we decided for various reasons to fly to Greece rather than drive. This had implications for transporting our work and working materials. I decided to start working on paper, using liquid acrylic pigments which

"Greek Dancers", 1994. Etching, 24x30cm. Courtesy of the artist.



dried quickly and could be rolled up without damage. This change suited me well as I had been wanting to paint the colors of the sea, for which the bright transparent liquid paint is very appropriate.

When Greece joined the EU there was a noticeable change in the town. There seemed to be a lot of money around. International footballers from South America were employed for the town team, but more importantly some of the old houses were being demolished and replaced by enormous new buildings. Land was being sold for more and more housing. An enormous wall of concrete rose beside our house where previously we had just the ancient olive trees. We could no longer sit on the balcony and enjoy the surroundings. The sound of the woodcutter's chain saw made us increasingly uneasy. We became hemmed in by concrete. We now do our studio-based work in London.

SMCK: There is a heated debate regarding the virtues and merits of Western civilization – including Greek thought and art – in the US and Europe right now and an effort to devalue their contribution in the development of modern democracy and free thought. Even the classical standards of beauty and harmony are under scrutiny.

AB: I live in an 18th-century house designed by an architect who was strongly influenced by Palladio, who in turn was

influenced by classical canons of proportion. The proportions of the rooms are very satisfying, and I believe in their classical standards of harmony.

SMCK: The cementation of the Acropolis rock surface and the paths leading to the surrounding buildings such as the Parthenon and Erechtheion has prompted vehement protests in both Greece and other countries. How do you feel about it, given the fact that Greece is asking for the return of Greek antiquities in the possession of the British Museum in London?

AB: I think it is a criminal act to cover the earth's surface with irreversible materials. Around the world people are covering their gardens with concrete to have a car park. This has a serious effect on the water table. On the Acropolis there are all sorts of alternative ways of creating access for the disabled – timber ramps, for example.

SMCK: How did you cope with the coronavirus pandemic and how do you envision art shows and events after it is over?

AB: The pandemic has curtailed our social life but we are lucky enough to have our studios in the house where we live in London and an attractive garden.

**'I FELL IN LOVE WITH THE
PARTHENON SCULPTURES
WHEN I WAS EIGHT...'**

V I C T O R I A B A R T L E T T

"Sheep", 1990/91. Paper relief, 125x155cm. Courtesy of the artist.

BRITISH SCULPTOR VICTORIA BARTLETT ON THE ART OF RELIEF, GREECE, ZERO FOOTPRINT, AND THE WISH FOR A BETTER WORLD

Interviewed by Loukia Richards

Greek sculpture has always inspired me. When I was eight years old my mother took me to London and the British Museum to see the Parthenon sculptures.

I fell in love with them and made my own childish models from clay and decided to be an artist and to go to Greece when I grew up. Ten years later, as an art student, I achieved this. It was wonderful. My studies were in painting and sculpture but on graduation my allergies and health prevented me from continuing to use conventional chemicals and dusty materials.

I have invented alternative ways of working. At first, I cut up my painted canvases, reconstructed them, and sewed them into textile sculptures, which were widely exhibited in the UK, US, and other countries from 1970 onwards. Now I make wall sculpture from paper and mixed media. I have always been inspired by relief sculpture, an art

which for centuries has expressed wordless ideas and myths. It embraces the space between three-dimensional actuality and two-dimensional illusion.

**“ WHITE IS THE
BRIGHTEST
COLOR
OF ALL. ”**

I was seeking a different fragile delicate dimension to my work and was seduced by the flexibility and possibilities of paper. Some of my paper I make myself; it is often recycled and I hope sustainable. I mold it into forms, modelling shapes, casting, and embossing. Sometimes I use a little color to emphasize a particular form.

My first choice is white, the brightest color of all. It allows us to color our own imagination. White shapes respond to the variations of light and shadow and constant changes.

I'm interested in exploring the environment we create for ourselves. The objects we choose and use that reflect our thoughts and lives.

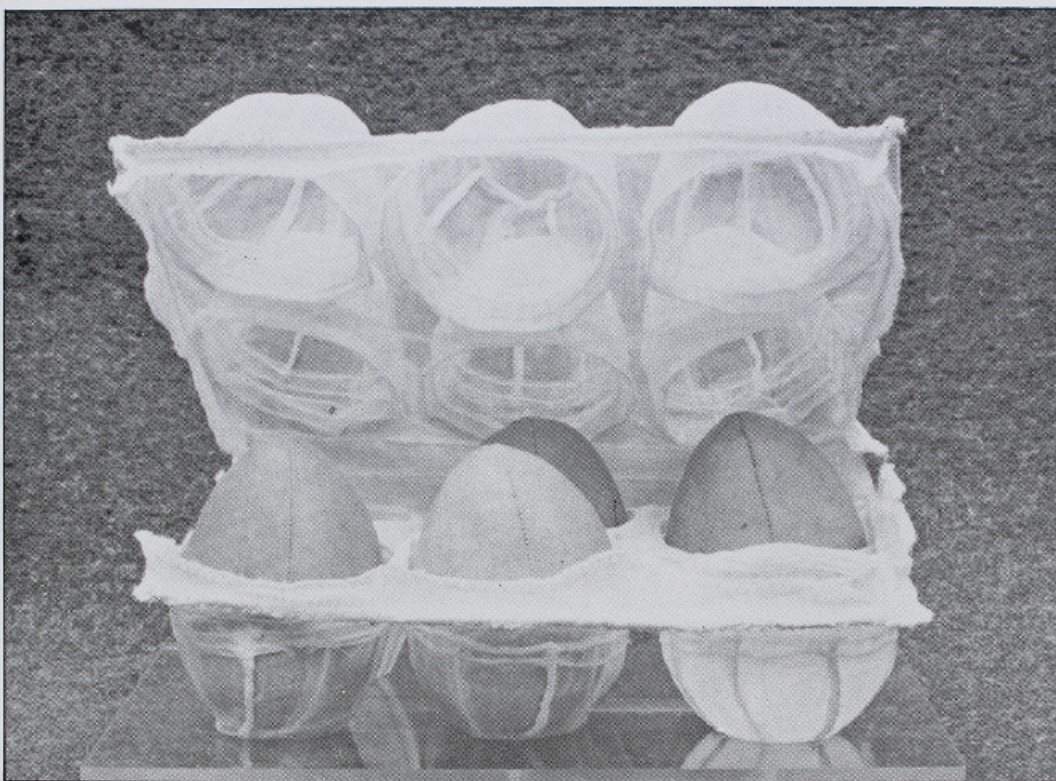


Memory III, 2021

“
*I always keep one eye
looking inward,
while my other eye
looks at the world.*

HAIRUO DING

J E W E L R Y



"Egg Box", 1980. Cloth, acrylic, 10x18x13cm. Courtesy of the artist.



"Fur Shop", 1980. Mixed media, 182x107x32cm. Courtesy of the artist.

Most of my work is from life or drawings and sometimes photographs. Other images are memorized or imaginary. I also use embossing and printmaking techniques.

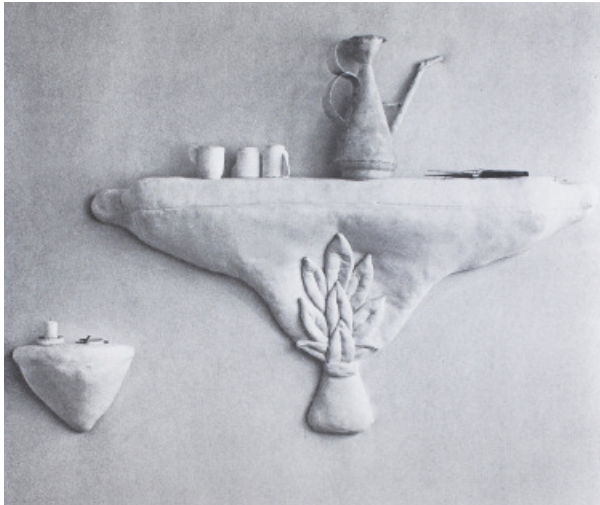
Underlying my work is an abstract vocabulary, though the figurative image is foremost. The making process is an integral part of my work. It can take a long time. It materializes my thoughts and ideas.

“GREECE AND ITS HERITAGE HAVE ALWAYS BEEN IMPORTANT TO ME AS AN ARTIST.”

Contemporary art in the UK is very divided now. Physical imagery, painting, and sculpture are still being created but particularly because of the pandemic they are more out of sight or only represented by photographs on the internet.

Increasing numbers of artists are making only virtual and digital work and are tempted by the fame and fortune and the non-fungible world.

Greece and its heritage have always been important to me as an artist. We chose to come to Leonidio because for us it symbolized the traditional Greece. The beauty of the landscape and the lovely old houses, the sea, and the clean air. People were friendly and kind



"Moulded Shelves II" (detail), 1981. Mixed media, 180x123x18cm. Courtesy of the artist.

and tolerant of our foreign ways too.

The cementation of the Acropolis rock is symptomatic of other insensitive destruction of the Greek environment. The news of the destructive threat of the cementation of the Acropolis rock surface is appalling. I am sure it is possible that alternative assistance can be made for visitors in need of special access so all can appreciate its history and beauty.

“MANY UK ARTISTS ARE TEMPTED BY THE FAME AND FORTUNE.”

Sadly, it is symptomatic of other insensitive destruction of the Greek environment and the many ugly, badly planned new cement buildings ruining the older towns, their heritage, and the landscape.

Our footprint needs to be temporary if we are going to prevent global warming and preserve society, nature, culture.

The Covid-19 pandemic is tragic and tough. Isolated within ourselves I have found solace in nature and small everyday objects around the house which hold memories and connections with people past, present, and far away.

Who knows about the future? We can't make plans. It would be good to see friends once again and to think that people wanted to look and engage with real things again in a better world.

I hope for health and wellbeing for everyone.

EARRINGS "AGIO" MATERIALS: PAPIER-MÂCHÉ, GOLD 18KT, SILVER, TURQUOISE, BLUE TOPAZ, GOLD LEAF 22KT INFO BODYFURNITURES.COM

**BODY
FURNI
TURES**

Gian Luca Bartellone



I AM A UNIQUE PIECE

JEWELRY

C



ONNECTION

S

**ONE OF THE OLDEST
FORMS OF ART IS
FAR MORE THAN
ORNAMENTATION**

By Loukia Richards

JEWELRY IS A BRIDGE CONNECTING US WITH...

...**Life milestones.** Adornment featuring distinctive motifs, designs, or materials, it seals rites of passage, such as engagement, wedding, baptism, communion, mourning, circumcision, childbirth, new year's celebrations, etc.

