



TRAASH

“In Second Use”

***AN ARCHAEOLOGICAL
AND ANTHROPOLOGICAL SURVEY
OF RECYCLING AND REUSE
IN THE GREEK WORLD***

**International Meeting
for Early Career Scholars
25 – 26/9/2021**



HELLENIC REPUBLIC
National and Kapodistrian
University of Athens



H.F.R.I.
Hellenic Foundation for
Research & Innovation

International Meeting for Early Career Scholars

“In Second Use”

An archaeological and anthropological survey of
recycling and reuse in the Greek world

25-26 September 2021 (via Webex)

PROGRAMME AND ABSTRACTS



Athens 2021

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PROGRAMME

SATURDAY 25 SEPTEMBER 2021

1st Session

Meeting link (via webex): <https://bit.ly/3kkqOKA>

Meeting number: 188 556 1141

Password: pgJUhgRE858

Chair: Diamantis Triantaphyllos, Honorary Ephor of Antiquities

17.00	Opening – Welcoming remarks Eurydice KEFALIDOU, TRAASH programme Principal Investigator. Brief presentation of the TRAAS programme.
18.00	Keynote Lecture Samuel HOLZMAN & Dominik NOLL. Legacies of architectural waste on Samothrace: Archaeological and socioecological reflections on reuse from antiquity to the present.
18.30	Aynur-Michèle-Sara KARATAS. Reusing statues in Greek sanctuaries.
18.50	Elena CUIJPERS. The multiple ‘lives’ of a ceramic roof tile in the ancient Greek world: Evidence from written sources to the material record.
19.10	Sophia BALTZOI. Mask: Multiplicity, versatility and secondary use in antiquity (in greek).
19.30	Daria RUSSO. The second life of Greek artefacts in Roman Campania: Some case studies.
19.50	Giorgos DOULFIS. Recycling against the rules: Prohibited or controversial reuse of ancient sanctuaries and their materials in Late Antiquity (in greek).
20.10	Discussion

SUNDAY 26 SEPTEMBER 2021

2nd Session

2nd and 3rd session meeting link (via webex): <https://bit.ly/3gydoJM>

Meeting number: 188 976 9163

Password: szHGtJ7jB33

Chair: Chryssa Karadima, Head of the Rhodopi Ephorate of Antiquities

09.30	Christina PAPOULIA. Re-using, re-shaping, re-cycling: Examples from the Greek Palaeolithic.
09.50	Katerina GLARAKI. The secondary use of the fragmented funerary receptacles in the Myrsini tholos tomb at Siteia, Crete (in greek).
10.10	Giorgos SOFIANOS. Secondary use in the architecture of Minoan Crete: The case of Prepalatial domestic architecture (in greek).
10.30	Discussion
10.45	Break

3rd Session

Chair: Dimitris Matsas, Honorary Ephor of Antiquities

11.00	Yiannis MOURTHOS. New wine into old wineskins: Three cases of reusing (past) space from ancient Thasos (in greek).
11.20	Paraskevi MOTSIU. Reuse of space in Abdera of Thrace from the archaic period to the present (in greek).
11.40	Vassilis DEMOU. Scrap, sculptures, and shadows: the afterlives of metal waste in Xanthi, Greece.
12.00	Styliani RAXIONI. Recycling tradition: Once upon a time... we had been making dolls out of rags (in greek).
12.20	Discussion
12.40	Break

4th Session

4th and 5th Session meeting link (via webex): <https://bit.ly/3yojOkF>

Meeting number: 188 678 1728

Password: m3vVraBC23C

Chair: Domna Terzopoulou, Head of the Evros Ephorate of Antiquities

15.00	Pelayo HUERTA SEGOVIA. Playing with toys or reusing them to Hermes or Dionysos? Interpreting the “Child at Herm” on an Anthesteria chous of the Louvre Museum.
15.20	Nicholas HAROKOPOS. Athenian musicians and their Etruscan audience: Thoughts on the presence of Athenian vases with musical scenes in Etruria (in greek).
15.40	Anna DALGITSI, Anastasia ANGELOPOULOU & Maria STAMATOPOULOU. Hellenistic pottery from the Sanctuary of Poseidon and Amphitrite at Kionia on Tinos: Ritual disposal as a sign of changes in spatial organization of the sanctuary (in greek).
16.00	Jean VANDEN BROECK-PARANT. <i>Emblema embalein</i> : Architectural repair techniques from the Archaic to the Hellenistic period.
16.20	Photini KOKKINI. Reuse of mosaic floors dated to Late Antiquity: Some case-studies (in greek).
16.40	Discussion
17.00	Break

5th Session

Chair: Chaido Koukouli – Chryssanthaki, Honorary Ephor of Antiquities

17.20	Anastasios KAKAMANOUDIS. The reuse of burial ground at the necropolis of Aegae (in greek).
17.40	Angeliki PAPAGEORGIU. The ancient greek gardens as a space of reuse from the archaic to the Roman period (in greek).
18.00	Hannah SMAGH. Invisible ritual: Foundation deposits in the Classical Greek house.
18.20	Discussion – Farewell remarks

ABSTRACTS

Sophia Baltzoi

Mask: Multiplicity, versatility and secondary use in antiquity (in greek).

