

Athens: Heritage and Modernity

February 2015

Syllabus

Lecturer: **Fani Mallouchou-Tufano**

Acropolis: from the first settlements on the rocky hill to the recognition by Unesco as universal symbols of the classical spirit and civilization.

Visit to the Acropolis Museum.

The lecture illustrates the multi-centenary, shifting history of the Acropolis, always closely related to the city of Athens. The story begins from the first settlement on the Rock during the Neolithic era and continues going through the Mycenaean fortress, the archaic sanctuary dedicated to goddess Athena, the reconstruction of the destroyed temples by Pericles, the transformation of the Acropolis into a castle in byzantine and ottoman times, the “discovery” of the Acropolis and in general of the ancient Greek Architecture and Art by Western Europe from the 18th c. onward, the “invention” of the actual image of the Acropolis during the 19th and the 20th centuries.

Special emphasis will be dedicated on the Acropolis reconstruction conceived by Pericles as an expression of devotion and gratitude to the Goddess-patroness of the city of Athens, but also as a symbol and sign of the Athenian Hegemony in the 5th c.BCE, on the impact of the Acropolis monuments in modern times, on the significance of the Acropolis as the national monument of modern Greek state, on its ecumenical importance and radiation as part of the World Cultural Heritage.

The lecture will be accompanied by a visit to the Acropolis Museum, where the students will have the opportunity to admire and learn more about the master pieces of the archaic and classical art, the unique plastic decoration of the Acropolis temples, the self-standing ex-votos and other dedications.

Selected Bibliography

- *P.Tournikiotis (edit.), The Parthenon and its Impact in Modern Times, Melissa Editions, Athens 1994*
- *J.M.Hurwit, The Athenian Acropolis, Cambridge 1999*
- *F.Mallouchou-Tufano, “The vicissitudes of the Athenian Acropolis in the 19th century. From Castle to Monument” in P.Valavanis (edit.) Great Moments in Greek Archaeology, Kapon Editions, Athens 2007*
- *F.Mallouchou-Tufano (edit.), Dialogues on the Acropolis, Skai Book, Athens 2010*

The Acropolis and the complexity of its preservation.

Visit: The Acropolis Rock and its monuments.

Due to the specific significance of the Acropolis as the national monument of modern Hellas, its preservation has begun very early, immediately after the foundation of the modern Greek state in 1830. It has continued throughout the whole 19th century and the first half of the 20th contributing, besides, in the formation of the actual image of the Acropolis monuments. The inappropriate application on the monuments of the technology of those interventions and the drastic change in the environmental conditions of the Acropolis resulted in the post-War period in serious structural and surface damage of the monuments making new anastilosis interventions inevitable. The new Acropolis anastilosis began in 1975 under the scholarly supervision of a multidisciplinary committee of experts – the Committee for the Conservation of the Acropolis Monuments- and continues till today. The works are distinguished for their qualitative features such as the theoretical background, the interdisciplinary approach, the documentation, the application of an advanced technology together with the use of the traditional, ancestral, manual technique of marble cutting, constituting thus the modern Greek “School” in the restoration of the Greek classical monuments.

The lecture will present all the interventions on the Acropolis monuments mentioned above, dedicating particular attention on the underlying theoretical principles and on the restoration practice applied. The lecture will be accompanied by a visit to the Acropolis rock, where the students will have the opportunity to learn more in depth about the architecture of the monuments and to visit the restoration work-sites, discussing the various issues of their preservation with the architects, the engineers and the marble technicians in charge.

Selected Bibliography

- *R.Economakis (ed.), Acropolis Restoration, Academy Editions, London 1994.*
- *F.Mallouchou-Tufano, “Thirty years of anastilosis works on the Athenian Acropolis, 1975-2005” in Conservation and Management of Archaeological Sites, 2006, volume 8, pages 27-38.*
- *F.Mallouchou-Tufano, “The restoration of classical monuments in modern Greece: historic precedents, modern trends, peculiarities” in Conservation and Management of Archaeological Sites, 2007, volume 8, pages 154-173.*
- *F.Mallouchou-Tufano (edit.), Dialogues on the Acropolis, Skai Book, Athens 2010.*

Byzantine Athens

After the barbaric raids which marked the end of antiquity, Athens was a city of relatively small size, weakly fortified and deprived of many of its monumental buildings. However, it remained throughout the Middle-Ages an important local administrative and religious center as well as a center of artistic creation. The ancient monuments, many of which continued to stand, were always reminiscent of its ancient glory. Many churches which survive in close proximity to the city as well as twelve Byzantine churches which are preserved within the area surrounded by the ancient walls testify the prosperity of the city mainly in the 10th – 12th centuries, when Attica and Boeotia were major artistic centers in southern Greece. Eleven churches follow variations of the cross-in-square type and one follows the octagonal type, clearly copying the masterpiece of Middle-Byzantine architecture in Greece, the Catholicon of St Luke Monastery. All the churches bear characteristics of the so-called Helladic School. Despite their small size, they are particularly interesting thanks to their harmonious proportions and the rich decoration of their façades.

