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Cherish the Past, Embrace the Future

Issue No 19 - 2019

Greek PM in London for NATO Summit

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Symposio Greek Gourmet Touring in WTM

Contemporary Minoans by Branding Heritage in London

Interview: Professor Nicoletta Momigliano - The Minoan Past in the Present

14th Annual Greek Roadshow

EastMed London Investment Summit

Reload Greece Connect19

Strong presence of Greece at IMO

Greek Diaspora in the UK and beyond

Elena Akrita in London

Prof Roderick Beaton: A life dedicated to Greece

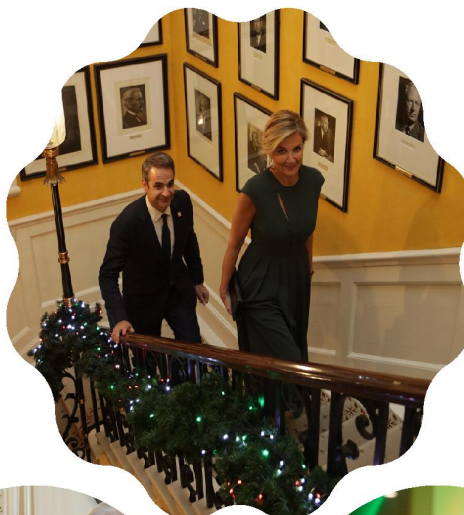
2020 Antonis Samarakis Year

Americana!

European travelers to Greece

Liana Giannakopoulou Interview

Celebrating the 25th Anniversary of the Hellenic Centre



"Contemporary Minoans" in fashion, gastronomy and arts travel from Crete to London

5.11.2019, Museum of London

Distinguished academics and designers from Europe came together in London to showcase the everlasting influence of Minoan culture on the global contemporary creation scene (fashion, gastronomy, music, art). From the innovative dances of Sergei Diaghilev (Ballets Russes) to Ted Shaw, from William Blake's Minotaur to Pablo Picasso's groundbreaking artworks inspired by the Labyrinth's mythical creature and from Mariano Fortuny's celebrated Knossos scarf to Karl Lagerfeld and Sophia Kokosalaki, the Minoans, Europe's earliest advanced civilisation, continue to capture the imagination of archaeologists and artists alike.

This high-level cultural event "Contemporary Minoans: Cretan culture, source of inspiration" was organised at the initiative of Cultural Organisation Branding Heritage (BH) with the support of the Region of Crete and the Greek National Tourism Organisation UK & Ireland, on Tuesday November 5 2019 at the Museum of London (150 London Wall, London EC2Y 5HN map), starting at 12:30 p.m. The event was held under the auspices of the Hellenic Ministries of Culture, Tourism and the Embassy of Greece to the United Kingdom.

The event was dedicated to fashion designer with Cretan origin Sophia Kokosalaki who passed away unexpectedly in October. Journalist Harriet Quick, contributing editor at Vogue UK and Sarah Mower MBA, Chief Critic Vogue Runway and British Fashion Council Ambassador for Emerging Talent paid tribute to the designer's creative genius and exceptional personality. Last year, Sophia Kokosalaki was honoured by Branding Heritage and the Region of Crete at the Heraklion Archaeological Museum for her valuable contribution to the promotion of the Greek heritage and the Minoan culture on the international fashion scene. The distinction was given in the frame of the multifaceted cultural event 'Contemporary Minoans' and 'Cooking like Minoans' held in presence of HRH Prince Charles of Wales.

The event was addressed by representative of the Regional Governor of Crete, President Angela Gerekou and Secretary-General Dimitris Fragakis of the Greek National Tourism Organisation, Journalist and Founder of Branding Heritage Katerina Frentzou.

Speakers include at the Panel Session Professor of Aegean Studies, Classics and Ancient History at the