...**Magic.** Numerous jewels from different eras and cultures show that in archaic societies jewelry was believed to have powers that protected the wearer from evil. Motifs such as knots, eyes, chess patterns or materials such as blue stones or gold reflect concepts of omnipotent jewelry.

Christianity used the cross as its symbol: the junction where the underworld, heaven, and earth meet became its most powerful talisman.

...**Social values.** Jewelry reflects hierarchy and succession. Think of the king's ring in legends and fairy tales. Even jewelry made of shell currency or head-hunters' loot is precious and the wearer enjoys an elevated social position and esteem because the materials reflect skills valued in his society.

ILIAD AND ODYSSEY DOCUMENT THE VOYAGERS CHALLENGES

The outer world. Amber necklaces found in 12th-century BC Mycenaean tombs in Greece are proof of the routes of commerce and the voyagers challenges documented in Homer's Iliad and Odyssey. From the Baltic to the Black Sea, through the rivers of Russia, amber — a fossilized tree resin — was traded for goods from the Mediterranean and the Middle East. Jewelry tells us that globalization shaped culture and taste since ancient times.

Our inner world. Admired for its scarcity, preciousness, color, brightness, and magnetism, but also for its obscure core hiding a "swallowed" organism, amber is known in Greek as electron - the name of Electra, daughter of Agamemnon, leader of the Greek kings in the war against Troy. She avenges her father's murder by plotting to kill of her own mother. In 20th-century psychoanalysis, the Electra complex is the female counterpart to the Oedipus complex and suggests a girl's difficulty to accept, overcome, and act in her feminine role.

COSMOS REFLECTS SOCIETY, FAITH, FAMILY STORIES, HISTORY, POLITICS AND CULTURAL UNITY:

The universe. The ancient Greek philosopher Pythagoras called the universe the "cosmos" (after the Greek *κόσμος*/cosmos for jewelry) to describe the beauty of the stars shining like diamonds through the holes of the black velvet textile with which Gods covered the sun! Jewelry can be seen as a tiny piece, a particle of the cosmos we carry with us; this cosmos is represented by the stones, metals, and other materials, as well as by the elements of wood, fire, wind, water used to make jewelry.

Metals' qualities such as their color, change thus linking silver to the moon since early antiquity, while gold's unfading color connected it to the everlasting warmth and brightness of the sun. Other qualities, like the diamond's strength and durability, are said to reflect on the wearer's character thus helping us understand the use of specific materials in royal jewelry.

Europe's shared cultural heritage. Iron Age Europe witnessed the parallel progress man made in metallurgy in both the manufacture of arms and jewelry. Protection, hunting, war, as well distinctions, amulets, accumulation of wealth go hand in hand in Europe's technological, spiritual, economic, and social development. Moon-, spiral-, and diamond-shaped jewelry motifs,

made using the same technique and found in sepulchral and religious sites, are silent but eloquent witnesses of an earlier unification in taste, symbols, and religious beliefs.

The survival of ancient customs. In tombs and altars, archaeologists find jewelry, offerings and identity symbols, proving that adornment accompanies faith and death. Even today, in Christian Greece, believers adorn icons of the Madonna with silver and golden votives or even their own jewelry to ask that they be granted a favor. Although Christianity does not favor sepulchral jewelry, in contemporary Greece, mourners still bury their beloved with their personal jewelry, such as wedding ring, baptismal cross, or engagement earrings.

Politics. Jewelry's potential to reach a broad public due to its mobile character can send messages no censor will ever be able to screen or decode. Thus, jewelry may become a revolutionary accessory. Jewelry-makers are among the pioneers establishing standards for environmental protection in the arts and crafts.

Narrative. In his movie: *Madame De...*, German filmmaker Max Orphüls tells the story of an aristocrat through her pair of earrings. Routine and excitement, hypocrisy and love, become obvious, as Madame De's lost earrings reveal plot changing secrets.

1 8 2 1 - 2 0 2 1



AGGELIKI SYMEONIDOU

*An updated version of
19th-century Greek embroidery &
an homage to the women who created it*



200
YEARS
LATER

THE PETRAS EXCAVATION PROJECT IN CRETE



All images in this article are published with kind permission of Petras excavations archive .
Photos: C. Papanikolopoulos



UNVEILING
MYSTERIES,
UNDERSTANDING
JEWELRY

*Archaeologist and
Director Emerita of
the Hellenic Ministry
of Culture, Dr. Metaxia Tsi-
popoulou talks to SMCK Maga-
zine about the Petras excavation on Crete, a life project
revealing four thousand years of history. A source of in-
spiration for contemporary jewelers, the project spans
37 years and must be completed.*



Central part of the Petras palace. In the background the town of Siteia.

Interview by Loukia Richards

SMCK: Please tell our readers a few things about the Petras excavation.

MT: The monumental complex at Petras, Siteia, in eastern Crete extends on two neighboring coastal hills, 60 and 80 m. high respectively, which were promontories in antiquity to the southwest and the southeast of a deep and narrow bay which is covered by soil brought in by a small river.

Petras is situated two kms east of the modern town of Siteia and is investigated through excavations and intensive surface surveys since 1985, under my direction, as a systematic research project of the Hellenic Ministry of Culture. Human presence at Petras is attested since the Final Neolithic period (ca 3400 BC), and continued uninterrupted to the end of the Bronze Age (ca 1100 BC).

At Petras we had the very rare chance to excavate both a Minoan palace and part of the surrounding urban settlement, inhabited between 2650 and 1200 BC, as well as two more settlements, the first one of the Final Neolithic (3400-3100 BC) and Early Minoan I (3100-2650 BC), and the second one dated to the Late Minoan III period (1400-1100 BC). Furthermore, on the remains of the Minoan palace, a Byzantine cemetery was established in the 12th and 13th centuries AD.

Hill I of Petras, where the palace, main settlement, and Byzantine cemetery are situated is an organized archaeological site open to the public since 2006. It has stone paths, shaded areas with benches, hygiene facilities, and 26 large signs where one can read the history of the site and detailed information on all areas and periods of human activity. There is a guard, and the ticket is 2 euros.



Gold pendant, ca 2600 BC.



Gold pendant, 2000 BC.



Gold and faience pendant, ca 2200 BC.



Gold bead, ca 2200 BC.



Gold bead, ca 2600 BC.

On Hill II where the Minoan cemetery and the settlements of the Final Neolithic and Late Minoan III are situated the excavation is in progress.

SMCK: What was jewelry's use and why was it placed in tombs with the deceased?

MT: Jewelry of many types has been produced in Crete since Neolithic times. The earliest ornaments were natural stones and animal teeth. In the early Bronze Age (3rd millennium BC), they produced beads of various shapes made of stone, clay

“**MOST OF THESE ITEMS WERE NOT ONLY DECORATIVE, BUT ALSO SERVED AS AMULETS.**”

faience, silver, and gold, as well as pendants in the forms of humans and animals. Most of these items were not only decorative, but also served as amulets, and were deposited in tombs as status symbols of the deceased. Gold and silver were used for beads, pins, bracelets, rings and earrings, hair-spirals, adornments of clothes, and diadems. Gold sheets and wires were made by hammering, and decoration

consisted of repoussé and stippling. Diadems were decorated with geometric motifs and animal figures. Pendants had the shape of leaves and animals suspended by very fine single or double chains. The finest jewelry of this period was found in tombs, especially in at Mochlos, Petras, and the Mesara. The Proto-Palatial Period (late 3rd-early 2nd millennium BC) was the golden age of the goldsmiths working in the palace workshops and producing elaborate elite items. In this period the number of the fingerings increased significantly. New, much more elaborate techniques were introduced from Mesopotamia, such as filigree and granulation.

SMCK: Which material and which techniques did Minoan jewelers used? Are there characteristic motifs in different eras or throughout the whole period?

MT: Adornments were made of various materials, from shells or pebbles to precious metals, gold, silver, semiprecious stones, and ivory. Silver was imported from the Cyclades, gold from Egypt, bronze from Cyprus, and semi-precious stones from Syria. Geometric motifs, human and animal figures were common in all periods.

SMCK: Did jewelry come from local workshops or was it imported – materials, findings or whole pieces – from other regions?

MT: Most jewelry excavated in Crete is of local production, especially produced in highly specialist, usually palatial workshops. Most raw materials – bronze, gold, silver, ivory, semi-precious stones – are imported from the Aegean (silver), Egypt, (gold, stones), Cyprus (bronze), or Syria (hippopotamus ivory).



Aerial view of the Petras cemetery.



Ivory seal, 2300 BC.



Gold bracelet, ca 2600 BC.



Gold pendant, 2600 BC.



Gold bead, ca 2600 BC.



Gold bead, 1900 BC.



Gold bead, ca 2200 BC.

A bead of lapis lazuli was even found at Petras. Finished pieces are very rarely imported. At Petras we excavated a very rare gold bead figurine of two men embracing, probably imported from Syria. The motifs and techniques are the same throughout the island and evolve with time, especially with the introduction of new techniques.

SMCK: What differences do we see in the placement of jewelry and other valuable objects in the tomb from the excavation in the Byzantine cemetery and why?

MT: The Byzantine cemetery also excavated was dated to the 12th and 13th centuries AD. This was established on top of the ruins of the Minoan palace and served a small community. They had the opportunity to acquire pottery from various parts of the Aegean but were not accompanied in their graves by any jewelry or coins. The only ornaments found were two iron buckles in a grave of a young woman.

SMCK: How was the project received by the locals? And especially by children?

MT: The Petras project from its outset was designed to include public outreach and educational programs, in collaboration with universities and the Siteia Municipality. Thus, a photography exhibition was organized in 1985 entitled "Siteia in Prehistory and in Antiquity" and, in 1993, there was an Open Day for visitors at the museum and the site, accompanied by public lectures, exhibitions at the Siteia Museum and guided tours. Since the early 1990s at least I have been planning to make



Jasper seal, 1900 BC.

“**THE LOCALS ARE VERY PROUD OF SUCH AN IMPORTANT MONUMENTAL COMPLEX IN THEIR TOWN.**”

Petras accessible to the public, following the expropriation of 40,000 sqm. of land in the late 1980s. In 2002 we designed the project, in collaboration with the Municipality of Siteia, the necessary funding was secured through an EU program. The project was completed in 2005-2006. It aimed to attract visitors, aiding the tourism development of an area lacking significant monuments,

as well as promote awareness among the local population. The locals are very proud of such an important monumental complex in their town, and children and adults alike come every year on the Open Days of the excavation of the cemetery to see archaeologists and other specialists at work.

Furthermore, in 2019, with my help, the pupils of the local junior high school organized a large project on Petras and created a website with their computer teacher. For younger pupils in elementary schools, in 2019 we organized an educational program called “archaeologists for a day” where they had the opportunity to participate in the excavation, take and draw pictures inspired by the cemetery (the skeletons were a hit!).