There is a long tradition of the use of masks in Greece dating back to prehistoric times, when their use was widespread in all aspects of life: funeral, burial, apotropaic, religious-ritual, votive, decorative and theatrical. The aspects of mask in antiquity, the different construction materials (comparing the perishable and non-perishable materials), the reasons that made their use and reuse imperative and their relation to the concept of time will be discussed. Furthermore, it will be emphasized how the theatrical mask passes off through the worship practices, becoming a means of expression of the hypocrite in the theatre. It is considered by scholars that apart from the theatrical use the actors used their masks as votive offerings as part of their victory in theatrical contests, which in turn indicates a secondary usage. According to the aforementioned evidence, the multiplicity and versatility of masks will be examined and their role each time in a different context will be emphasized. This announcement is part of the ongoing PhD thesis entitled: "The tragic mask in the performances of ancient drama and the revival of ancient drama in modern and contemporary Greece". The PhD thesis is carried out with the financial support of a scholarship of I.K.Y. The project is co-financed by Greece and the European Union (European Social Fund- ESF) through the Operational Programme «Human Resources Development, Education and Lifelong Learning 2014-2020».

Elena Cuijpers

**The multiple 'lives' of a ceramic roof tile in the ancient Greek world:
Evidence from written sources to the material record.**

Ceramic roof tiles are relatively large slabs of fired clay mainly designed to keep out rain. Especially from the 7th century BCE onwards, they were used on the roofs of many buildings over most parts of the Hellenized world. Although they are considered as materials of low significance by many modern scholars, they are a great example of ancient recycling practices. The aim of this paper is to set out the multiple usages of ceramic (roof) tiles in the ancient Greek world and to highlight their sustainability and the ways that people used to extend their lifespan. This paper will finish with an evaluation of the price of roof tiles compared to the cost of living to further emphasize their value. The evidence used in this paper derives from ancient written sources and the material record.

The initial lifespan of tiles can vary greatly and is dependent on e.g., quality, maintenance, and weather conditions. Once broken, tiles were either repaired with lead¹, or replaced. According to many ancient lease and sale agreements², roof tiles did not necessarily belong to one specific building and might have moved with the owners to be reused. Written sources also mention the frequent use of roof tiles as a projectile in urban violence³. Apart from their use on a roof, ceramic tiles were also used in drainage systems, as coverings in graves, or as flooring. Many, mainly broken, fragments were later reused in wall constructions and fills⁴. There is even an example of a Corinthian-style tile from Pydna (400-350 BCE) that was possibly used as a board game⁵. The effort that is made to repair roof tiles with lead, the temptation to take tiles along, and the use of broken fragments in construction and for many other purposes, reflects the value of this material and the many possibilities of their reuse.

¹ E.g., Robinson, D.M., 1930. *Excavations at Olynthus, II: Architecture and Sculpture: Houses and Other Buildings*, Baltimore, p. 102, n. 4.

² E.g., *SEG* XXIV 203 (333/232 BCE, in Attika); *I.G.* II2 2499 (306/305 BCE, on Delos); *I.G.* XII 5, 872, 52-53 and 94 (on Tenos); *I.G.* XII Suppl., 194-195 (on Naxos); *I.G.* XII 7, 55 (on Amorgos).

³ E.g., *Thuc.* 2.4.

⁴ E.g., in Olynthos and Stryme.

⁵ Showcased in the Archaeological Museum of Thessaloniki.

Anna Dalgitsi, Anastasia Angelopoulou & Maria Stamatopoulou

Hellenistic pottery from the Sanctuary of Poseidon and Amphitrite at Kionia on Tinos: Ritual disposal as a sign of changes in spatial organization of the sanctuary (in greek).

This study is a preliminary presentation of the Hellenistic pottery originating from the extra-urban Sanctuary of Poseidon and Amphitrite at Kionia, Tinos. The assemblage under examination was found during the recent excavations of the Ephorate of Antiquities of the Cyclades in collaboration with the University of Oxford, (Classics Faculty, Lincoln College) during conservation works at the archaeological site of the sanctuary.

The sanctuary's history (end of the 4th century BC to mid-3rd century AD) is inseparably linked with that of the ancient city of Tinos. It reached its peak during the Hellenistic period, when it attracted visitors from across the Mediterranean, drawn by the healing properties of the venerated deities, and role of the sanctuary as seat of the League of the Islanders.

The pottery presented here originates from the area of the 'Great Drain' of the sanctuary. Most of the vessels under examination are locally made and typologically represent a wide range of feasting and dining activities. Cooking pots, lopades and braziers used for the preparation of meals, pithoi and amphorae to meet storage and transport needs, and numerous tableware (jugs, plates, cups) for the consumption of food. The presence of imported transport amphorae and relief bowls shows that the island was an important nod in the commercial networks of the eastern Aegean during the last three centuries of the first millennium BC.

The pottery finds from the 'Great Drain' area can be associated with feasting activities and common ritual meals taking place within the premises of the sanctuary, as they bear close similarities to those unearthed in the adjacent Hestiatorion and kitchen buildings. Finally, special emphasis is placed on the examination of the pottery remains of two sacrificial pyres, found inside the great drain. The two sacrificial pyres dated to the end of the 2nd/beginning of the 1st century BC seem to have marked the end of the drain's use, during an important spatial reconfiguration of the site.

The pottery group under examination reflects cult practices honouring Poseidon Healer and his wife Amphitrite and its study contributes towards a better understanding of the spatial and architectural changes in the sanctuary during its peak, towards the end of the 2nd – beginning of the 1st century BC.