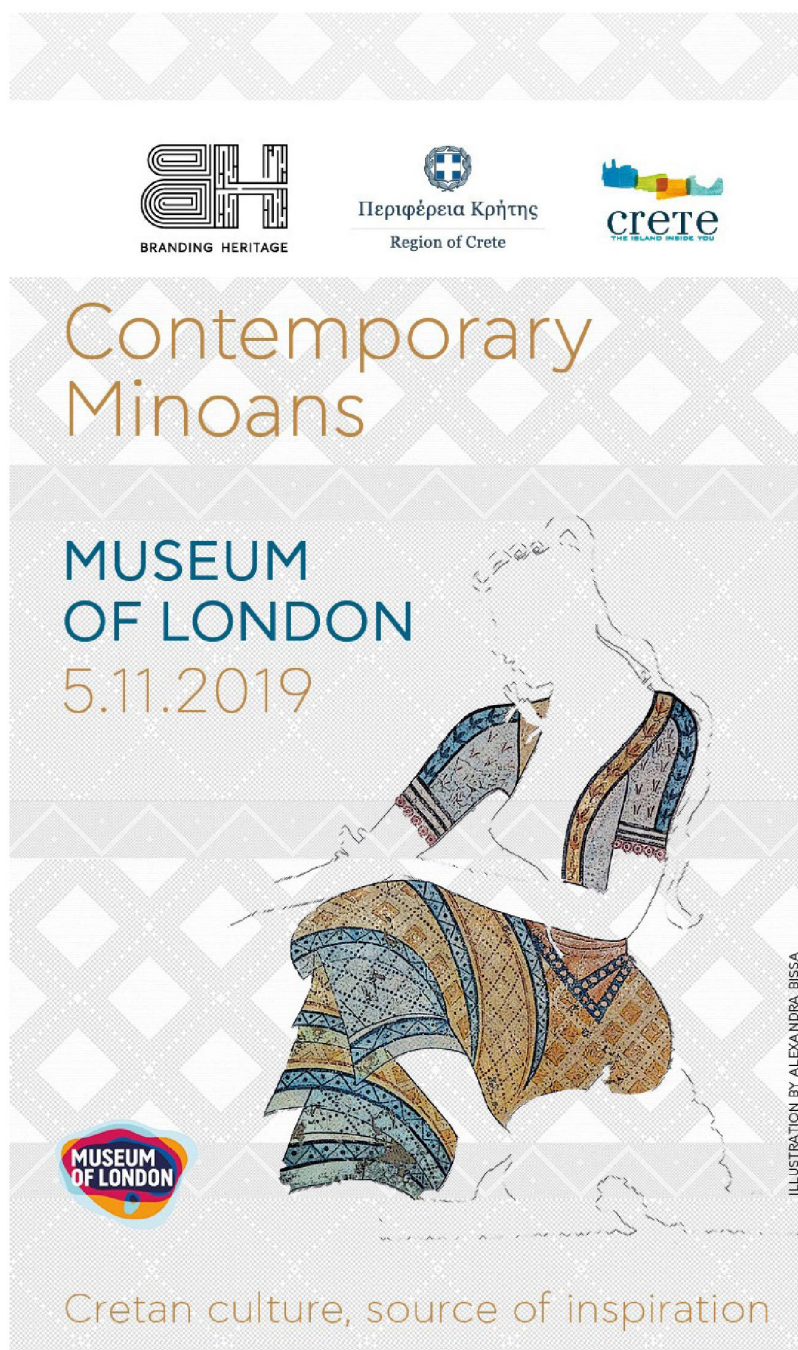
University of Bristol Nicoletta Momigliano, Maze designer Adrian Fisher, Lecturer of Aegean Prehistory at Venice Ca' Foscari University Ilaria Caloi, Honorary Research Fellow at the University of Birmingham Diana Wardle, Archaeologist & Founder of Minoan Tastes Dr. Jerolyn Morisson, Ceramicist Lilah Clarke, at the Creative Talks Founder of Rainbowwave Maria Lemos, Fashion Designer Marios Schwab, Archaeologist & Designer Dr. Polina Ellis, Members of Balothizer Music Band Stephen J. Payne and Nikos Ziarkas.

Guest Speaker: Mary Katrantzou

A special message was sent by the Head of Picasso Administration Claude Picasso and the closing address was delivered by the painter of Knossos Palace Yiannis Politis. The event was moderated by Journalist & Fashion Features Director at Vogue Greece Elis Kiss and BH Expert & Managing Partner at Militos S.A. Olga Stavropoulou.

The event was featuring an exhibition of inspired artworks with Minoan references by European artists, part of the Contemporary Minoans collection soon to be hosted at the first Branding Heritage Contemporary Minoans Cultural Center in Crete. Exhibition artists include Artists Alekos Fassianos, Lilah Clarke, Loukia Orfanou and Tereza Valavani, Fashion Designers Mary Katrantzou, Marios Schwab, Faye Chatzi, Fashion Brands Ergon Mykonos and The Artians, Jewel Designer Polina Ellis, Textile Designers Alexandra Bissa and Maria Sigma Textiles, Maze Designer Adrian Fisher while Researcher Archaeologist Diana Wardle will be presenting a reconstruction of ancient clothes. The event was accompanied by live workshops reproducing ancient techniques (weaving / loom).