Also, I often give lectures about the finds. This year I am giving four web-lectures, organized by a cultural organization in Siteia, I am writing a book for the general public and we are organizing a photographic exhibition for next summer entitled “People who worked and are working for the excavation of Prehistoric Siteia”.



Carnelian seal, 1900 BC.



Carnelian seal, 2000 BC.



Top: Gold and lapis lazuli bead, 2000 BC.

Middle: Silver and gold seal ring, 1900 BC.

Bottom: Petshaf seal made of rock crystal, 2000 BC.

SMCK: How do you envision your project's future?

MT: My vision for the monumental complex at Petras, to which I have dedicated thus far 37 years of my life, centers on what both this important archaeological site and the lovely town of Siteia deserve. The strong foundations have already been laid.

First, it is imperative to finish the excavation of the Minoan cemetery and complete the consolidation of the architecture. A complete study of what will be necessary for the cemetery site to be accessible to the public, including technical works, was begun during the pandemic, in collaboration with two specialists, and we hope that soon will be able to return and complete the work in situ.

The next step will be the unification of the sites on the two hills (Hill I: Minoan urban settlement, Minoan palace, and Byzantine cemetery; Hill II: Minoan cemetery, Final Neolithic settlement, Late Minoan settlement).

“IT IS IMPERATIVE TO FINISH THE EXCAVATION OF THE MINOAN CEMETERY.”

A paved path leading from the settlement on Hill I to the cemetery on Hill II, and a second access by car will be provided for handicapped people.

Large bilingual signs on Hill II will offer necessary information to the visitor like that posted on Hill I, and several shaded rest stations will be

provided for the visitors. A Visitor Center with interactive screens and a shop will be set up near the site entrance. Selected areas of the site will be planted with local plants as it already the case on Hill I. A few guards will be responsible for the security of the site and the safety of the visitors.

Archaeological research will continue by a future generation of archaeologists on the expropriated areas of the two Hills, always on an international and interdisciplinary basis.

Last, but not least I hope that a Petras museum will be created in Siteia to house 4,000 years of history.

SMCK: How could we make a bridge of inspiration by updating ancient models for contemporary use? What is your advice to designers inspired by Greek history and culture?

MT: Jewelry is, in all societies, a symbol of status and social class, but we also wear ornaments today because we like them and we like to express ourselves through them, independent of their price. I believe that the simple forms of the Minoan jewelry made of gold, silver, and polychrome semi-precious stones can be a great inspiration for modern artists to create original contemporary items.

www.petras-excavations.gr

www.culture.academia.edu/MetaxiaTsipopoulou

GALERIE
BIRÓ

JEWELRY
CONSULTING

*Necklace by Robert Baines,
silver powder coated,
model Nellie Baines.*





"OXI - No!" by Loukia Richards, 2010. 18th- and 19th-century Greek embroidery motifs hand-stitched on old Greek flag. Greek historian Nikos Svoronos called Greek history a series of 'NOs'. Photo: Studio Kominis Athens.

ALUMNI ARE FULBRIGHT'S FINEST AMBAS- SADORS

Art Supports Education – Fulbright Alumni Art Series is an initiative that demonstrates how art supports education, just as education supports art.

Fulbright is the flagship international educational and cultural exchange program of the United States, working in partnership with more than 160 countries worldwide. Fulbright Greece takes pride in operating the oldest Fulbright Program in Europe and the second continuously-operating program in the world. Since 1948, Fulbright Greece has awarded close to 6000 scholarships to Greek and US scholars, students, artists, educators, and professionals in all fields of study.

Fulbright alumni are integral to the program's success. Alumni are its finest ambassadors and remain active and engaged with the Foundation in various ways beyond the completion of their grants. This "culture of commitment" within Fulbright, of which we are especially proud, makes a difference.

From its earliest years, Fulbright Greece has awarded scholarships for studies in visual arts, performing arts, and literary arts. Over time, the need emerged for a program tailored especially for practicing artists; thus, in 1989, the Greek Artist Scholarship Program was launched. To date, more than 200 artists have received grants through this program, creating a vibrant, dynamic, diverse, and interconnected network of alumni.

Art Supports Education – Fulbright Alumni Art Series is a program that has evolved into a successful grassroots friend raising/fundraising tool and is a unique initiative in the long history of the Fulbright Global Program. To date, more than 35 alumni artists have donated original works, limited edition silkscreens, prints, and photographs presenting the diversity (polymorphia) of expression that characterizes the contemporary visual art scene and the arts in general – a fundamental element of the Fulbright Scholarship Program. The first exhibition was organized in 2011 at the Benaki Pireos Museum Shop in Athens. Since then, more exhibitions have taken place, most recently in 2019 at i-D PROJECTART, Athens. All proceeds from the sales of art works benefit the scholarship program.

By Artemis Zenetou, Executive Director, Fulbright Greece

This year marks the bicentennial of the 1821 Greek War of Independence and 200 years of friendship between the US and Greece that will be celebrated through a plethora of events where Greek and US Fulbright alumni scholars and artists participate.



Fulbright alumni at i-D Projectart Athens. Courtesy of Fulbright Greece.

Visit: www.fulbright.gr



THE PHOTOGRAPH



Newlyweds. Athens, 1920s. Photo: Private collection.



„Kentima #1“ - Embroidery, 14.518 bobby pins. Photo: Gregory Staley.

THE FABRIC OF MIGRATION, MOBILITY, AND DIS- PLACEMENT

US ARTIST, ACADEMIC, AND
WRITER MARIA KARAMETOU
REFLECTS ON FAMILY HIS-
TORY AND CULTURAL ROOTS

My grandmother, Makrina Michaelidou Politou, was a refugee from Asia Minor. She arrived at the port of Piraeus with the expulsion of the minorities from Turkey in the early 1920s, when her silk-rearing Greek hometown was burned down by the Turks. She was the only survivor from her immediate family and always carried the loving memory of the place she left behind.

As a young girl growing up in Athens, I still remember how she continued to raise silkworms in the drawers of her dresser, feeding them mulberry leaves from the trees the refugees had planted along our street, which was named Peramos, after my grandmother's coastal town on the Sea of Marmara. Watching her turn a plain piece of fabric into something beautiful was a magical childhood experience.

LACE MAKING AND IMPERIAL EMBROIDERIES

Yaya Marika, as we called her, slightly changing her given name, embroidered everything with the lustrous silky threads she made from her silkworms—pillowcases, tablecloths, even our hankies whose outlines were adorned with intricate bibila, a delicate lace she made with a hook so fast that I could barely follow the movement of her hands. She also used kofto, a complicated type of embroidery created by cutting and carefully pulling out indi-



„Hairloom“. Hand braided and hand stitched synthetic hair. Photo: G. Staley.

vidual threads of the fabric to form pre-drawn open spaces within the design. Most of these were pristine white.

In our house, nothing went to waste. When we had fabric remnants, Yaya collected them, tore them in strips, tied the ends together, and hand-bound a multi-colored type of rug called kourelou, found in the homes of many refugee families at that time. On occasion, when she could get golden threads, she also embroidered the traditional chrysokentima, which, with its rich textural look, reminiscent of Byzantine ecclesiastical vestments, was a joy for the eyes.

I had the privilege of being the first person in my family to ever return to Peramos while on a Fulbright Award to Istanbul. Although nothing remains of the town since it was burned down, going there was a life-changing experience. That visit partially inspired the latest series of my mixed media works; by using thousands of bobby pins and occasionally strands of synthetic hair reminiscent of the silk threads which the Greeks of Asia Minor worked, I reference richly patterned textiles while also commenting on beauty.

The visit to my grandmother's hometown also inspired a recently completed fiction book titled *The Amalgam* (as yet unpublished).



„Kentima #2“ - Embroidery. Bobby pins, synthetic hair. Photo: G. Staley.

Maria Karametou:

“My most recent work series addresses the relationship between gender and identity, beauty, time, and family history. By repurposing mass-produced materials commonly associated with women, such as bobby pins and strands of hair, a powerful signifier of identity throughout history, and using them like needles and threads, I “stitch” together intricate designs and patterns that often bring to mind embroideries and weavings.”





Deserted house in Arcadia, Greece.



T H O M A S X E N A K I S

THE ICONOGRAPHY OF ORTHODOXY IS ONLY STARTING TO APPEAR IN THE MAINSTREAM

Top: "The Last Supper No.3", 2019.
Mixed Media on Gold Foil and Wood
Panel, 79x33x13 cm. Photo: T. Xenakis.

Interview by Loukia Richards

US artist Tom Xenakis's work tackles issues of gender, inequality, and climate change. The Fulbrighter's distinct visual approach is inspired by Orthodox Byzantine iconography and carries the legacy of beauty, mystery, and spirituality that has inspired artists and creators for centuries. In our global environment of visual connectedness through mass media and technology, Xenakis's art becomes more accessible and timeless.



"The Anonymity Of Holiness", 2018. Mixed Media on Gilded Panel, 97x89x9 cm. Photo: T. Xenakis



"Identifying Virtue", 2018/19. Mixed Media on Panel, 46x55x3 cm. Photo: T. Xenakis

LR: *What motivates you to paint?*

TX: My motivation to paint and create visual art is a life imperative that has been a constant for me for four decades. I communicate visually in response to the circumstances and experiences that I witness. As all artists everywhere do not work in a vacuum, I need to express myself to the contemporary world and the issues surrounding me and others in my sphere.

LR: *Why do you use media from the Medieval Byzantine Art periods?*

TX: In the early 1990s I studied the media used by artists, named and anonymous, from the Medieval Byzantine Art periods. Tempera, egg-tempera, encaustic, fresco, and mosaic are such media. I was impressed how colors in these art techniques maintained their permanence. I enjoyed how just a few colors in their artist

palettes created an array of color harmonies. Most significantly, I felt that the works done in these mediums maintained a power and spiritual essence in the subjects and themes they conveyed. Of course, the use of precious metals like gold and silver were important in those works and are important in my work as their symbology about light and enlightenment are still current.

LR: *Why do you choose themes from Orthodox iconography?*

TX: The inspiration of Byzantine Art in my work as a contemporary artist is rooted in the mystical, spiritual, unusual, and unfamiliar symbolism and visual language. In American society, the iconography of Orthodoxy is just beginning to appear in the mainstream as a visual. I have been using this kind of graphic language by applying these media and techniques of iconography in a contemporary way.

**“ORTHODOXY
DEALS
WITH THE
SPIRITUAL
IN THE DIVINE
AND HUMAN
DUALITY.”**



"The Book Of Ours", 2019. Mixed Media on Gilded Leather Portfolio. 74x58x10 cm. Photo: T. Xenakis

I address modern issues in our world. The themes of Orthodoxy deal with the spiritual in the divine and human duality. More than two thousand years of Orthodox themes really have not changed with regards to the human condition that we see today.