This tour in the center of Athens will attempt to clarify the modifications of the city through the Middle-Ages and particularly pinpoint the characteristics of church architecture during the 10th-12th centuries. Churches to be visited include the St Theodoroi, the Kapnikarea, the Gorgoepikoos, the Soteira Lykodemou, the Holy Apostles, the Soteira Kottaki and St Nicholas Ragavas.

Recommended reading

- *Maria Kazanaki-Lappa, Athens from late antiquity to the Turkish conquest in Athens: from the Classical period to the present day (5th century B.C.-A.D. 2000), New Castle DE (2003).*
- *Charalambos Bouras, Middle Byzantine Athens: planning and architecture in Athens: from the Classical period to the present day (5th century B.C.-A.D. 2000), New Castle DE (2003).*

Athens Under Ottoman Rule

The Ottoman rule in Athens, which began in 1458, followed the Latin occupation, a period of 250 years of significant decline. Within the Ottoman Empire, the city flourished as a local center of commerce, with remarkable demographic and financial prosperity. The siege of the Acropolis in 1687, which resulted in the destruction of the Parthenon, marked the beginning of a new period of Turkish rule, in which the city gradually declined. The appearance of the city during this period of time, very little of which is still preserved, is mainly known from depictions by foreign travelers.

This tour in the center of the city will include some of the few surviving examples of buildings of the Ottoman period, among which examples built for both the Muslim and the Christian community, such as the two surviving mosques and the Medrese, as well as the Pantanassa at Monastiraki. Passing from the site of the old marketplace, it will end up at the Benizelos mansion, a unique example of secular architecture of the 18th century, which has recently been restored to its original form. The mansion follows the typical plan and decoration style which was widespread all over the Ottoman Empire. It offers an excellent chance to appreciate the architecture of the local upper class as well as understand everyday life in the times before the Greek war of independence, only decades before the radical change in architecture, brought by European architects, during the reign of Otto of Bavaria.

Recommended reading

- *Ersi Brouskari (ed), Ottoman architecture in Greece, Athens 2008.*
- *Fani-Maria Tsigakou , The rediscovery of Athens by artist travelers, in: Athens: from the Classical period to the present day (5th century B.C.-A.D. 2000), New Castle DE (2003).*

Lecturer: **Eleni Kanetaki**

An overview of the art in Athens: from the archaic period (7th century B.C.) to 5th c. A.D

The 7th c. B.C. proved to be decisive for the future of Greek sculpture: the Daedalic style (around and after the mid 7th c., 650-600) appeared as a reaction against the angular spaced-out Geometric forms and the statue of Naxia Nikandra (660-650 B.C. Athens Archaeological Museum) is an excellent example. During the Archaic period (625-550/500 B.C.), two major motifs of Greek sculpture were enthroned, the Kouros and the Kore, dedicated as attendants to a God, while others stand as memorials over graves. It is possible to follow the evolution of the male types in the Athens Archaeological museum through the i.e. the Sounion (c. 610 B.C.), the Volomandra (c. 575-560), Anavyssos (525 B.C.) Kouros etc. statues, and of the female ones (i.e. Frasiikleia 550 B.C., Athens Archaeol. M.), and the Kore especially in the Acropolis museum. The thin-lipped Archaic smile is to be well noticed. We also find excellent sculptural compositions, works on relief and especially on buildings.