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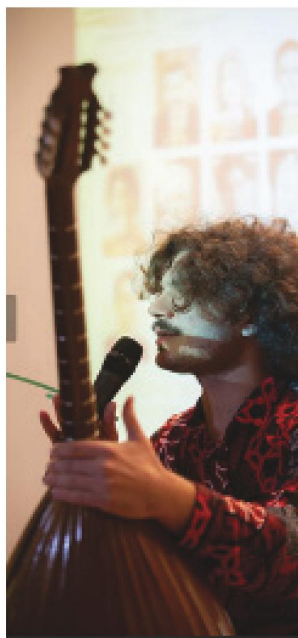
About Branding Heritage

Cultural Organisation
Branding Heritage was founded by Journalist Katerina Frentzou and is devoted to highlighting ancient Greek culture as an everlasting inspiration of contemporary artists. BH designs multifaceted cultural events promoting cultural heritage and cultural entrepreneurship, supports the revival of ancient techniques and showcases artistic creation that pays tribute to the "global" Greek heritage across borders.

Branding Heritage also embarks on a journey to bring youth closer to their unique cultural roots. Connecting past, present and future, BH Kids revives ancient arts and techniques in collaboration with craftspeople, artisans, weavers and creators, in an effort to pro

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Professor Nicoletta Momigliano - The Minoan Past in the Present

Modern Desires for the Minoan Past

Biography:

Nicoletta Momigliano is currently Professor in Aegean Studies at the University of Bristol. She is an archaeologist specialising in Minoan Crete and its modern reception. She was born in Milan, Italy, in 1960, where she attended primary and secondary school. She read Classics (Letteratura Classica) at the University of Pisa, where she graduated in 1982. She obtained her MA (1984) from the Institute of Archaeology of the University of London (now part of University College London), and her PhD from University College London (1989), under the supervision of John Nicolas Coldstream. From 1990 to 1993 she was a non-stipendiary Junior Research Fellow at Wolfson College, Oxford and a Research Assistant to Ann Brown, who was responsible for the Sir Arthur Evans Archive and the Aegean collections at the Ashmolean Museum, Oxford. From 1993 to 1996 she was the Richard Bradford McConnell Research Fellow in Aegean Archaeology at Balliol College, Oxford (where her duties involved delivering undergraduate lectures for the special module of 'Homeric Archaeology and Early Greece 1550-700 BC'). From 1996 to 1998 she was a Lecturer in Archaeology at the Department of Archaeological Sciences, University of Bradford. She has been teaching at the University of Bristol since September 1998. In 1991 she received the Michael Ventris Award for Mycenaean Studies, for her research on Duncan Mackenzie. In 2003, she was elected Fellow of the Society of Antiquaries of London. She has directed and co-directed archaeological projects in Crete (Knossos, Palaikastro) and Turkey (Iasos, Çaltılar). Her publications include many articles and books on the Aegean Bronze Age, especially Minoan archaeology, such as *Archaeology and European Modernity: producing and consuming the 'Minoans'* (2007), *Cretomania: Modern Desires for the Minoan Past* (2017) (co-edited with Yannis Hamilakis and Alexandre Farnoux, respectively), and her forthcoming monograph *In Search of the Labyrinth: the Cultural Legacy of Minoan Crete*.



@GreeceinUK had the pleasure to interview Prof. Nicoletta Momigliano.

1. Your presentation at the cultural event "Contemporary Minoans: Cretan culture, source of inspiration" revealed your fervent and passionate interest in the Aegean Bronze Age and the Minoan Culture. What has attracted you so powerfully to this period? Did you perceive it as a sort of calling to dedicate your studies, your research and your academic career to it?

I did not perceive it as a sort of calling, but more like falling in love with the Minoans, the history of Minoan archaeology, and with Crete, even if it was not quite love at first sight! It was something more gradual, and it was also serendipitous. First, my interest in the Aegean Bronze Age more generally started between school and university, in the late 1970s. In the months before I started my BA in Classics at the University of Pisa, I read John Chadwick's book *The Decipherment of Linear B*, and it really captured my imagination: it revealed a period of ancient Greece about which I knew virtually nothing. It was new and exciting, something different and yet at the origin of ancient Greece, and my own European culture, which fascinated me. And I was very lucky because a module on the Aegean Bronze Age was taught at Pisa (I later discovered that, when I was an undergraduate, this subject in Italy was taught only at the universities of Pisa and at Catania). Although I loved other subjects too, such as Greek epigraphy, Greek literature, and Greek archaeology, there was something that attracted me to the origins of Greece, and so I ended up writing a dissertation under the supervision of Professor Mario Benzi, who taught Aegean Bronze Age at Pisa. He suggested a dissertation on the