LR: *Can you share a few words about your new work?*

TX: My new work specifically addresses marginal populations within American society and around the globe. Contemporary issues of gender and racial inequality and

bias, homelessness, addiction, and climate change are addressed in these works. I use Orthodox visual imagery such as the sacred icon, ecclesiastical calendars, holy books, the diptych, and triptych in a modern way.

My contemporary applications of Byzantine media in these mixed media works create a visual environment that infers a sacred and spiritual essence. The themes are contemporary, yet they have been with humankind for centuries.



"The New Trinity", 2019. Mixed Media on Gilded Panel. 74x41x10 cm. Photo: T. Xenakis.



"Triple Vision", 2019. Mixed Media on Wood Panel. 46x24x22 cm. Photo: T. Xenakis

www.xenakisarts.com



DAGMAR HÖSS
CRITICAL ME

puuul! vienna +++ www.puuul.space

ZLR

BETRIEBSIMPERIUM

JEWELRY
UNDER
THE SUN



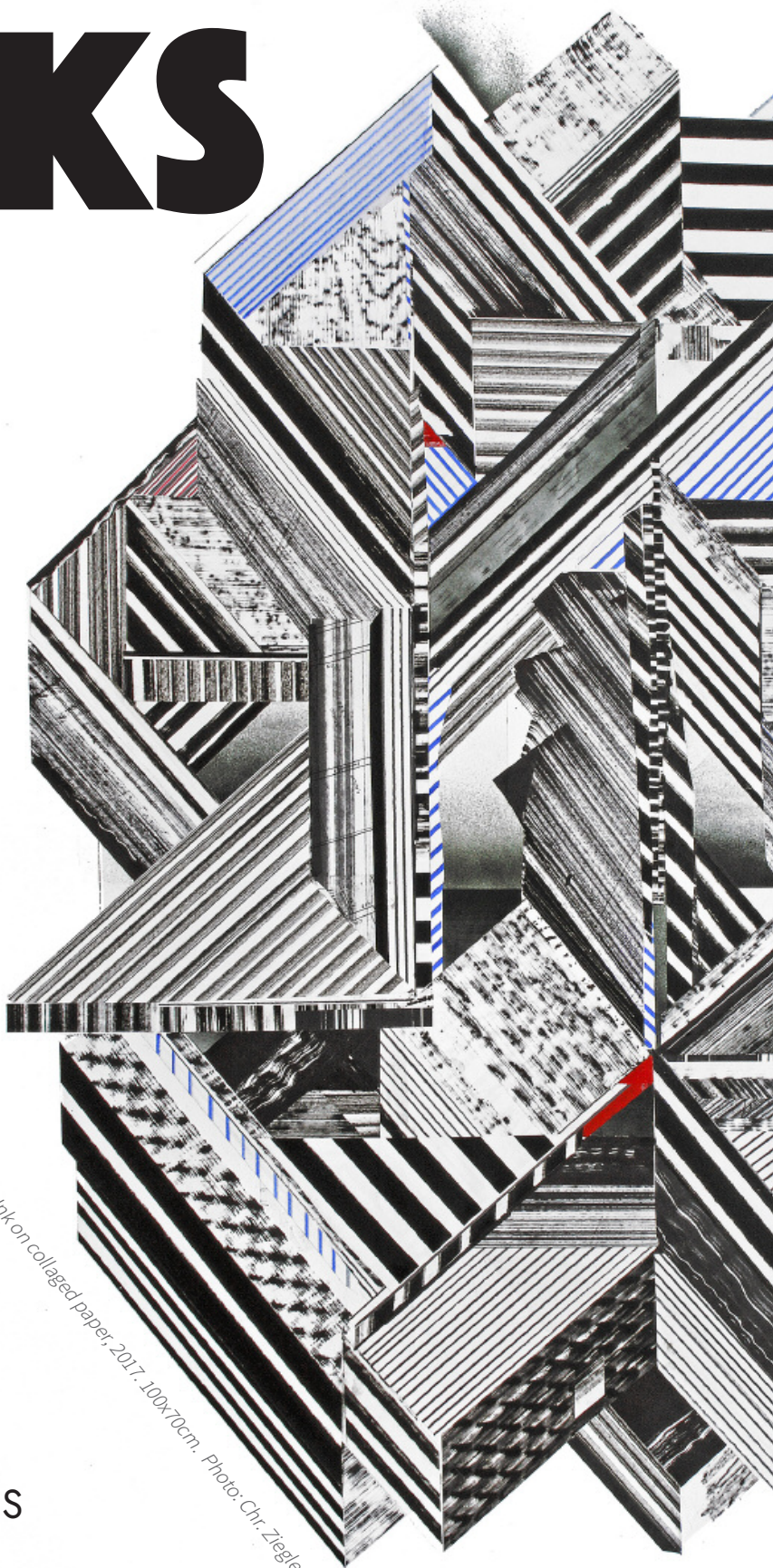
WWW.ZLR-BETRIEBSIMPERIUM.COM

C H R I S T O P H

Z I E G L E R

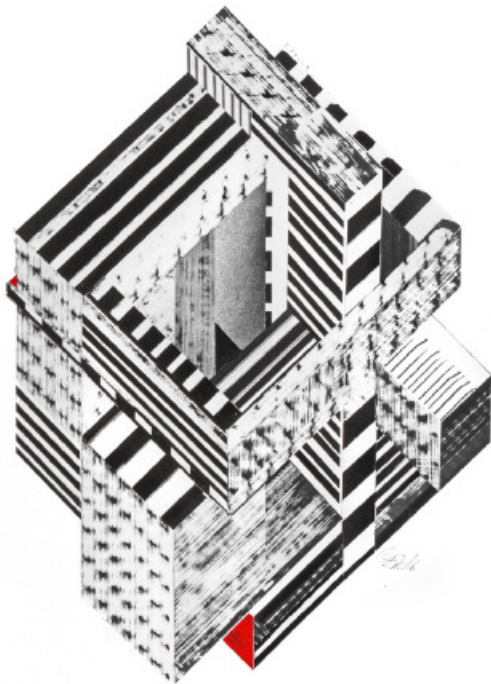
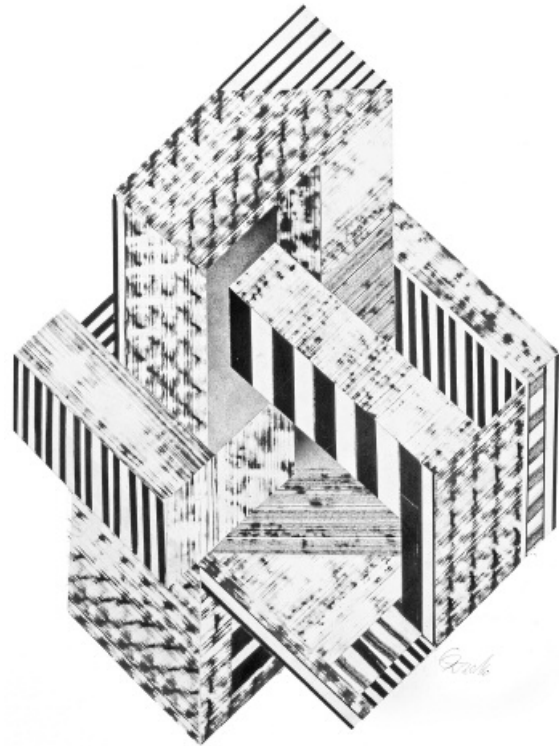
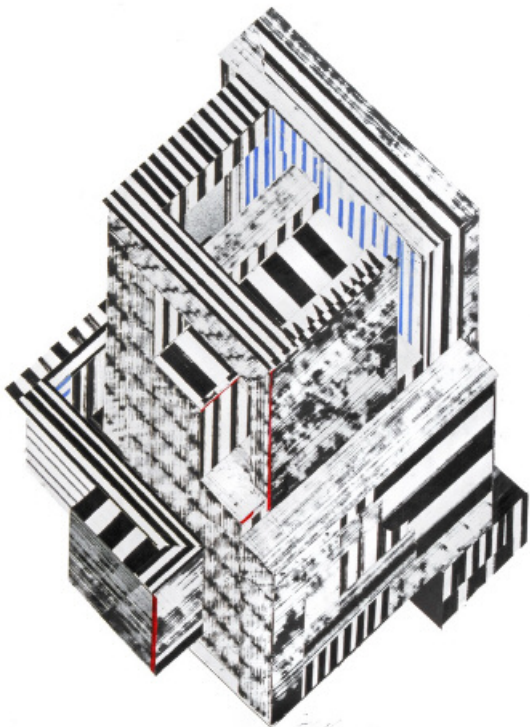
ROCKS

THE LANDSCAPE,
THE LIGHT, THE
ARCHITECTURE
OF GREECE



"Topia (II)", Ink on collaged paper, 2017. 100x70cm. Photo: Chr. Ziegler

DRAWINGS & COLLAGES



Top left, top right & bottom:
"Cube Variations", Ink on collaged paper, 2016.
 Courtesy of the artist.