Vassilis Demou

**Scrap, sculptures, and shadows:
The afterlives of metal waste in Xanthi, Greece.**

Waste or trash – particularly of the non-biodegradable variety – is a diachronic and, at times, very telling by-product of human existence and experience. As such, it has often featured in or even decisively informed archaeological or other social scientific work concerning past and present individual or social action. Until fairly recently, however, object reuse and recycling of material had not attracted the attention of anthropologists but only in contexts of rural or so-called ‘traditional’ communities, where it was more often than not interpreted as symptomatic of the scarcity of raw material. Scholars’ shift towards contemporary western, urban, industrial(ising) communities where raw material abounds, has opened up a relatively new field of enquiry whereby the examination of waste and what people do with it informs studies concerning (inter)personal and societal issues. It is to that end that this paper will present two snapshots from our on-going ethnographic fieldwork in the district of Xanthi, North-Eastern Greece, within their wider theoretical and spatiotemporal context. The first is a Latourian approach to the local scrap metal networks, whose purpose is to understand not only the processes through which material is gathered or otherwise procured, sold, and reused, but also the dynamic relationships between the different agents (discarders, scrappers, yard-owners, and buyers) involved in this cycle. The second is a close look at the disruption of said cycle by local artists whose creative manipulation of metal waste has a transformative effect not only on their materials, which are taken out of circulation, become objets trouvés, shadows of their former selves, and integral parts of new sculptures, structures, and assemblages, but also on social (eco) conscience and consciousness through the concepts that they comment on and (re)negotiate as artworks.

Giorgos Doulfis

**Recycling against the rules:
Prohibited or controversial reuse of ancient sanctuaries
and their material in Late Antiquity (in greek).**

Despite the fact that the Roman Empire, already by the time of Constantine and his successors, was becoming increasingly Christianized over time, the ancient sanctuaries were protected by law as public buildings. Moreover, tradition of the early Christian Church considered them as impure places or occupied by demons. However, despite state and religious prohibition, several ancient sanctuaries lost their "immunity". This resulted into the reuse of associated structures, or their construction materials, by individuals and communities, and their transformation into residential or burial places. In this paper, relevant archaeological and literary evidence will be presented, in order to highlight how this double irregular "recycling" of buildings and materials finally affected the monumental landscape of Late Antiquity.

Katerina Glaraki

**The secondary use of the fragmented funerary receptacles
in the Myrsini tholos tomb at Siteia, Crete (in greek).**

During the late Prepalatial period in Crete, funerary customs changed and people gradually started to use clay receptacles- pithoi and larnakes- for the bodies of the dead. Such a custom has been in the center of the interest of many scholars. Some suggested that the use of burial containers was a way of resolving practical issues (e.g., space organization, individual burials, hygiene reasons), while others connected them with socio-economic developments, such as the emergence of individualism as opposed to existed traditional kinship ties. More recently, it was argued that the introduction of clay receptacles was an attempt to reinforce established practices through a process of investment and formalization, reflecting a social tendency of a more orderly burial procedure.

The above-mentioned studies have so far focused upon the importance of intact funerary receptacles. The fragmented pithoi and larnakes frequently attested in many tombs were interpreted as a result of the cleanings that usually took place in the collective and long-used Pre- and Protopalatial tombs. However, the results from the recent study project of the Myrsini tholos tomb, combined with data from other cemeteries, showed that the above picture is not entirely accurate.

This paper suggests that in the Myrsini tholos tomb the fragmented funerary receptacles were in secondary use. In Myrsini the use of fragmented burial containers is attested during the Protopalatial period, when the custom of using pithoi and larnakes for burials is well established. The same practice seems also to occur in other cemeteries of this period. The deliberate use of fragmented funerary receptacles corresponds to a *pars pro toto* concept, where the fragmented parts retain their original -before fragmentation- function. Moreover, this approach suggests that during the Protopalatial period the funerary receptacles were sufficiently conceived as the main containers of the human remains. Furthermore, it supports the idea that the use of burial containers during the Protopalatial period reflects an undergoing formalization and standardization of the funerary rites, since fragments act as substitutes for a commonly accepted and established burial process.

Nicholas Harokopos

**Athenian musicians and their Etruscan audience:
Thoughts on the presence of Athenian vases
with musical scenes in Etruria (in greek).**

Over the last decades, the study of the Athenian pottery has particularly focused on the perception and use of the Athenian vases that were massively exported in Etruria during the 6th and 5th c. BC. No longer is it accepted that the Etruscans bought vases indiscriminately, based solely on their shape. Scholars have demonstrated that the trade of the Athenian vases in Etruria was a complex phenomenon based on an interactive relationship between the potters of the Athenian Kerameikos, a broad commercial network and the consumers of the vases; it can be said that potters and painters paid particular attention to the information about the appeal of their products to their Etruscan clients.

Among the thousands of Athenian vases discovered in Etruria there exists a relatively small distinct group of scenes with kithara-players, many of which scenes can be related to musical games. Kitharoidia was considered the most popular musical performance genre, with an enduring appeal, and it was firmly connected to the Athenian musical milieu since the 6th c. BC, and especially during the 5th c. when Athens became the center of musical innovation.

Nonetheless, the majority of these vases are known to us from Etruscan sites. Since scholars tend to accept that the iconography of the exported vases was equally or even more important than their shape in determining the choice and use of the vases from the customers, it is reasonable to consider the particularly meaning of the scenes within an Etruscan context.