topic of pottery and metallurgical workshops in the Aegean Bronze Age, and told me to start collecting evidence for Minoan Crete, and to read Sir Arthur Evans's *The Palace of Minos*. Since I found enough material for an undergraduate dissertation that related to Crete, I focused on that Aegean region. So, that module and the work I carried out for my dissertation introduced me to the Minoans and their amazing material culture. I particularly liked the colours and abstract decoration on pre-palatial and proto-palatial pottery: there is something about Kamares pottery that I find aesthetically very pleasing. I also visited Greece and Crete for the first time while studying as an undergraduate in Italy. Although the beauty of Crete and the magnificent archaeological sites, especially Kato Zakro, made a deep impression upon me, I was not hooked ... as yet! After my BA in Pisa, I moved to London for my post-graduate studies. As a matter of fact, I wanted to write a PhD on Bronze Age Isthmia, but my supervisor, J.N. Coldstream, persuaded me to switch to the pre-palatial pottery of Knossos. This was crucial, and so was my very first experience of excavations on Crete just before I started my PhD. This was at Monastiraki Amariou, a fantastic Minoan site, where Athanasia Kanta directed the excavations. I was the only foreigner on the dig. The finds were amazing, and I think I truly fell in love with both Minoan archaeology and the whole of Crete then: the people, the landscape, and the food. I remember waking up every morning at sunrise, and watching the rosy light of dawn slowly enveloping the top of Psiloriti; and this was followed by the excitement of the excavations, the beautiful finds. So, my specific love for Minoan Crete developed when I worked on my first Cretan excavation at Monastiraki, with a Greek team, and during the many months I spent at Knossos during my PhD studies. After that, I never looked back. Even if I took part in fascinating archaeological work in Sicily, Jordan, and Turkey, my first and enduring love remains Crete – past and present.

2. It seems that you can spot traces of the Minoan culture, less or more obvious, in almost every aspect of contemporary life, from spectacles and shows to furniture, architecture, science, music and visual arts. How can ancient culture be so relevant nowadays? How can it appeal so strongly to contemporary people? Isn't this an extraordinary observation?



The rich material culture of Minoan Crete was largely rediscovered at the beginning of the 20th century, and since then has been a source of inspiration for artists, craftsmen, poets, writers, fashion designers, and many others. As you say, Minoan elements sometimes are obvious and sometimes they are not, and it requires a Minoan specialist to detect them. I explored this theme in some of my publications, such as the volumes *Archaeology and European Modernity: producing and consuming the 'Minoans'* and *Cretomania: Modern Desires for the Minoan Past*, which I co-edited with Yannis Hamilakis and Alexandre Farnoux, respectively, and especially in my forthcoming volume *In Search of the Labyrinth: the Cultural Legacy of Minoan Crete*, which provides an overview of modern responses Minoan Crete in a wide variety of cultural practices. I think the continuing appeal of the Minoans is related to the idea that every new generation finds in them something that strikes a chord in the preoccupations, aspirations and desires of the present. Every generation rewrites history, and provides new meanings and responses to the Minoan past, and finds new inspiration in Minoan material culture. For example, feminist writers and artists at the beginning of the 20th century, who were interested in the Woman Question and the suffragette movement, were enthused by the striking and powerful female imagery that appears in the material culture of the Minoans, and this imagery has continued to appeal to this day (the late Sophia Kokosalaki, to whom the event *Contemporary Minoans* was dedicated, spoke eloquently on how the famous snake goddess from Knossos made an impression on her). In more recent times, because of growing concerns with our environment, some artists have drawn inspiration from the Minoans' attention to nature (including the marine environment) and from the effects on Minoan society of the Bronze Age eruption of Santorini, with its volcanic ash and tidal waves. For example, in 2014 the rock band Giant Squid produced an album called *Minoan*, which is a kind of love letter to the Aegean Bronze Age and uses the Minoan past to reflect on topical issues such as global warming, rising sea levels, and environmental disasters.

3. We Greeks often take pride in our cultural past and glorify it as something superior and sacred, guarded in a museum, without connecting with the real essence, the lively essence it carries. What changes in our perception should be made to allow ourselves to relish and genuinely tap into this admittedly great and so rich past?