By the end of the Archaic period, the male anatomy had been mastered: the waves of the Persian wars brought freedom to the sculptors and from 480 B.C. bodies were presented in relaxed, naturally balanced postures. The great period of Classicism was the 30 years between 450-420. The art of the Classical Greek style is characterized by a joyous freedom of movement and freedom of expression. The most significant change is the counterbalance, or s-curve of the body. The gravestones-stele are also worth mentioning. The buildings of this period, demonstrate a masterly resolution of the delicate problem of the liberation of interior space: everything was subordinate to reason. The statues from the Parthenon's pediments, some in the Acropolis Museum and others in the British Museum of London, are excellent examples of the changes to come, as well as the carved metope. Poses-human figures were released from convention, faces no longer smiled mechanically but expressed a range of emotions towards a perfect freedom of style. Metal, -bronze- also came into greater use (i.e. Zeus from Artemisium, Charioteer from Delphi). The art of vase-painting reached its apogee at the end of the 6th c. with a new technique: figures were no longer black but red. During the 4th c. and about the Peloponnese War (431-404 B.C.) the lack of equilibrium was conveyed in all the creations, and sculpture had abandoned the serene Periclean mode. (i.e. works of Praxiteles, Skopas and Lysippus in the Athens Archaeological Museum).

The Hellenistic period (323-146 or 31 B.C.) was a great time of prosperity, that encouraged the production of art of a more secular nature. Artists-sculptors explored reality instead of depicting ideals such as logic and suppressed emotion or perfect beauty.

During the period which follows (after the sack of Corinth by Romans in 146 B.C.) Greek lands become a Roman province. The Athens Archaeological Museum exhibits some fine examples of portraits.

Recommended reading

- Boardman J., *"Greek Sculpture: The Archaic Period (World of Art)"*, Thames & Hudson, 1985.
- Boardman J., *"Greek Art (World of Art)"*, Thames & Hudson; 1964.
- Boardman J., *"Greek Sculpture: The Classical Period: A Handbook (World of Art)"*, Thames & Hudson, 1985.
- Richter G., *"A Handbook of Greek Art: A Survey of the Visual Arts of Ancient Greece"*, Phaidon Press Ltd; 6th edition, 1969.
- Richter G., *"Archaic Gravestones of Attica"*, Bolchazy-Carducci Publishers, U.S., 1999.

**Planning Archaeological Parks:
Entrance, visitors' route and their relation to the original site.**

It is well known that the majority of the ancient sites had disappeared through the centuries due to their abandonment or destructive reuse! After the discovery of their ruins during the end of the 19th c. or/and the beginning of the 20th c. they were reformed to archaeological sites for tourists and generally visitors.

Through that process of that “renaissance” the position of their entrance and the visitors route were established in a way which was mostly adjusted to the equivalent entrances and routes formed during the excavations at those sites. The limited exceptions on that are mainly related to the existence of a well surviving fortification and of a main gate.

Unfortunately, quite often, even in the exceptional cases mentioned before, the visitors' route does not follow the authentic paths of the site. Moreover there are cases of fortified sites where the convenience of the access by vehicles resulted to the establishment as the main entrance to the site not the original one but that more convenient to that access.

The sites of Olympia, Epidauros, Dodoni etc can be classified totally to the first category and others like Delphi and the Roman Agora in Athens, partially. These characteristic case studies along with others like Eleusis, Mycenae, Tyrins etc will be examined as negative and positive examples on that concept.

The introduction of an entrance position and visitors route is definitely a significant intervention on an archaeological site which influences not only the impression that is being transferred to the visitors but often the surviving ruins as well.

Despite the nowadays knowledge on the topography of the ancient sites, such interventions –not adjusted to authenticity- survive through newer reformation plans of the sites. Most unfortunate there are cases of recently formed or reformed sites where such ‘conveniences’ are prevailing!

The well and sufficient knowledge of the importance of these factors of the interventions on archaeological sites results to avoid non sympathetic solutions and increase the didacticism of the site!

Basic Bibliographical References

- *Etienne R. 1996. L' Espace Grec. E.F.A.-Fayard*
- *Gruben G. 2000. Ακτσελη Δ. trsl Ιερά και Ναοί της Αρχαίας Ελλάδας. Αθήνα, Καρδαμίτσας*
- *Gruben G. 2001. Griechische Tempel und Heiligtumer. Munchen, Hirmer.*

- *Palumbo G., Teutonico J. M. (ed.) 2002. Management Planning for Archaeological Sites-Corinth International Workshop-Proceedings Getty Publ.*
- *Torie M. (ed.) 1997. The Conservation of Archaeological Sites in the Mediterranean Region-An International Conference Getty Publ.*

The Roman Agora and the Hadrian's Library, their presence within the existing townscape and potentialities for improvement

The mature period of the Roman sovereignty can be characterized not only by the construction of impressive buildings but also by the alternation of the scale of the Athenian townscape, in contradiction with the practices of the early period. That alternation was resulted by the significant size of the new buildings as well as by their incorporation in to the preexisted town grid.