The present paper will offer a survey of the musical scenes in question, and taking under consideration the evidence from Etruscan sites and the latest bibliography, will suggest some ideas that might showcase the possibility of a second-use for the vases within a new context, as well as a different perception of the scenes through an iconographical “reuse” of the vases.

Samuel Holzman & Dominik Noll

**Legacies of architectural waste on Samothrace:
Archaeological and socioecological reflections on reuse
from Antiquity to the present.**

The island of Samothrace has been inhabited for millennia. Builders, however, have only imported large quantities of non-biodegradable building materials to the island during two historical periods, the first in the early Hellenistic period (ca. 350 BC-150 BC), the second in the present (ca. 1970-2021). Samothrace's insularity constrains the flow of materials, i.e. increasing the cost of imports, blocking most waste export, and limiting options for local waste management and recycling. This paper offers a broad historical sketch of building on Samothrace, comparing the last 5,000 and 100 years, with attention to the second use of construction materials and the role of artificial harbors in the island's changing patterns of building and reuse. By quantifying ancient imports of marble and modern imports of concrete, brick, asphalt, steel and plastics, it is possible to compare the scale of the footprints of materials on the landscape.

Building with imported marble in antiquity has left palpable legacies that can be seen in reused architectural blocks in later buildings across the island, downcycled marble broken up for marble chip mosaics and burned for lime, and waste dispersed through the downhill slide of debris into streams and the sea. The modern ubiquity of ancient construction waste serves as the springboard for forecasting the legacies of waste from construction in the present. Since the Neolithic-period habitation at the tel site of Micro Vouni, Samothracians have been living amid and reusing the debris of earlier settlements. If current practices continue, however, in the near future the Samothracian landscape will contain ton-for-ton more post-1970 building waste than in-service building materials. Setting Archaeology and Social Ecology in dialogue yields cross-disciplinary benefits, laying bare the entanglement of antiquity with contemporary tourism, economy, and infrastructure in Greece and reinforcing ecological forecasts with long-term historical perspective.

Pelayo Huerta Segovia

**Playing with toys or reusing them to Hermes or Dionysos?
Interpreting the “Child at Herm” on a Anthesteria chous
of the Louvre Museum.**

Nowadays, when children are too old to play with toys, the parents have three options: save them, give them to other children or recycle them. Similarly, during the childhood of an ancient Greek, the toys had limited play use. Growing up meant stop playing with certain toys as some of them were intended for a specific age. Dolls, knucklebones, spinning-tops, hoops, wheeled animals... archaeological evidence shows a great variety of toys and games. Nonetheless, in Ancient Greece, the toy takes on a new life as it could be used for different use and function than the original one: the offering. Toys have been found in different archaeological contexts like sanctuaries where they were dedicated as votive offerings or in infant graves as a funerary gift to the dead child.

The iconography of children and boys at play in Attic vase painting, specifically in red-figure chous, can help us determine the specific use of some toys according to different age groups, but also understand the space and the context in which these objects are being used. An Anthesteria chous of the Louvre Museum shows a naked small boy pulling a wheeled cart, the most frequently represented toy in this type of vase. However, the presence of an altar and a beardless herm makes it unique from the rest of the children's scenes, as it could be linked to a specific cultic or ritual action. Therefore, comparing with other similar scenes, I will approach this vase to determine either the play use or the ritual reuse of this ludic object within the Anthesteria context, the meaning of this action as well as the function and the identity of both the herm and the recipient god.

Anastasios Kakamanoudis

The reuse of burial ground at the necropolis of Aegae (in greek).

North of the city of ancient Aegae, at the area of modern Vergina, lays an extended necropolis, in which approximately 1200 graves have been excavated, dating from the end of the 2nd millennium B.C. until the beginning of the 1st millennium A.D. During the Early Iron Age and the Early Archaic periods (11th-7th c. B.C.) the graves are organized in tumuli, while in the later periods (Archaic and Classical) both the location and the form the cemetery is differentiated, with the graves being arranged in parallel rows on the axis N-S.

While in the aforementioned periods the cases of overlapping, disturbance and reuse of earlier graves are scarce, during the late Classic and Hellenistic periods the management of the burial ground changes significantly. More specifically, graves of these periods are dug in the area of the Archaic and Classical cemetery, while smaller and larger tumuli are created in the wider area, often in the immediate vicinity of the much earlier graves and tumuli of the Early Iron Age and Early Archaic periods.

The subject of the present contribution is the reuse of the burial ground, which in some cases had as a result the partial or complete destruction of the earlier graves, while in other seems to be more “dialectic”, adapting to the pre-existing topographic formation and can be characterized as a relationship of co-existence. The factors that may have contributed in the change of the use of the funerary space are examined, such as the population data, the unavailability of free space, the connection with the perceived as ancestors and the role of the area of the necropolis as a ground for negotiation of identity and cultural property. Finally, the data from Aegae is compared to the changing use and form of the necropolises of Macedonia during the late classic and hellenistic periods.

Aynur-Michèle-Sara Karatas

Reusing statues in Greek sanctuaries.