I feel that pride in the Greek cultural past is something to be celebrated and encouraged, but I agree with you that the notions of sacredness and superiority can be less than helpful at times. Sometimes I also feel that some people in Greece show a narrow and essentialist concept of what is the 'Greek' past and what is 'Greek-ness'. Perhaps Greek people could relish and tap more the Greek past if they showed more appreciation for its complex hybridity, for all the complex layers of history that have made this past so rich and fascinating, from the Palaeolithic to the present. And many Greek artists and writers have already shown the way in this respect: a name that spring immediately to my mind in a Minoan-Cretan context is that of Rhea Galanaki, but there are many more I could mention.

4. Why do you think it is only through its transfusion into some form of art that archaeology can become 'really delightful' or 'beautiful', according to Oscar Wilde's famous quote you used in your presentation?

Actually, as an archaeologist, I agree with Oscar Wilde only in part! For me archaeology (especially Minoan!) can be delightful and beautiful even without some form of art. But I also believe that artists, novelists, fashion designers, and others help to make archaeology even more beautiful, delightful, and interesting. Their works give the past a new vitality and relevance to the present. Some of their insightful, quirky, and original responses to the material culture past cultures can stimulate everybody (archaeologists included) to think differently about their subjects, to look at archaeological objects or archaeological displays in new ways.

5. Could you briefly describe the transition of the Minoan woman into the woman of contemporary society? Could one argue that the Minoan society was one of the first feminist societies in the Ancient world?

I think I ought to tackle your second question first. From the early 1900s to the present, many people have argued that Minoan Crete was a 'feminist' society. Some people have suggested that it was a matriarchy, others that it was a matrilineal society, others still that it was a 'gylany', i.e. a gender egalitarian society. Speaking as a woman working on Minoan Crete, I would love to believe that women in Minoan society were very important. I feel fairly confident that at least some women must have been held in high regard in Bronze Age Crete. But I am not entirely convinced that the evidence currently available provides unequivocal, definite support for Minoan Crete as a 'feminist' society, in the sense that it was a matriarchy or gylany. So, because I am not entirely convinced that a Minoan 'feminist' society is an undisputable historical fact, I cannot really describe the transition of the Minoan woman into the woman of contemporary society. But I can say that for me the fact that generations of archaeologist and laypeople have believed in some form of Minoan 'feminism' is fascinating, and as interesting as whether or not this form or social organisation actually existed in Bronze Age Crete.

6. In your presentation, a striking and most fascinating observation that might have not even crossed a lay person's mind was the correlation between the Minoan culture and the art (or the science) of psychoanalysis. Could you elaborate to bring some clarity on this?

As my friend and colleague Cathy Gere has shown in some of publications, there is an interesting connexion between Minoan archaeology and Sigmund Freud. Freud was fascinated by archaeology in general, and followed quite closely the discoveries made by Schliemann at Troy and Mycenae and, later, by Evans at Knossos. He was a collector of antiquities and often compared the work of the psychologist with that of the archaeologist, i.e. used archaeology as a metaphor for the psychoanalytic practice of excavating personal history. According to Freud's controversial theory of inherited memory, important developments and events in the history of humankind left traces or actual psychic layers in later generations, similar to the deposition of geological and archaeological strata. Freud perceived Minoan Crete as a woman-centred, pre-patriarchal historical stage that had

deposited a pre-Oedipal, mother-fixated layer in the European psyche. So, for example, when Freud treated the poet Hilda Doolittle (a.k.a. H.D.), he considered her 'hysteria' as a regression to the Minoan, pre-Oedipal layer in her psyche. Some of the symptoms that led him to this diagnosis were her interest in Minoan Crete and her bisexuality.

7. The Parthenon Marbles exhibited in the British Museum have been the subject of heated debate over the years. The issue of the repatriation of the Parthenon Marbles keeps recurring every so often triggering considerable controversies. What is your point of view on this subject?