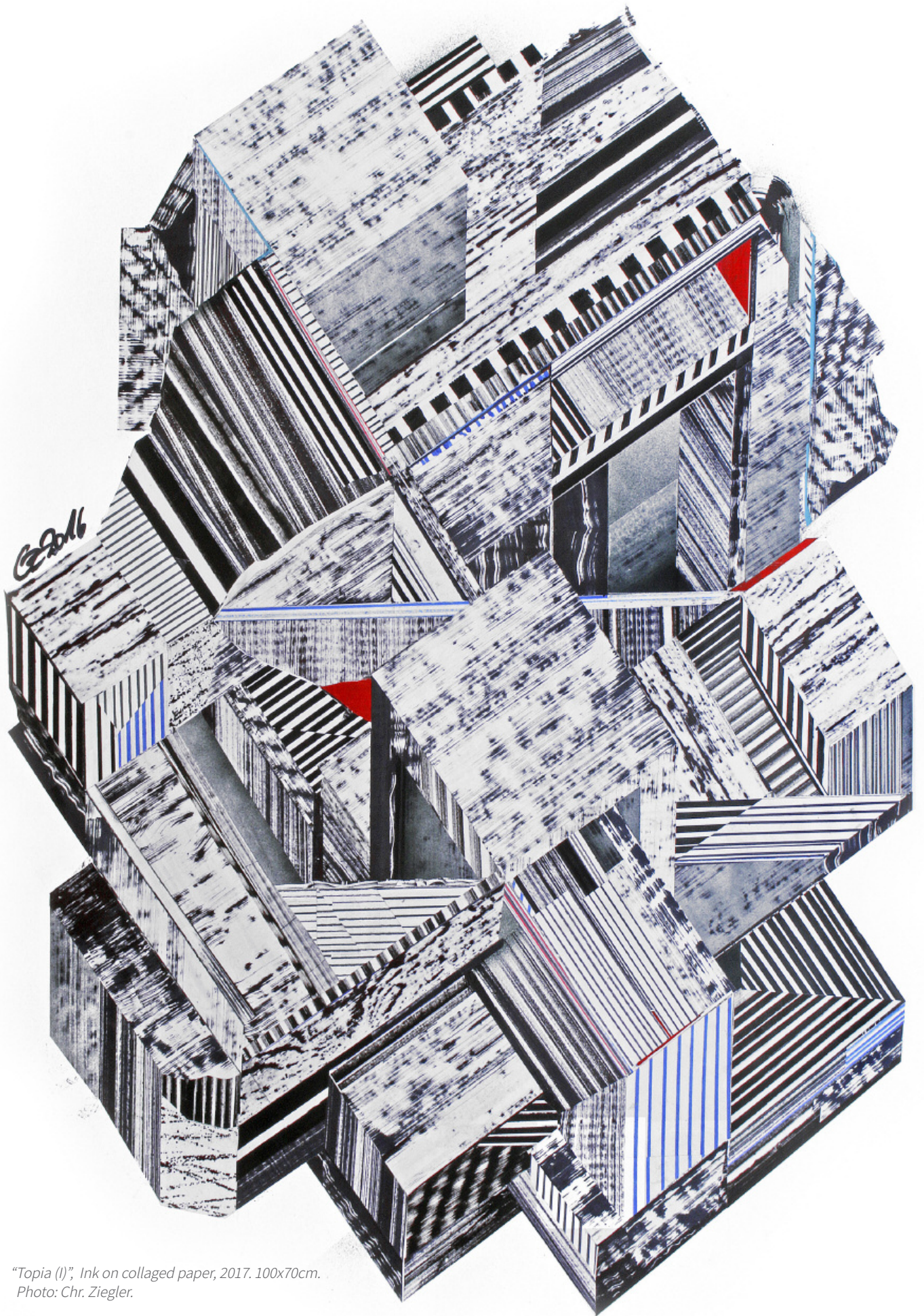
"WHEN THE RAYS OF THE SUN MEET THE STONES AND CAST THEIR SHADOWS LIKE CUTTING KNIFES, THE OPTICAL WORLD BECOMES ALMOST HALLUCINATORY."

Since 2015, I live in Greece.

One of my first — and most intensive — visual experiences was a visit to the Aphaea temple on the island of Aegina under the midday sun of June. People in Greece traditionally make their siesta during the brightest midday hours: this is the hour of the Greek ghosts, when the landscape is dominated by heat, silence, and emptiness. During these hours, the eye is intrigued by the contrasting play of shadow and light.

"Rocks" (2015-2017) is a series of ink drawings/collages on paper inspired by the shapes of ancient remains, unfinished concrete structures, and the rocky and sparse beauty that characterize the archaic landscape of Arcadia.

www.christophziegler.com



*"Topia (I)", Ink on collaged paper, 2017. 100x70cm.
Photo: Chr. Ziegler.*

THE

*"Foundi", bridal chemise, Mesogeia,
Attica, Greece, late 19th century*

MATERIAL CULTURE OF GREECE



**TEXTILE AND JEWELRY MASTERPIECES FROM THE COLLECTION
OF THE PELOPONNESIAN FOLKLORE FOUNDATION**

All Photos in this article are © Peloponnesian Folklore Foundation "B. Papantoniou", Nafplion.



*"Thilikotaria", belt buckles,
Aghia Anna, Euboea, Greece.*



Young woman from Corfu, Ionian islands, Greece, early 20th century.

The B. Papantoniou Peloponnesian Folklore Foundation (PFF) is a nonprofit institution based in Nafplion. Its mission is the research, preservation, study, and presentation of the material culture of the Peloponnese, as well as Greece, and the evolution of international fashion. Founded in 1974 by Ioanna Papantoniou in memory of her father Basil, it has been housed in his former residence since 1981 when it was converted into a museum. The PFF collections now number some 50,000 artifacts from all branches of study relating to modern culture.



*Man's vest, belonging to the Diamantis family from
Skyros Island, Sporades, Greece.*



*Engaged women from Athikia, Corinthia, Peloponnese, Greece.
Early 20th century.*



"Tsoula", triangular hanging jewel for the back of the dress of the "Chrysomandilo" costume, Astypalaia, Dodecanese, Greece. Early 20th century.



Earrings, Cyclades, Greece. Late 18th century.



Eliza Georgiadou in a bridal Attica costume, Greece, 1980s.



Bridal apron, Stymfalia, Corinthia, Peloponnese, Greece. Mid-19th century.

The exhibition "The Production, Elaboration and Use of Natural Fibres in Greece" won the PFF the Museum of the Year Award (EMYA) in 1981 for "...the manifold activities of the Foundation in the area of tradition, the quality and size of its collections, the excellence of its displays, the superb graphics, the range and scholarship of its research projects and the originality and thoroughness of its educational programs."



"Thilikotaria", belt buckles, Aghia Anna, Euboea, Greece.



SMCK

Selected Works

"Thessaliko" by Metaxia Hanteli, 2020.
Traditional hand woven kilim motive of Middle Greece.
Cotton and sheep wool. Unique piece (116x77cm), double faced.

FOR MORE INFORMATION OR TO PURCHASE | CONTACT: MAGAZINE@SMCK.ORG



Top left: Women from Velvendos, Kozani, Macedonia, Greece.



Top right: Man's vest, belonging to the Diamantis family from Skyros Island, Sporades, Greece.

Bottom: Newlyweds from Alona, Florina, Macedonia, Greece.



In 1989, then-culture minister Melina Mercouri placed the National Costume Archives (since renamed the Hellenic Costume Society) under the PFF's aegis. The collection is housed at the PFF Athens Cultural Centre Kanari 4. The same year, the PFF opened the first children's museum, Stathmos, in Greece in the dis-used train station at Nafplion.

The Academy of Athens honored the PFF in 2013 for its contributions to the promotion of Hellenic culture.

Visit: www.pli.gr

LETTER FROM THESSA- LONIKI: NOTHING IS REAL BUT LOVE

by Nikos Triantaphyllou



"The Leaven of the Greek Revolution": Ephemeral installation (Archival print, 200 handwritten copies). Photo: N. Triantaphyllou.



N.T. performing in front of the Byzantine church of the Holy Apostles, Thessaloniki. Photo: Dimitris Granis.

What is beauty? What is the nature of beauty? Beauty is something you don't want to change, fleeting and eternal at the same time.

Goodness in nature is a mystery.

Isn't a wildflower, vividly colored, ever so beautiful, that attracts you and makes you love it?

You come closer and it has such a gentle aroma, so subtle and fine that it makes you love it even more. This is goodness.

Ah well, isn't this a mystery too?

How these colors were created, how this aroma was created.

God is the absolute beauty and the infinite goodness.

Flowers are our dreams and soul together.

There is no joy without summer, nor summer without flowers.

Rose is a rose is a rose is a rose. Loveliness extreme. (*Gertrude Stein*)

Greece is the summer of my heart, and I was born a rose.

Triantaphyllo-τριαντάφυλλο is the Greek word for rose, so Triantaphyllou-τριαντάφυλλο literally means Rose's.

In the triangle of northern Greece formed by 'Thessaloniki (my home city), Niaousta (my mother's birthplace), and Blatsi (my father's birthplace)' my own Greek Macedonian history is written.

Born at Giannitsa, a city close to ancient Pella, and having almost reached the age of being young at 62, I am pretty sure that I have traveled the Pella–Niaousta (where Alexander the Great was taught by Aristotle) or Pella–Thessaloniki routes far more times than Alexander himself.

Above all, I speak Greek, which is not only the language of Plato and Aristotle but of the New Testament as well, the very language that Saint Paul used to preach and write to the Thessalonians. I have 2021 reasons to celebrate life in Greece, especially this year with the bicentennial festivities of the Greek Revolution.

Nikos is the short form of Nicholas. Saint Nicholas happens to be a very popular saint of the Greek Orthodox Church.

The only real elegance is in the heart; if you've got that, all else springs from it.

He who works with his hands is a laborer. He who works with his hands and his head is a craftsman. He who works with his hands and his head and his heart is an artist. (*Saint Francis of Assisi*).

Where Emily Dickinson suffered loneliness as a result of her confinement, she intellectualized it in her poetry, in her characteristically paradoxical way: "It might be lonelier without the loneliness."

I often think of 'Caput mortuum,' also known as 'Cardinal Purple', and then I go for 'a Blue, such a Blue as the Red of the Sea': "A heartache, such a heartache as God's love."

The colourful universe of the kilims and other textiles, hand-woven by both my grandmothers, which have been surrounding and caressing me since my childhood, are the most touching and enduring art lessons I have ever ta-



Zili-kilim (detail) from Niaousta, late 19th century. Photo: N. Triantafyllou.

ken. All this warp and weft that concentrate the very essence of many generations' weaving traditions have also constructed my personal artistic idiom; in fact, they are its heart.

Every time I step into any of Thessaloniki's Paleo-Christian or Byzantine churches, the emerging feeling is that this is my home, this is my place of rest, how could I ever live anywhere else.

The leaven of the Greek Revolution is something intangible and universal; like a global prayer it goes on forever and ever, it includes the eternal whispers of the man's heart that prepare, weave, sustain and bring to light an expanding web of the most important human values, the spirit of all goodness. After all, we are all Greeks!

Nothing is real but love.

facebook: nikos.triantaphyllou.9

THE OBJECT



Canakkale pottery vase, Ottoman empire, mid-19th century. Private collection. Photo: Chr. Ziegler.



DIY Greek design. Shepherd's beer mug. Late 20th century, Peloponnese. Photo: Chr. Ziegler.