Several statues with inscribed bases were recovered from various Greek sanctuaries. A part of the statues and their bases date to different periods, meaning that the statues were consecrated in earlier periods and their bases were replaced with a new inscription referring to new a dedicator than to its initial dedicator. Sometimes, not only the name of the dedicator was changed but also the identity of the statue. The reason behind this practice is different. It may give the impression that it was a common practice in ancient Greece. However, it was not practiced with the same intensity in all periods. Literary sources provide only a partial picture of the reuse of statues in Greek sanctuaries and allow us to understand why statues have received a new identity and dedicator.

My paper aims to explore the archaeological and written sources giving insight into the practice of reusing of statues in Greek sanctuaries.

Photini Kokkini

**Reuse of mosaic floors dated to Late Antiquity:
Some case-studies (in greek).**

Reusing goods and materials is a key issue in contemporary "green thinking" and a desirable stage before recycling which is a process that changes the chemical form of objects and/or their use. However, this was a common practice in all previous historical periods. The mosaic floors of ancient buildings, pebbled and mosaic, were also subjected to reuse. We are aware of mosaics incorporated into buildings dated later than the original, as well as cases of buildings/rooms including their floors that changed use. Moreover, changes in some mosaic floors of early Christian basilicas testify a secondary use, that of burial. Mosaics were often preserved using secondhand materials. However, is detaching floor sections for reuse or even recycling traceable, based on archaeological evidence? Were there only economic reasons for reusing old mosaics, or did culture, education, identity and taste play a part? Chosen on the basis of the above reflections, the presented case-studies come mainly from Greece and date back to the Roman imperial and early Christian period.

Paraskevi Motsiou

**Reuse of space in Abdera of Thrace
from the archaic period to the present (in greek).**

During the excavation campaigns of 1980-1990 at the site Valta Zampaki, a small fragment of the life of the ancient city of Abdera was revealed, from its foundation by the Klazomenians in the mid-7th century BC until its complete abandonment in the mid-2nd century BC. The city had already been moved further south within a new enclosure by the late 4th - early 3rd century BC.

During the excavations the northwestern part of the archaic and classical city of Abdera came to light. The findings paint a picture of a bustling urban and peri-urban landscape, where most aspects of human life are concentrated: religion, daily (public) life and death. Two cemeteries were excavated, one Archaic and one Hellenistic, a sanctuary where Demeter and Kore were worshipped, founded in the late 6th century and abandoned at the beginning of the 3rd century BC, two phases of the defensive wall of the city, port facilities, public (?) buildings, a gate of the wall and part of the road leading to it. The traces of the use of the site during the Roman and Ottoman periods are lost, while we know that from at least 1970 onwards, Valta Zambaki was a place of agricultural exploitation, while the Ephorate of Xanthi has been making efforts in recent years to designate the excavated section as an organised visitor site.

The aim of this paper is to examine the interrelationship of the site's functions over time, from the natural landscape before the arrival of the Klazomenian settlers, its intermediate cycles of life and use, its eventual abandonment and restoration to its natural landscape state, to the modern period and its cultivated use. It also aims to identify the continuities or variations in the perception and experience of the site during its use, while at the same time nature stamped its presence on the site, with the flooding episodes of the Nestos River.

Yiannis Mourthos

**New wine into old wineskins:
Three cases of reusing (past) space from ancient Thasos (in greek).**

If social memory refers to the social dimension of a human quality as well as the process that allows the transmission and dissemination of ideas both synchronously between the members of a group and over time from generation to generation, then archaeological remains can (also) be seen as material manifestations of this process, while archaeological discourse becomes a tool able to trace aspects of social memory. Although there are several ways to achieve this, the most suitable is to focus precisely on those moments when one can pinpoint social change and the beginning of a new era. It is in these very cases, that space and objects are recontextualized and reinterpreted with the use of practices that could be compared to the recycling of worn-out materials or junk.

This paper focuses on three Thasian sites (the Sanctuary of Pan, the early christian basilica in the agora of Thasos, the Aliko peninsula) well known to archaeological bibliography, where one can trace such practices. The time span covered by these three cases, begins with the arrival of the Parian settlers on Thasos and ends to the early Christian period. These three sites of an island under archaeological scrutiny were selected among many others also loaded with social memory, because of their specific contribution to our main problem: the intrinsic contradiction between new commemorative practices and representations on the one hand and reused space on the other.

Angeliki Papageorgiou

The ancient greek gardens as a space of reuse from the archaic to the Roman period (in greek).

The exact definition of an ancient garden remains one of the mysteries of the Greek civilization. The word garden on its own, does not provide us with the necessary information based on which the creation of a complete and distinct definition, able to clarify the identity of the lands, would be possible. The ancient Greek garden is characterized by versatility in size and shape, while it is comprised of various cultivations some of which are flowers, vegetables, herbs, fruit trees, vines and olive trees. It could be a grove which belonged to a temple or even a part of a burial monument or cemetery. Regarding the vocabulary used in literary and epigraphic testimonies in order to mark the layout of a garden, a big variety is presented. We do not know the exact criteria of differentiation, although it has been suggested that for the most part they were related to the extended agricultural exploitation of a specifically designated land.

In the two works of Theophrastus, “*De causis Plantarum*” and “*Historia Plantarum*”, we are informed about the recycling of organic waste for the fertilization and boosting of the soil and for the creation of ideal conditions through which the bearing of fruits of the cultivated species is insured. In other testimonies, there are references about the recycling of the inner space of lands which mainly refers to the regular interchange among cultivated species for practical reasons, a practice which creates the need of redesigning the internal layout of the garden. Moreover, from the literary and epigraphic sources we know about the coverage of other needs, for instance the creation of grazing lands for the animals.