I feel very torn by this complex issue, pulled in opposite directions. On the one hand, as an archaeologist, I can see a case for their return, since it is usually best for any archaeological finds to be kept as close as possible to the archaeological context where they were found originally; I also appreciate why the Parthenon Marbles mean so much for the Greeks, more than other monuments, and why they make a special plea for them (and not, for example, for the columns from a famous Mycenaean tomb, the 'Treasury of Atreus' or for other Greek monuments, which are also in the British Museum). On the other hand, there are other concerns beyond archaeology that need to be taken into account, and I find some of the reasons usually presented to argue that the Parthenon Marbles are a unique case rather debatable and even objectionable. Also, the Parthenon Marbles have become part of British culture too, and I wonder whether their very presence in the British Museum adds to their aura, and makes them more useful for Greece – they are like ambassadors for Greece. Curiously, when I first visited the wonderful New Acropolis Museum I did not miss the Parthenon Marbles: what I really missed is a section documenting the post-classical history of the Acropolis, the centuries during which the Parthenon was a Christian and Muslim place of worship, the Frankish tower, and all the other structures that have disappeared in the course of the 19th century. I find the history of the Acropolis and the Parthenon after the Classical period utterly fascinating.

Photos courtesy Branding Heritage



14th Annual Greek Roadshow - Finance Minister Christos Staikouras: "We invite you to invest in Greece"

The 14th Annual Greek Roadshow took place in London on the 19th of September, 2019. Greek public companies presented their business plans and prospects. 30 Companies participated in the Roadshow, during which more than 600 private meetings were conducted, with 100 investment funds and 140 analysts and portfolio managers.

The central event of the Roadshow was undoubtedly the speech by the Greek Finance Minister, Christos Staikouras, along with speeches by the Chairman of the Hellenic Capital Market Commission, Dr Vassiliki Lazarakou, the Chairman of the Athens Exchange Group, George Chatzinikolaou and the CEO of the Athens Exchange Group, Sokrates Lazaridis.

In his speech, Mr. Staikouras gave a detailed description of the Greek government's policies and achievements during its first two months in power, outlined its economic priorities and called on the participants to invest in Greece.

In greater detail, Mr. Staikouras pointed out that the European and global environment is entering a period of uncertainty, namely due to trade tensions, geopolitical changes, the refugee problem and Brexit. In this ever more fragile environment, Mr. Staikouras expressed his confidence in Europe's ability to find common, holistic and inclusive solutions. At the same time, the Greek government, by implementing a cohesive economic program, will restore the country's economy and lead it back to a period of normality.

The Finance Minister listed a number of such measures already being implemented by the Greek government, which include the improvement of the debt repayment plan, the lifting of capital controls, the labor market reforms, the Public Power Corporation's restructuring, the promotion of privatizations and the launching of the process for an early repayment of IMF's loans.

Mr. Staikouras particularly stressed the positive indications for the future of the Greek economy, specifically, the fact that Greek bonds have reached historic-low yields, the improvement of the economic climate index, the surpassing of the budget income goals and the effective budget execution. He underlined the adoption of a holistic economic plan by the Greek government, whose fundamental tenets include a prudent fiscal policy, adherence to agreed fiscal goals, boosts to economic development, job creation, tax cuts, privatization, structural reforms for enhancing competitiveness, more efficient public

administration, guarding the stability of the banking sector and combating income inequality and social exclusion. The Greek government will honestly pursue this ambitious agenda, with the goals of increasing GDP and improving its composition and quality and reinforcing productivity, structural competitiveness and economic extroversion.

The Finance Minister then outlined the government's nine core priorities for 2019, namely:

- Attainment of agreed fiscal goals. It is estimated that Greece will surpass the 3,5%-of-GDP primary surplus for 2019, as well as for 2020, allowing the government to achieve its tax cut goals. Mr. Staikouras was confident that, by implementing suitable policies, the government will gain the room for fiscal manoeuvre necessary for further tax cuts in 2020.
- Enhancing the banking sector's stability. The Finance Minister mentioned initiatives for the formation of new asset protection mechanisms and stressed the upward trends in the deposits.
- Creation of a new tax framework, oriented towards development, with measures aimed at legal reforms for the simplification of Greece's tax code and personal and corporate tax cuts, which will reduce the financial burden on Greek individuals, families and businesses, as well as make Greece more investment-friendly.
- Increase of liquidity, by making effective use of European financial instruments and the execution of the public investments budget.
- Promotion of privatizations. Mr. Staikouras made reference to the ongoing bidding process for the International Athens Airport, which is due to be completed at the end of October, and emphasized that the Helleniko investment progresses fast. All related ministerial decisions have been signed and the bidding competition for the project's casino part is ongoing.
- Implementation of structural reforms, by simplifying the investment licensing process, promoting the creation of business parks, better informing and incentivising potential investors, reforming and restructuring the labor and energy market, upgrading the digital economic sector and investing in education, research and development.
- Fulfilment of obligations included in the EU's 3rd Enhanced Surveillance Report, which will lead to