The case of the region of the ancient Agora of the city is being characterized by the 2-4 buildings of that era which were embodied to that part of the town. A relevant intervention had happened during the Hellenistic period but it can be concluded that it was limited to the incorporation of larger buildings which were more or less adjusted to the existing townscape without significant influences on it.

On the other hand the insertion of the Roman Agora, the Hadrian's Library, the so called Agoranomeion etc, in that region of the city of Athens resulted a monumental impression to that area. That is due not only to the size of the buildings but also to their layout in the town grid.

This important aspect, except its historical significance can be also evaluated along with the present condition of that archaeological area of the city and the potential reformation of the townscape, aiming to the improvement of their didacticism.

Basic Bibliographical References

- Camp M. 1986, *The Athenian Agora*
- Camp M. 2001, *The Archaeology of Athens*
- Hoff C., Rotroff I. (eds.) 1997 *The Romanization of Athens*
- Travlos J. 1971. *Pictorial Dictionary of Ancient Athens*. New York, Praeger
- Bouras Ch. 1990. *The city of Athens during the Hellenistic Period*. In *Akten des XIII. Internationalen Kongresses für klassische Archäologie, Berlin, 1988*. Mainz am Rhein 1990, 267-274. http://www.eie.gr/archaeologia/En/chapter_more_4.aspx

Architecture In Athens. The 19th & 20th Centuries

The lectures deal with architecture in Athens in the XIX, XX and early XXI Century, that is to say with the birth and development of the so-called "Athenian neoclassicism" designed by European and Greek architects, along with other phenomena such as the neo-Gothic architecture and architectural eclecticism.

Another modern movement, which in the city of Athens finds a very interesting application during the 1930's. Follows architecture after the Second World War, that is the work of architects such as Dimitris Pikionis and Aris Konstantinidis, until the military dictatorship in 1967. Finally, a critical view is presented of contemporary

architectural production from the 1970's until today, as well as the analysis of the most important architectural works which follow important international movements (eg postmodernism) or adopt alternatives within, for example, the environment of "critical regionalism" or of an indigenous neo-modernism.

Together with lectures are provided numerous visits to a significant amount of buildings or complexes of XIX and XX century, designed by architects such as T. and C. Hansen, S. Kleanthis, L. Kaftantzoglou, A. Metaxas V. Tsagris, A. Nikoloudis, P. Karantinos, N. Mitsakis, D. Pikionis, T. Zenetos, A. Konstantinidis, D. Fatouros, D. and S. Antonakakis, T. Biris, K. Krokos and a relevant number of younger authors, in a city like Athens, which is the main center of development and implementation of architectural ideas in Greece in the last two centuries.

Recommended reading

- *S. Condaratos, W. Wang (ed.), Architecture of the XX Century. Greece, Prestel Verlag, Frankfurt-am-Main 1999.*
- *K. Skousbøll, Greek Architecture Now, Studio Art Bookshop, Athens 2006.*
- *K. Frampton, Modern Architecture. A Critical History, Thames & Hudson, London 2007 (Fourth edition), especially the chapter "Critical regionalism: modern architecture and cultural identity".*

Historical topography of Athens

Places selected to be visited and discussed with Manolis Korres.

1

“Cultural Center”:

Theater, Odeon of Pericles, Stoa of Eumenes, Odeon of Herodes Atticus

It is certain that the layout of the Athenian theatre was initially simple and austere without a monumental appearance, and that the works of the great classical dramatists were enacted in an open space with makeshift earth and wood structures. This was quite natural. As with every other architectural phenomenon, the creation of the content (function) preceded the creation of the container (structure etc.). The creation of the latter was not a simple immediate process. For a considerable time the theatre had no permanent site and only temporary arrangements. When the location was finally fixed on the south slope of the Acropolis, next to the temple of Dionysos, a new orchestra was made especially for the theatre; there seems to have been one there already in use for performing dithyrambs during the festival of Dionysos. Before the end of the fifth century B.C. the cavea was made to a large extent of stone and could accommodate about five thousand persons; one hundred years later, mainly during the time of Lykourgos, the entire auditorium was made of stone and could accommodate seventeen thousand spectators. Only one-twentieth of the original construction survives today. The development of the scene-building was more complex. At the beginning it was only the back wall of a fourth-century B.C. stoa which faced the sanctuary of Dionysos.