The aim of this announcement is to gather and present all the individual facts which are linked with the salience of the garden as an environment of recycling and reuse. Through the findings we will look into the identity and importance of the garden not only as an area of cultivation but also as a point of reference which constantly alters in order to serve the needs of the society from which it was created.

Christina Papoulia

**Re-using, re-shaping, re-cycling:
Examples from the Greek Palaeolithic.**

From tool curation strategies to re-occupation of the same sites, activities that demonstrate re-use, re-shaping or re-cycling of objects and landscapes are archaeologically visible in the material record since the Palaeolithic. Discarded stone tools are often later re-used, a core that produces flakes is further modified into a tool itself and vice versa. In the aftermath of the classic Mousterian Debate (or Bordes-Binford Debate), the concept of ramification (sensu Bourguignon et al. 2004) has been used to describe a systematic, rather than expedient, recycling system observed in Palaeolithic stone tool assemblages.

Likewise, natural re-working of sediments due to erosional processes expose new raw material outcrops, or sea level fluctuations due to climate change produce land bridges that transform islands into continental extensions. Old material remains from littoral sites may be totally swept out to the sea through cycles of land uplift and inundation in order to reveal 'new', seemingly uninhabited, sites for the successive occupants. Even the past itself and the ways in which it is re-presented is constantly being re-shaped and re-narrated due to the ever-emerging data and the novel approaches that challenge traditional narratives and beg for updated reconstructions of past behaviors.

The Palaeolithic period, spanning the largest part of our deep history, albeit its coarse temporal resolution provides a broad spectrum into the concept of recycling. This talk uses specific examples of object re-use and site re-occupation as case studies from the Greek Palaeolithic record in order to discuss (a) the life-histories of artefacts and sites that were re-visited by the same or different groups of people, including different species (Neanderthals and *Homo sapiens*), (b) the archaeological visibility of such activities and c) the methodological and epistemological ways in which the academic community re-visits the past and re-shapes established narratives.

Styliani Raxioni

Recycling tradition:

Once upon a time... we had been making dolls out of rags (in greek).

The folklore museum is the depository of traditional activities through the rescue and preservation of objects that had been used in these activities. The reopening of the Folklore and History Museum of Abdera was the motive for this paper, which aims to highlight the modern educational role of the folklore museum as well as its contribution to contemporary issues that concern society. Specifically, through the organized actions, the purpose of the Folklore Museum of Abdera was to promote the discussion on recycling and the protection of the natural environment. In this context, we designed and developed an educational program for young children and older women: "Recycling tradition: Once upon a time... we had been making dolls out of rags". The goal of the program was twofold: on the one hand, the contact of children with older women, who, by narrating their daily lives as children, analyzed different perspectives of recycling and reuse from those we know today. On the other hand, the children themselves undertook to inform the older women about recycling nowadays, its value for saving the natural environment but also the ways in which they can apply it in their daily lives. In the last stage of the program, all together they made dolls out of rags as the elderly used to do in their childhood, highlighting, through the game, aspects of reuse and (re) producing memories. With this educational program, we aim to highlight the importance of the folklore museum for the local community, as well as the role it can and should play in informing and educating the public.

Daria Russo

**The second life of Greek artefacts in Roman Campania:
Some case studies.**

If the reuse of objects could convey important cultural meanings within the society that realized them, even more significant is the case of artefacts whose second life takes place in other cultural contexts, different from those of production and first use. Campania provides much food for thought for what concerns relationships with the Greek world. More specifically, in the Roman period, it indirectly absorbed Greek models from Rome and directly traded with the East, through the harbor of Puteoli. Greek artefacts were certainly imitated or recalled, but also imported and set in totally different contexts from their original ones, sometimes after being modified, in order to fit their new locations, functions and meanings. Due to its unlucky fate, Pompeii provides very important evidence, since some Greek originals are preserved in situ (e.g. a relief in the House of the Gilded Cupids, embedded in the wall of the peristyle, in a carefully planned decorative system). The house of Julius Polybius stored a unique document: a bronze hydria (460-450 BCE), the prize for victory in the competition of Hera at Argos. By displaying such an important object (with significant modifications to its original appearance), the owner of the house, the member of a family of Imperial liberti, perhaps hoped that it could mirror the achievement of his social status and compensate for the lack of a prestigious name (see Zevi 1988/89; Cirucci 2009). Besides some Pompeian exceptional evidence, the reuse of Greek artefacts is attested elsewhere in the region.

How were such objects modified and restaged, in order to fulfill their new functions? What roles did their previous lives (and Greek provenience) play in the ways/the contexts they were re-used? Through some specific case studies, the paper will try to answer these questions.

Hannah Smagh

Invisible ritual: Foundation deposits in the Classical Greek house.