VISIT



RESIDENCIES &
e-RESIDENCIES
FOR ARTISTS &
DESIGNERS

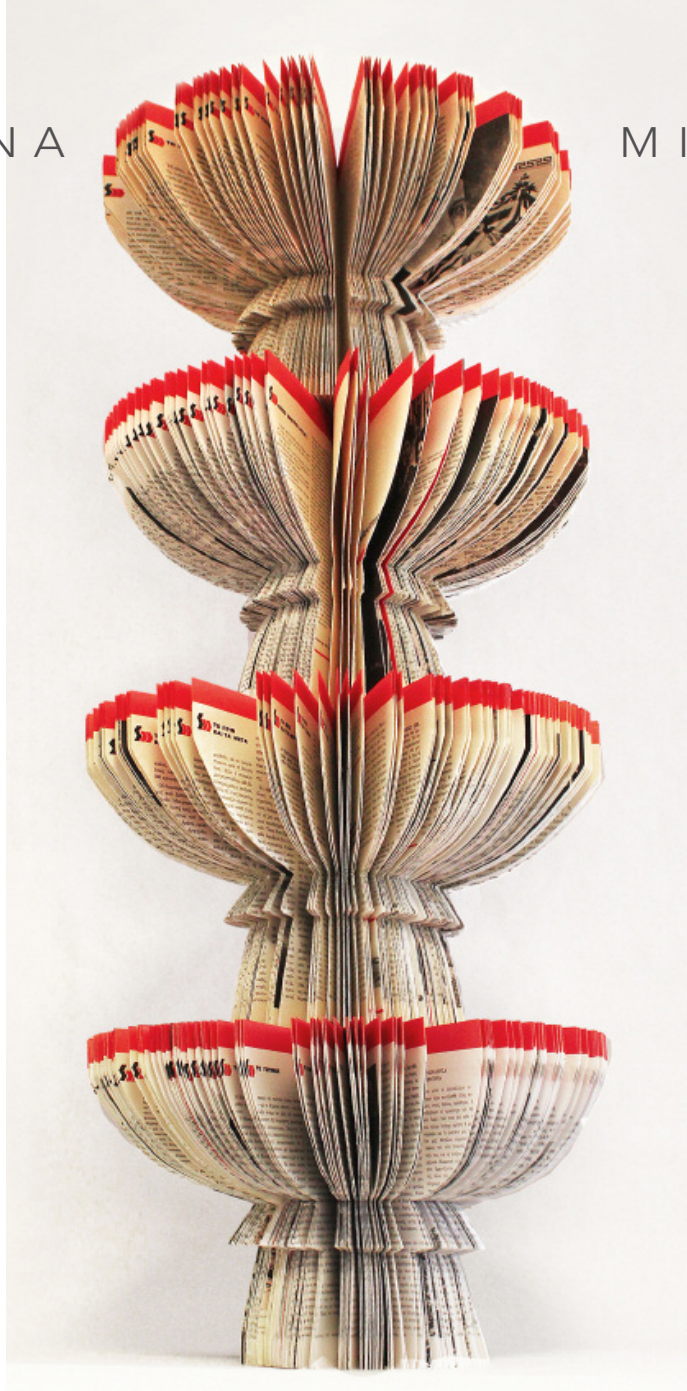


www.favelab.net

CHRISTINA

MITRENTSE

"Totem I", 2021. Handcrafted / altered book collection. Courtesy of a.antonomoulou.art



CULTURE IS THE ANTI-WEAPON!

Visual artist, performer, curator, and educator Christina Mitrentse discusses the Metalibrary, the Greek independence revolt's international appeal, Helen of Sparta, London, and artists' war against Covid-19.

Interview by Loukia Richards

SMCK: *How should we imagine the Metalibrary project?*

CM: I was honored with an invitation to perform this ongoing international initiative at Tate Modern, London, in late 2019. An interactive, participatory ephemeral, site-specific performance, experienced by a diverse audience of approximately 10,000 people who visited the museum over the course of one week. This project is part of 'Add To My Library' #ATML, which has been exhibited in European countries, including Greece.

The core material: favorite books, selected and added by art specialists and the general public, construct the floor Emblem of this universe. People sharing their stories read and exchange belief systems. Metalibrary explores, amongst other discourses, the ways in which the human body shifts between The Book and vice versa.

SMCK: *What do you see as the meaning of the Greek War of Independence?*

CM: Faith, Intelligence, Civilization, Diplomacy. The outcome of the Greek Revolution was the pivotal point on which Europe's whole geopolitical map tilted away from the 18th-century model of multiethnic, autocratically-ruled empires and towards the 20th-century model of the self-determination of nation-states. What made the Greek Revolution exceptional was that from the very start, it was never a matter for Greeks alone.

SMCK: *What are the benefits of paper as an art medium?*

CM: It depends whether it's an acid free paper or not! Paper is nature itself – organic woods. It begins as a blank canvas much like humans do. It grows old as we do and bears the marks of a lifelong journey. It has a memory that is indelible. Paper's characteristics are shaped by the way it has been made, which allows a unique personality to emerge.

Books are the main art medium in my practice and ongoing research that have significant cultural, historical, sociological, and conceptual connotations, i.e., the ongoing "Add To My Library" initiative which is designed to provoke changes in the function of the material book while de-institutionalizing it in the process.

Having transcended any thematic organization and hierarchy, the unreadable, coverless books now have the potential to amalgamate into an infinite number of sculptures that yield a contemporary library or museum defying conventional categorization.



*"Akrokeramo", 2021. Printed paper, bookcovers, wood, fabric.
Courtesy of a.antonopoulou.art*

In the very first declaration of independence, issued by Alexandros Ypsilantis in 1821, under the rallying cry "Fight for Faith and Fatherland," the call went out to the "enlightened peoples of Europe," who, "full of gratitude for the benefits bequeathed by our Ancestors to themselves, eagerly await the liberty of the Hellenes."

The revolution ultimately succeeded after great sacrifices – and with Britain, France, and Russia fighting in the battle of Navarino – because the wisest and most far-sighted of the Greek leaders during that time saw the advantages of internationalizing their struggle.

LOOKING FOR HELEN

SMCK: *Your Helen's Dress e-Residency last summer – curated by ZLR Betriebs-imperium for Vamvakou Revival/S.Niarchos Foundation – shaped the character of "Helen, I Am The Book." Who is she and what is she to you?*

CM: I was inspired by the discourses generated in this first ever e-Residency to unconsciously create an emblematic character whilst flirting with mythological symbols, and universal concepts hidden in the myth of Helen.

Helen's beauty inspired artists of all eras to represent her – often as the personification of ideal human beauty. Images of Helen start appearing in the 7th century BC. In Classical Greece, her abduction by Paris – or escape with him – was a popular motif. In medieval illustrations, this event was frequently portrayed as a seduction, whereas in Renaissance paintings it was usually depicted as a "rape." In Rhodes we find her as Eleni Dendritis. Eleni as a local deity seems to have not only had a sacred place, but also a sacred tree, with a command written in Greek Doric to anyone who walks past (Kneel down, I am Eleni's tree).



“THE CULTURAL SECTOR IS ONE OF THE MOST IMPACTED BY COVID-19.”

To this Dendritis, if we believe Theocritus, the virgins brought offerings and sang.

Within this context, my character is Helen Dendritis –The Tree. The book appears to her as the oracle, the voice of the woods.

The universe, constructed as the temple, represented by the cross, an ephemeral architectural construction shaped with four books as a crossroads. Handmade embroideries on the floor depict my emblem of the cross patterns, both a religious symbol of martyr and a cognitive symbol of direction in life.

SMCK: *What professional opportunities did you find in London?*

CM: London has been a life-shaping experience: the place where I studied, worked very hard, and formulated my career as a self driven individual artist/curator and educator for more than 18 years. It has all the ingredients of a successful international art capital and many other inter-

national artists professionals who work hard to succeed within a highly demanding and competitive art industry.

SMCK: *You are politically conscious, as both a woman and an artist. How would you describe the current mid-pandemic situation or evaluate its significance for art and politics?*

CM: While most wars in history start in a storm of bluster, this war had started silently. The virus spread quickly, effortlessly. Soon, the subtle mutations were multiplying as enemy casualties filled hospitals, mortuaries, refrigerated hearse-trucks.

Since the outbreak of the coronavirus pandemic, the arts and culture sector has been experiencing a paradoxical situation globally. While demand for cultural and creative content intensified throughout the lockdown period – and digital access has become more critical than ever before – indicators predict that the cultural sector will be one of the most impacted, and probably one of the slowest to recover.

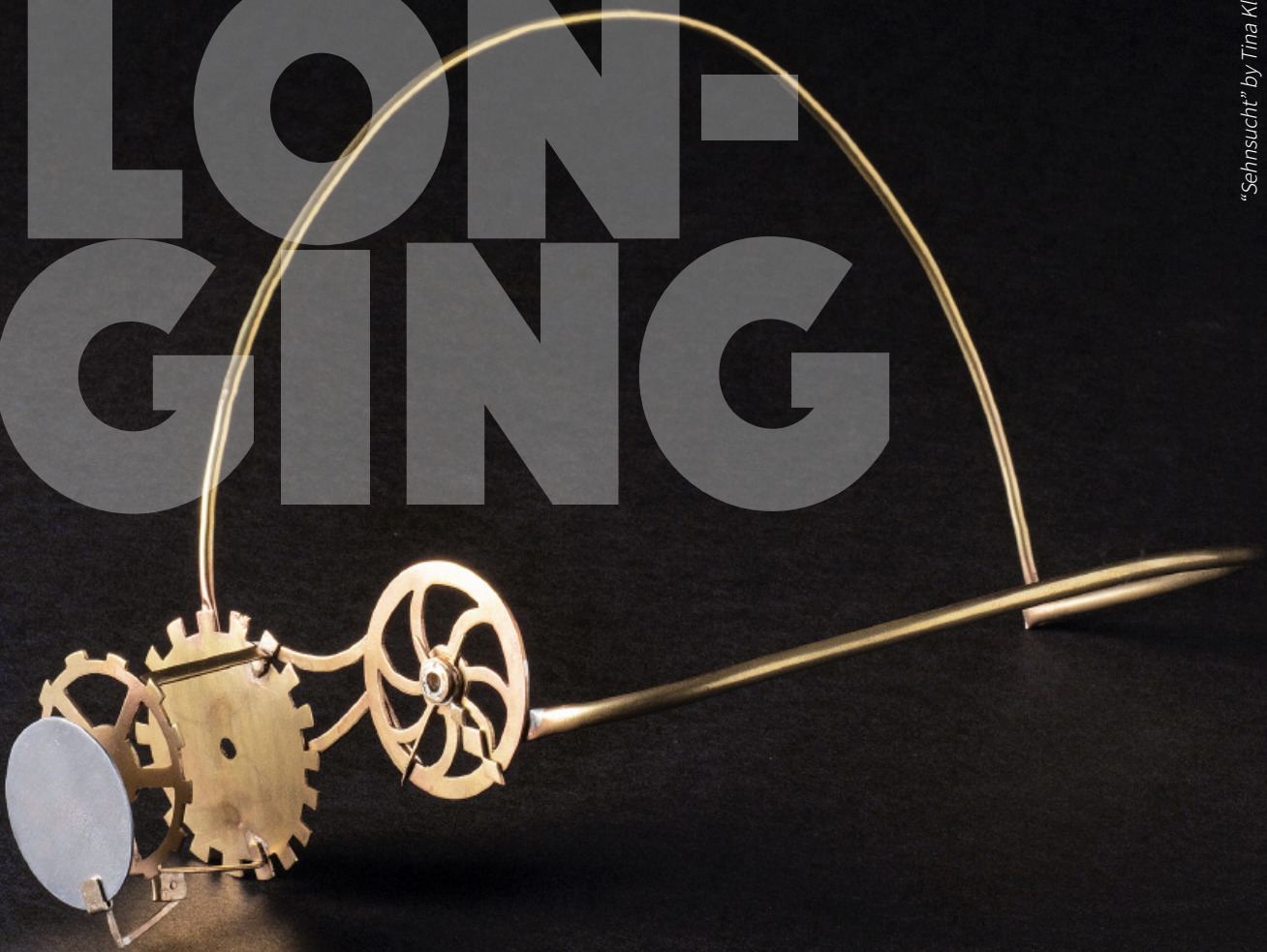
The economic situation of artists and non-profit intermediaries require urgent public assistance, especially in the long-run recovery process. Culture in times of crisis should be developed with concrete initiatives as the anti-weapon. Taking into account, though, that the CIA promoted abstract expressionism against the Soviets in the 1950s, abstract initiatives are potential tools too!

www.christinamitrentse.com



Portrait of the artist. Photo: Chr. Mitrentse.