Later there was a stage building in the shape of the Greek letter ρί with projecting halls (parascenia) at each end. During the first century B.C. the parascenia were shortened and a proscenium was added to the whole length of the stage between the parascenia. In Nero's time the stage acquired monumental architecture. A large new low stage occupied all the depth of the area including part of the orchestra, leaving only three-fourths of its initial area free. It was then that the orchestra was paved with luxurious marble slabs.

The theatre of Dionysos cannot be compared with any of the many other Greek and Greco-Roman theatres for the simple reason that it has the unique privilege of being the birthplace of the highest form of poetic expression and the prototype of an architectural development of more than two thousand years. From Pericles's time onwards buildings and monuments with functions like that of the theatre grew up around it. The Odeon of Pericles, a vast roofed hall for an audience of five thousand,

was built east of the theatre with masts from Persian ships captured at Salamis. At around 180 B.C. a huge stoa

prefabricated in the quarries and Workshops of the Greek State of Pergamon in Asia Minor was set up by Eumenes II west of the theatre to serve the practical needs of the theatre and the numerous persons involved in its multifarious activities. A new roofed concert hall was added to this building complex, the Odeion with seating for nearly six thousand people donated by the Athenian millionaire Herodes Atticus in memory of his wife Regilla who died in A.D. 160.

Ornate choragic monuments enlivened the artistic wealth of the whole complex of the theatre, concert halls, stoas and temples; these choragic monuments were set up by the sponsors (choregoi) of prize-winning performances of choral lyric. The prize tripods were displayed for public admiration and to glorify the achievement of those who took part in the victory in the theatre. There were hundreds of choragic monuments varying in design from simple bases and columns to temple-like and portico constructions. At least two hundred choragic monuments lined the higher side of the great festive promenade curving around the northern and eastern side of the Acropolis, connecting the Agora with the

temple of Dionysos, the theatre, the concert halls and the other areas of the cultural complex of the south slope. The cultural centre became a Panhellenic and later a universal prototype for planned centers for the visual and performing arts in integrated complexes designed to reinforce each others' functions reciprocally and to accentuate the concepts

underlying the related social-cultural activities.

This principle of grouping the theatre, Odeon, meeting-place, stadium and other buildings in one place, that constitutes an ideal of contemporary architecture and city-planning, was

implemented in ancient times under the direct or indirect influence of the Athenian example in Corinth, Dodona, Argos, Megalopolis, Pompeii, Lyon as well as many other

cities of Greece and the Mediterranean world.

2

The Temple of Zeus Olympios topographical, historical and technical aspects

The temple of Zeus Olympios at Athens, the gigantic, 110 m long dipteros with 106, almost 17m tall columns, of which only 16 are preserved, was from the time of its conception the most notable of the Corinthian temples of the Greek age.

In 1753, it was studied by James Stuart and Nicholas Revett. In the time of their campaign the well known fallen column, that now so easily enables measuring and study, was intact and one more column stood in perfect isolation at the west end,

enabling the two gifted investigators exactly to deduce the overall length of the building. In 1847 F. C. Penrose, using rope-ladders and suspending planks, managed to deliver measured drawings of a complete column with the section of architrave above it. In 1861, from 1886 to 1889 and from 1900 to 1902 under Greek archaeologists a large area around the temple was excavated and investigated

The following finds were of particular interest: the propylon, column drums hewn on excellent piraic limestone, deriving from the enormous Doric temple preceding the Corinthian building, reused in earlier remnants to the north of the precinct, remnants of a marble pavement, a drainage system, almost all existing stretches of the precinct retaining or enclosing wall. In about the same time F. C. Penrose, was once again involved with the site's study. The results could be summarized as follows:

The temple was octastyle, almost all foundation walls, the euthyteria, and the krepis' first step belong to the predecessor of the Corinthian building, the archaic Doric temple commenced by the successors of Peisistratos. This late archaic temple replaced a still earlier one. In 1922, the German archaeologist Gabriel Welter undertook a new investigation of both the late archaic and the Corinthian temple.

Concerning the historical phases of the later he argued that stylistically considered the capitals on the east side, or most of them, are to be ascribed to the Hellenistic period, that of the fallen column to the Hadrianic, while the one of the isolated 14th column should be dated to the time of Augustus

In 1963, the Archaeological Society of Athens conducted large-scale excavations to the South and North of the precinct, with John Travlos as the leading scholar. In the course of this campaign the disjecta membra of the temple were moved to form more regular groups the propylon was studied and partially restored with new Pentelic marble, the old city wall's gate, with the reused late archaic column drums to the north was studied in its historical context and further column drums of the same type were found lying in the mote outside the gate.