Classical Greek domestic ritual relied heavily on the use of multi-functional objects. The same cup could be used for drinking and to perform a libation; a louterion for daily bathing or ritual purification. These objects circulated throughout the house, oscillating fluidly between ritual and mundane functions. Most rituals in the house created a temporary sacred space, experienced only during the ritual performance. The ritual of *egainio*, however, permanently but invisibly affected the space of the household. This foundation ritual was performed during a building's construction or renovation when numerous vessels were deposited along with sacrificial detritus in a pit next to a wall and then sometimes burned in situ before being buried underneath a new floor. These rituals resulted in the removal of these vessels from circulation within the household, the cups no longer used for drinking, the miniature vessels never to take part in another ritual. The Greek ritual has borne far less scrutiny than its Near Eastern counterpart, being the subject of only three dissertations within the past thirty years (Müller-Zeis 1994, Weikart 2002, Hunt 2006). Foundation rituals in a domestic context, where they are essential to understanding the full picture of domestic religion, are even more understudied, addressed mainly in archaeological reports (a notable exception is Rotroff 2013). This paper examines foundation deposits associated with houses in dialogue with their architectural environs to analyze the effect these deposits have on the formation and experience of domestic space. The burial of these foundation deposits permanently but invisibly altered the character of the household's space, imbuing it with sacred significance while not impeding daily activities. These practices blurred the boundaries of sacred and profane within the house, encouraging a reevaluation of the terms as they apply to the Greek house and sacred space in the Greek world writ large.

Giorgos Sofianos

**Secondary use in the architecture of Minoan Crete:
The case of Prepalatial domestic architecture (in greek).**

The Minoan architecture of the Prepalatial period is better known from funerary remains than the scanty settlement evidence. Nonetheless, Prepalatial settlements were long-lived as they feature several phases of use. Actually, settlements and individual houses with a shorter lifespan demonstrate a greater number of repairs and phases. Although research has acknowledged the importance of these architectural palimpsests, a study of the secondary use of architecture is absent. For this reason, the present paper brings up examples of re-used architectural features and spaces and of artefacts used in buildings. More specifically, the paper aims to understand the character (e.g. building, reoccupation) and to examine the possible cultural meanings (e.g. practical purposes, cult, commemoration) of each case of secondary use in Prepalatial architecture. An attempt is made to consider the ramifications of the secondary use of architecture in the social organization of Crete during the Prepalatial period.

Jean Vanden Broeck-Parant

Emblema embalein:
Architectural repair techniques
from the Archaic to the Hellenistic period.

Ancient buildings could suffer substantial damages from the moment they were erected to their final ruin. Natural disasters, climate variations and human factors were all threats, in various degrees, to the monuments and their constituent parts. Accidents occurred regularly on the construction sites, where stone blocks were particularly at risk of being fractured while being manipulated. Building contracts specified in a detailed fashion the requirements with regard to the state of the blocks that were used in construction: their general soundness and integrity were imperative. While on some prestigious construction sites blocks that did not meet these requirements were outright discarded, in most cases the building commissioners could not afford to extract, carve and transport entirely new blocks to replace the faulty ones. A much more economical solution was to fix the deficient architectural elements with patches, clamps and other techniques. Patches and replacement pieces – sometimes referred to as *emblemata*– were carved from otherwise unusable material. Thus, recycling processes usually started before monuments were even completed, and buildings were partly made of reused material from the very start of their existence. Repairs, especially the more localized ones, have rarely retained the attention of scholars, despite their arguably high frequency – perhaps around 15% of the blocks on average were repaired during construction. Focusing on important sites with a long-time span such as Delphi, Delos and Athens, as well as other places, this paper will explore the variety of repair techniques that are attested on buildings from the Archaic to the Hellenistic period. A typology of these techniques, although still in its infancy, allows one to draw some observations on their evolution through time and across the Greek world, as well as on the specific solutions that the builders came up with to answer specific problems posed by economic and material constraints.

BIOS

Dr. **Anastasia Angelopoulou** works at the Ephorate of Antiquities of Cyclades at the Greek Ministry of Culture, and she is a Curator of Tenos Antiquities. She specializes in the study of the Cycladic Civilization during the Neolithic Period and the Early Bronze Age. She has worked in several excavations of the Archaeological Society at Athens, of the Academy of Athens and the Greek Ministry of Culture at the Cyclades, Crete, the Dodecanese, Attica and Lemnos. Her research work includes a monograph on the prehistoric acropolis at Korfari, Amygdalies (Panormos), Naxos. She has published studies on Cyclades and the Dodecanese focusing on pottery, metalwork, fine art, and the evolution of domestic architecture during the Early Bronze Age. She has participated in several international conferences with papers on the topography and monuments of Tenos during the Hellenistic and Roman period. She is supervising the conservation works at the Sanctuary of Poseidon and Amphitrite at Kionia, Tenos.

Sophia Baltzoi was born in 1990 and grew up in Ioannina. She graduated from the Department of History and Archaeology of the Faculty of Philosophy at the University of Ioannina in 2012. She completed her postgraduate studies at the International University of Greece (2013-2015) and then graduated from the Accelerated Learning Seminars of AUTH. She having been certified in the profession of tour guide (2015). She has been a PhD Candidate in the Department of Theatre Studies of the School of Fine Arts of the University of the Peloponnese (Nafplio) since 2017. Her PhD thesis is entitled: *“The tragic mask in the performances of ancient drama and the revival of ancient drama in modern and contemporary Greece”*. She has been awarded a scholarship by I.K.Y to undertake her PhD studies. She worked as an archaeologist in rescue excavations from 2015-2017 at the Ephorates of Antiquities of Kozani, Florina as well as in the field of digitization of mobile monuments at the Ephorate of Antiquities of Grevena, while occasionally she works as a licensed tour guide at archaeological sites and museums. She has participated in systematic university excavations in Iklaina Archaeological Project in Messinia, in Ithaca and in Tell Kafrein, in Jordan. Her research interests concern the Archaeology of the Theatre [Architecture-Mask, Costume], Tragedy, Dance, Classical Pottery Painting, Ancient Greek costume.