LONGING



SMCK'S CHALLENGE INSPIRES

PFORZHEIM SCHOOL OF DESIGN STUDENTS' LONGING JEWELRY SERIES*

FOURTEEN STUDENTS OF *HSPF* RESPONDED TO SMCK'S CHALLENGE TO CREATE NEW WORK DURING A WORKSHOP CHAIRED BY PROFESSORS CHRISTINE LÜDECKE AND ANDREAS GUT. SMCK PRESENTS THE RESULTS OF THIS FERTILE COLLABORATION BETWEEN PRESS AND ACADEMIA.



ONE YEAR ON IN THIS PANDEMIC. THE WAY WE ACT IN OUR DAILY LIVES OR UNDERSTAND OUR SURROUNDINGS, PHYSICAL AND PSYCHOLOGICAL BORDERS, OR WE ENGAGE AND COMMUNICATE WITH EACH OTHER HAVE CHANGED RADICALLY. AND WHILE WE HAVE ADAPTED TO THE SITUATION, A SENSE OF LONGING HAS BECOME OUR PERSISTENT COMPANION. OUR FEELINGS RANGE FROM MELANCHOLY, AS WE MOURN OVER THE WAY THINGS WERE, TO HOPEFUL ANTICIPATION OF HOW THINGS MIGHT BE IN THE FUTURE. SMCK MAGAZINE'S PROPOSAL TO PARTICIPATE IN THE #GREECE_200 ISSUE, INSPIRED US TO CREATE A WEEK-LONG, SEMESTER KICK-OFF WORKSHOP.

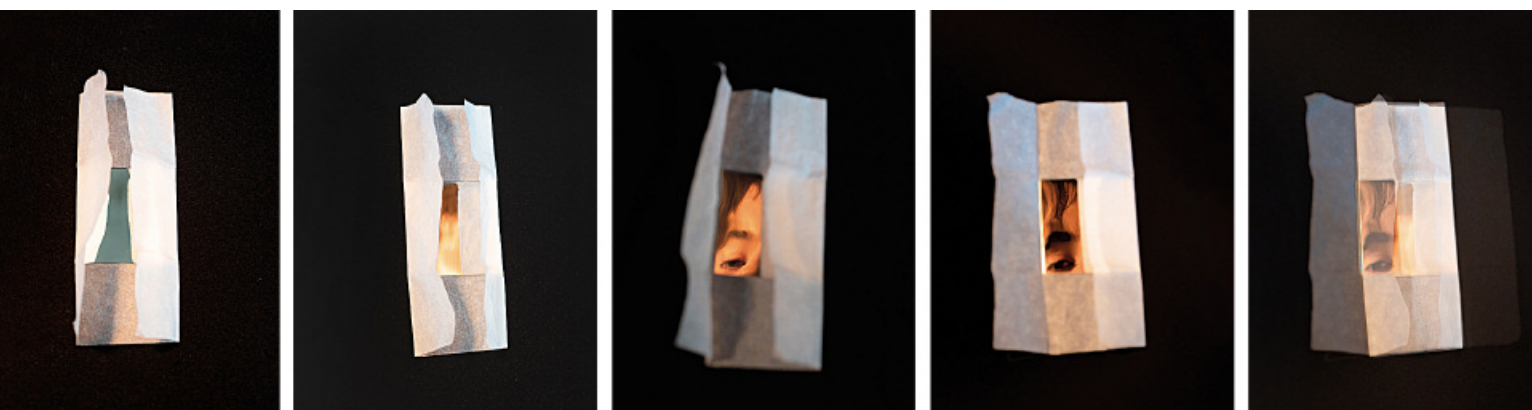
Christine Lüdecke & Andreas Gut



All photographs of this article are by Petra Jaschke.



"An Intimate Desire" by Franzi Lyon.



"Longing" by Cécile Garcia.



"The Stuff Dreams Are Made Of" by Julius Norz.



"Schmuckie" by Lifu Zhou.



"The Feeling of Longing" by Sophie Krautmacher.



"Longing" by Valeria Fernandez.



"Festival" by David Saavedra.



"Infinitas" by Jinye Wang.



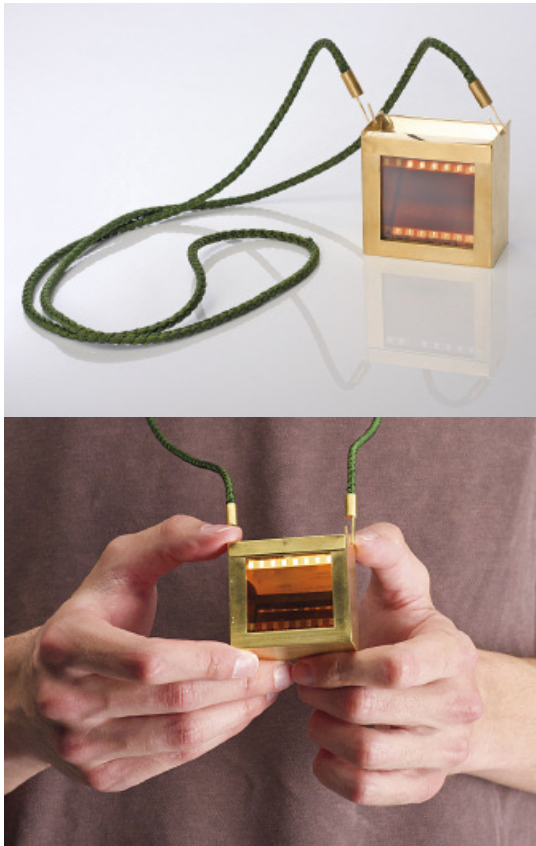
"Longing" by Zoë Pfortner.



"Sehnsucht" by Tina Klenkar.

"Sehnsucht" by Lisa Stärk.

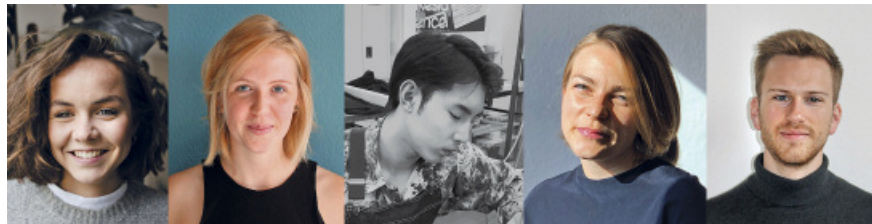




"Longing (a bitter-sweet feeling)" by Vivian Manzardo.

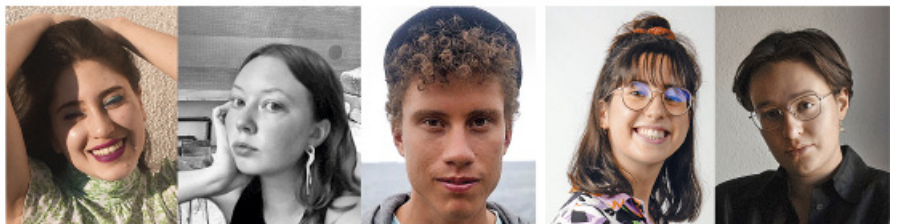


"Sehnsucht" by Lotta Schmidt.



Students/participants
(from top left to bottom right):

1. Lotta Schmidt
2. Lisa Stärk
3. Lifu Zhou
4. Sophie Krautmacher
5. Julius Norz
6. Jinye Wang
7. Tina Klenkar
8. Jakob Althoff
9. Vivian Manzardo
10. Valeria Fernandez
11. Franziska Lyon
12. David Saavedra
13. Zoé Pfortner
14. Cécile Garcia



Visit us: www.designpf.hs-pforzheim.de | www.instagram.com/schmuck_objekt_design_pf

ANGELICA CATHARIOU



Athens Megaron Concert Hall together with conductor Theodore Antoniou. Photo: Orestes Rougeris.

EXPLORING GREECE'S DIACHRONIC IDENTITY

The acclaimed opera singer and vocal performer explains the importance of language, tonality, 'Greekness,' and Cavafy's hedonistic poetry for the avant-garde.

Interview by Loukia Richards

SMCK: How would you introduce someone not familiar with 20th-century Greek composers to their work and world?

AC: The panorama of Greek composers of the 20th century is very rich in musical idioms and important personalities whose musical work and philosophical thinking went well beyond the country's borders and exercised near-magic powers over their contemporaries and successors.

I had the privilege to be initiated from a very early stage of my artistic path to the universe and work of leading composers: Dimitri Mitropoulos, Nikos Skalkottas, Jani Christou, Iannis Xenakis, Michalis Adamis, Theodore Antoniou.

The key to introducing someone [to someone's work] is the composer's different approaches to the particular characteristics of the Greek language that do not only apply to their vocal works but have an overall impact on fundamental aspects of their compositional thinking.

Those characteristics include mainly the language's rhythm but also its musicality, mathematical structure, pitch relationships, and sonorities. The other key is the composers' diverse backgrounds that significantly influenced their expressive means, musical ideas, artistic personalities, and body of work.

SMCK: Tell us about your Mitropoulos/Cavafy project and the public's reactions.

AC: The Mitropoulos/Cavafy project is about the encounter between two personalities of universal reach and is built around the song cycle 14 Invenzioni for voice and piano that the emblematic conductor and composer Dimitri Mitropoulos wrote on "hedonistic" poems (as the composer called them in a 1926 letter to the poet) by Constantine P. Cavafy.