In 1985 a new study revealed specific data for a more accurate restoration. Most importantly on the base of adequate evidence an unknown historic Phase was discovered : Construction for the marble Temple started not in the 2nd century B.C. but in the 4th and consequently Cossutius was not the original planner but merely a well trained architect who was entrusted to continue the work.

3

The Roman Agora and related issues of the urban development from Hellenistic times to Late Antiquity

Although its monumental fashioning is the result of a major intervention of urban scale in Julian, Augustan and still later times, this Agora was already a very important place in much earlier times. Older Buildings, traces of an original street-grid and

remnants of hydraulic works bear witness of a less regular urban plan preceding that of the Roman times.

Books and articles recommended

- *J. Travlos, Pictorial Dictionary of Ancient Athens (1970)*
- *J. M. Camp, The Archaeology of Athens (2001)*
- *J. M. Camp, The Athenian Agora (1986)*
- *M. C. Hoff, C. I. Rotroff (eds.) The Romanization of Athens (1997)*
- *G. C. R. Schmalz, Public Building and Civic Identity in Augustan and Julio-Claudian Athens (1994)*
- *S. Macready, F. H. Thompson (eds.) Roman Architecture in the Greek World (1987)*
- *M. C. Hoff, The Roman Agora at Athens (Ph. D. diss., Boston University, 1988)*
- *A. W. Picard-Cambridge, The Theatre of Dionysus in Athens (1946)*
- *R. Townsend, The Fourth Century Skene of the Theater of Dionysos at Athens, Hesperia 55 (1986) pp. 421-438*
- *J. Tobin, Herodes Atticus and the City of Athens (1977)*
- *S. Aleshire, The Athenian Asklepieion, 1989*
- *M. Korres, Die Ueberdachung des Odeions des Herodes Atticus in Athen, in U. Hassler (ed.), Bauforschung (2010), 27-35*
- *Von Freeden, OIKIA KYPPEΣTOY (1983)*
- *D. Kleiner, The Monument of Philopappos (1983)*

**An overview of the art throughout the centuries:
Byzantine, post-Byzantine period until today.
Visit to the Byzantine and Christian Museum**

The lecture will present the art production of the Byzantine and post-Byzantine era (4th-19th c.) through a wide range of objects currently exhibited in the Byzantine and Christian Museum. Works of art will be explored from the standpoints of style and iconography as well as in terms of how they were used or how they expressed religious and political ideas. Emphasis will be placed on the formation of theories regarding Byzantine art and the ways the Museum re-exhibited its collections. We will also focus on the impact of “byzantinism” on Greek modern art, represented in the last part of the exhibition.

A visit to the Museum’s Conservation Workshops will be provided. The foundation of the Museum in 1914 played a significant role in the conservation of art objects (mainly icons and mosaics) in Greece. Its Conservation Department gradually developed into a centre for training in systematic conservation techniques. Today it includes workshops for sculptures, icons and woodcarvings, minor objects and ceramics, canvas paintings, wall-paintings, textiles, paper objects and mosaics.

Recommended reading

- *F. S. Kleiner, Gardner's Art through the Ages. The Western Perspective, 13th edition, vol. I, 2010, 209-246.*
- *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261, H. C. Evans – W. D. Wixom (eds.), Metropolitan Museum of Art, 1997.*
- *Byzantium: Faith and Power (1261-1557), H. C. Evans (ed.), Metropolitan Museum of Art, 2004.*

The Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in Case of Illicit Appropriation

In the framework of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property a Committee was established: The Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in Case of Illicit Appropriation.

The Committee is responsible among others for seeking ways and means of facilitating bilateral negotiations for the restitution or return of cultural property to its countries of origin. The most well-known case pending before the Committee is the Greek request for the return of the Parthenon Marbles. Other two cases had been under discussion during the meetings of the Committee (the Sphinx of Bogazkoy and the Makonde mask), which however have been solved and the objects were returned to the requesting body.

During the session on this topic Dr Elena Korka, member of the new Greek Committee consulting the Minister on the policy for the reunification of the Parthenon Marbles and whose PhD thesis was written on this issue, will discuss the role of the Committee and the details concerning the request for the repatriation of the Parthenon Marbles.