The project has been running since 2006 when we first performed a large part of the cycle with pianist Theodore Tzovanakis at the Kunsthistorisches Museum in Vienna.

The 14 Invenzioni song cycle was composed in 1925 and is hugely important for a number of reasons: foremost, this cycle is one of the prime examples of Greek musical modernism and thus is a part of Greece's first contemporary music repertoire. Also, this song cycle by Mitropoulos is historically the first setting of poems by Cavafy! Moreover, through 14 Invenzioni Mitropoulos raises the issue of "Greekeness" and proposes a "national path" towards international musical modernism.

The song cycle's score, with only ten of the fourteen "movements," circulated in 1927 under the title 10 Inventions and from then on it appeared in this form, whereas the original manuscript of 14 Invenzioni was until recently discarded. A private performance in the presence of the poet took place in 1932 in which Mitropoulos sang the songs while accompanying himself on the piano.

As the composer wrote to the poet in 1926: "You will be astonished at the courage I have shown in my choice of your songs, yet besides all my fears, the music is so appropriate for this type of meter and atmosphere that I can assure you it was liked by even the most moralist of people!"

SMCK: As an artist and academic, how would you advise a student of music to navigate through this rough period of Covid-19?

AC: Nowhere has the impact been more direct than on the performing arts.

Stay focused, stay motivated, have a daily practice routine and, most importantly, keep creating! "We are all within our future," – as Greek surrealist poet and psychoanalyst Andreas Embirikos writes in *Ipsikaminos* (1935) .

Angelica Cathariou sings a wide range of operatic, symphonic, and contemporary repertoire at venues including Carnegie Hall, Concertgebouw, Opéra National du Rhin, Greek National Opera, Budapest Spring Festival. She has performed with renowned orchestras under the direction of C. I. Abbado, M. Plasson, and A. Zedda. Her recordings for BIS, Naxos, Naïve include the world premieres of works by Skalkottas, Mitropoulos, Milstein, Xenakis (Orphée d'Or 2012 Prize), and the music of A. Desplat for the film 11'09"01 NY September 11. An Onassis Scholar, Angelica is Assistant Professor at the University of Macedonia, Department of Music, Science, and Art. Her book L'Atelier Moderne: An exploration of the collaborative process between performer and composer in vocal music theatre of the 21st century" is published by NOVA Publishers, NY.



Mitropoulos chose Arnold Schoenberg's emblematic work Pierrot Lunaire as a model and point of reference for his work, possibly with the aim to symbolically adhere to the international avant-garde. In the Foreword of Pierrot's first edition Schoenberg gives very specific instructions to the performer regarding what she should do, or better, what she should not do in order to perform the music according to the composer's intentions thus introducing a new era in the use of the voice delineating the technical characteristics of Sprechgesang.

In introducing his Invenzioni Mitropoulos writes: "Each of these poems has as its basis a different formal structure in which the reciter of the poem is but an atom of the structure. It is not a song but neither a dry recitation with accompaniment ...perhaps a stylized form of recitation."

This method of recitation of the Cavafy settings inevitably leads to an almost Brechtian distancing of the reciter/singer, emphasizing the fact that the poetic description of pleasure by Cavafy often appears distant and faded by the passing of time.

The song cycle of the 14 Invenzioni is one of the closest existing musical works to the atmosphere and content of Cavafy's poems mainly because of the multiple relation of the musical style of the settings to the poetic meter and also due to the fact that throughout the entire cycle the vocal line develops from the text and is generated from the speech intonation and the sonic properties of the Greek language.' A.C.



Angelica Cathariou, portrait. Photo: A.C.



Photograph of a reproduction of an etching by the engraver Jean Kefalinos, depicting Cavafy in 1921.
© 2016-2018 Cavafy Archive, Onassis Foundation.

C.P. CAVAFY'S MARVELOUS JOURNEY IS ACCESSIBLE TO ALL

THE CAVAFY ARCHIVE IN ATHENS SAFEGUARDS AND PROMOTES THE POET'S LEGACY

By Marianna Christofi, Cavafy Archive

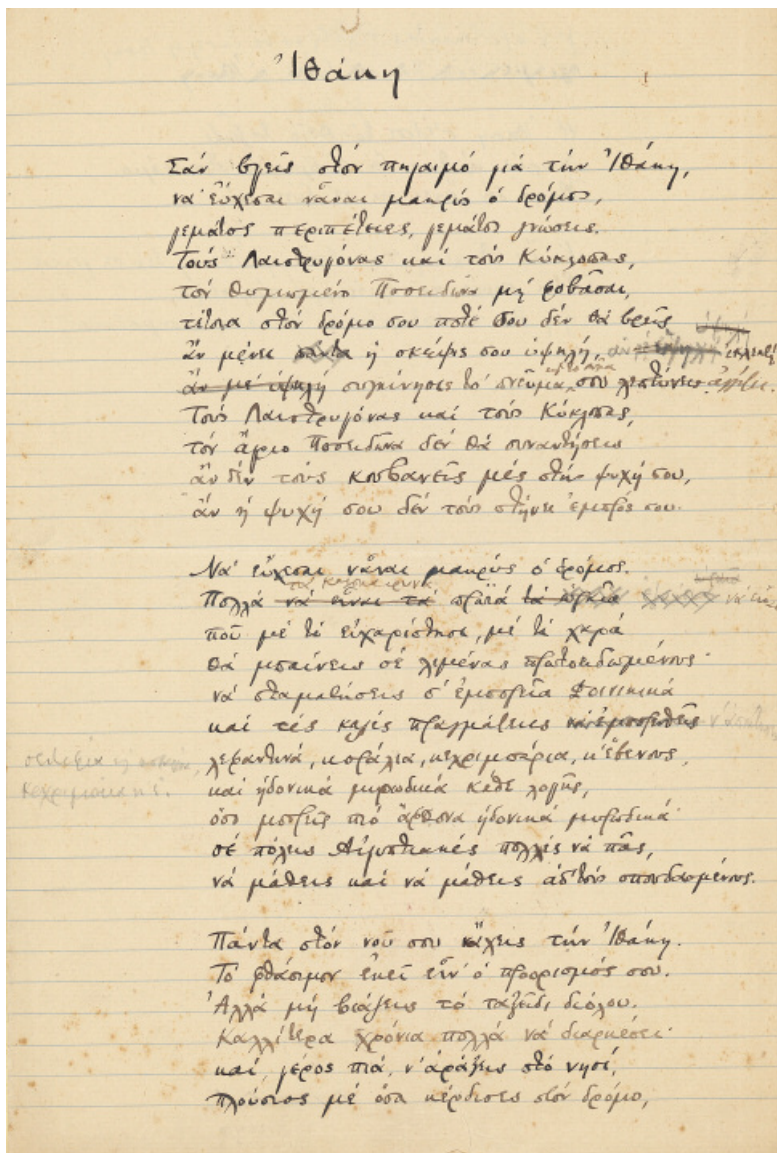
Born on April 29, 1863, in Alexandria, Egypt, where he died on the same day in 1933, Constantine P. Cavafy is the leading poet of the periphery, writing in Greek from the diaspora. His poems often feature historical figures or creations of the poet's imagination, with frequent references to elements of Homeric, Hellenistic, and Byzantine eras. Today his poetry comprises a discrete pole in Greek literature and he enjoys a prominent place in world literature as well, having been translated in several languages.

C. P. Cavafy collected and archived his work on a systematic basis, hence creating a unique literary and personal archive. Amongst the archival items are manuscripts of Cavafy's poems, hand-compiled printed editions, prose literary works, articles, studies and notes by the poet, photographs, and more. Cavafy himself spoke and wrote "English, French and a little Ita-

All archival items in this article are reproduced by kind permission of the Cavafy Archive, Onassis Foundation.



Above: Photograph of three young boys in the photographer's studio. John, Constantine and Paul Cavafy are depicted. C. P. Cavafy in the centre, on a chair.
© 2016-2018 Cavafy Archive, Onassis Foundation.



Right: Manuscript of the poem „Ithaka“.
© 2016-2018 Cavafy Archive, Onassis Foundation.

lian". His handwriting provides the world of Greek letters with a unique legacy since it preserves the dying art of calligraphy.

The Cavafy archive was acquired by the Onassis Foundation in 2012. This acquisition safeguarded the archive's continued presence in Greece and prevented a potential fragmentation. More than 2,000 archival documents have been digitized and re-documented by the Onassis Foundation and are now available online in both Greek and English.

The Cavafy Archive supports a range of educational programs directed at the Greek and international academic community, and the general public. The Onassis Foundation is currently organizing and preparing a museum dedicated to C. P. Cavafy in the center of Athens.



Photo portrait of C.P. Cavafy. © 2016-18 Cavafy Archive, Onassis Foundation.

An aerial photograph of a densely packed city, likely Istanbul, showing a vast expanse of buildings and infrastructure. A solid black horizontal band runs across the middle of the image, serving as a background for the text.

SMCK #5

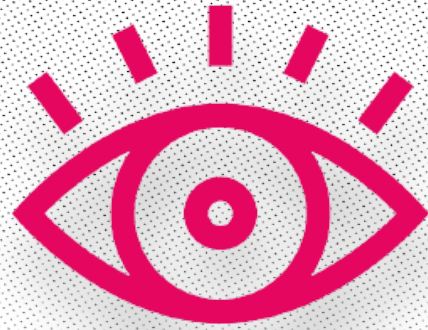
FROM CENTER
TO PERIPHERY

COMING OUT IN
EARLY NOVEMBER

2021

A photograph of a small, isolated building with a green roof and a chimney, situated in a rural landscape with trees and a fence in the foreground. This image is positioned at the bottom of the poster, below the black band.

ARTICLES SUBMISSIONS, ADVERTISEMENTS & PRESS RELEASES



ADVERTISE WITH US IN THE NEXT ISSUE! VISIT OUR **HOMEPAGE** FOR PRICES AND AD FORMATS.



E-MAIL US YOUR PRESS MATERIAL FOR UPCOMING SHOWS AND/OR YOUR ARTICLE SUGGESTION.



PRESS RELEASES OR ARTICLES MUST BE FOLLOWED BY AT LEAST ONE 300 DPI PHOTO, FREE OF PHOTO RIGHTS.

DEADLINES FOR SUBMITTING PRESS MATERIAL & ARTICLES ARE 15 AUGUST, 15 JANUARY, 15 MAY.

ASK YOURSELF BEFORE SUBMITTING YOUR ARTICLE: HOW WILL MY PIECE BENEFIT THE READER ?

Thank you for your interest in SMCK Magazine!

www.smck.org | magazine@smck.org