As a PhD student at the Department of Classical Archaeology of the University of Bonn (since 2016), **Elena Cuijpers** is studying the production, distribution and consumption of ceramic roof tiles in Chalkidike, with a main focus on the ancient settlement of Olynthos. Her dissertation is a combination of an archaeological and an archaeometric (pXRF and thin section petrography) study of the ceramic building economy in the Classical Greek world. During her research she was lucky to receive a Marita-Horster-Stipendium and a Fitch Laboratory Bursary Award. The progress and

some of the preliminary results of the analyses have been presented at the ICCA (2018) and the EMAC (2019). In the past nine years she has participated in several archaeological projects, such as the Olynthos Project (since 2014) and the Molyvoti, Thrace, Archaeological Project (2018). In both projects she is studying the ceramic roof tiles for publication.

Anna Dalgkitsi is a DPhil Candidate in Classical Archaeology, University of Oxford, Lincoln College. Her doctoral research focuses on Hellenistic relief pottery from Thessaly, Greece, supervised by Assoc.Prof. Maria Stamataopoulou and funded by the Clarendon Fund and Onassis Foundation. She completed her postgraduate studies in the University of Oxford studying the significance of funerary gold lamellae and early Hellenistic mystery cults in Thessaly. She completed her BA studies in the National & Kapodistrian University of Athens and has been a scholar of A.G. Leventis Foundation and the Greek Archaeological Committee of UK. She has worked as a teaching assistant in the University of Oxford, Faculty of Classics and her fieldwork experience includes participation in excavations and research projects in Macedonia, Athens, Epidaurus, Thessaly, Cyclades, Crete, Rome and Alexandria. She is responsible for the study and publication of the pottery originating from recent excavations at the sanctuary of Poseidon and Amphitrite at Kionia, Tenos.

Vassilis Demou is postdoctoral research fellow in Classical Archaeology at the department of History and Archaeology of the National and Kapodistrian University of Athens exploring the (psycho)therapeutic and reparative potential of archaeological sites and artefacts. He has participated in ethnographic projects at the Sanctuary of Poseidon (Poros), Gonies Maleviziou (Crete), the Neolithic tell site of Diomedea (Xanthi), and the Athenian Acropolis, and is currently conducting ethnographic work for the HFRI-funded projects “TRAASH: Tracing Re-cycling: Archaeological and Anthropological Survey in the Habitat of Xanthi Region-Thrace (2020-2022)” and “Archaeological and Geophysical Investigations of the Samothracian Perea (ArcGeoPerSa)”, and archaeological research for the EPAnEK-funded “Digital Thrace: charting history and culture towards the qualitative upgrade of the tourism product” project.

Giorgos Doulfis has a PhD in Classical Archaeology and is a postdoctoral researcher at the Department of History and Archeology of the University of Athens. He works as a High School teacher at the Experimental School of the University of Athens, of which he systematically studies the Historical Archive. He has participated in local and international archeological and educational conferences and has published articles in relevant journals and volumes. His research interests focus on issues of topography and architectural decoration of Roman times and Late Antiquity. He is an

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Katerina Glaraki holds a BA in Archaeology and History of Art (2010) and a M.Phil. in Prehistoric Archaeology (2012) from the Department of History and Archaeology of the National and Kapodistrian University of Athens (NKUA). Her MPhil dissertation received the Kaftantzogleion award of excellence of the NKUA. She received a PhD (2018) from the same Department on a scholarship from the Foundation of Education and European Culture (Founders Nicos and Lydia Tricha). Her fieldwork experience (2004-today) includes excavations (Tell Nader at Iraq, Anatoli at Ierapetra, Kotroni at Kapandriti, Leontari Cave at Hymettus Mountain) and surveys (Ierapetra, Siteia, Epidauros Limiras at S. Laconia, Leonidio at Arcadia, Kalamas River at Thesprotia) in Greece and artefact study projects (Epidauros Limiras, Zakros Palace, Livari tholos tomb, Makriyalos Neopalatial Villa at Crete). From 2012 she runs the study project of the Minoan tholos tomb at Myrsini, Siteia. Also, she is a research associate of the study project of the Minoan tombs at Linares and Apesokari (Direction: G. Vavouranakis). She has one published paper (2016) in *Chronika* (international peer-reviewed journal) and three conference presentations (2015, 2017, 2021). She has worked as a contract archaeologist at the Ministry of Culture (2019-2020).

Nicholas A. Harokopos studied History and Archaeology at the University of Athens, where he received his PhD in Classical Archaeology. Currently (2021) he is Postdoctoral Research Fellow in the Department of History and Archaeology of the University of Athens, and since 2018 he is Tutor of Classical Archaeology at the Athens Tourist Guide School of the Greek Ministry of Culture. He specializes in the study of Athenian vase-painting, while other research interests of his include the history of ancient garments, Ancient Greek Religion, Gender Archaeology, Archaeology of Athens and Attica, and the perception of Classical Art. His doctoral dissertation on the iconography of old men and women in Archaic and Classical Greek art has been selected for publication in the series of the Saripoleio Foundation. His current research project concerns the iconography of the garments worn by musicians in Athenian pottery.

Samuel Holzman Samuel Holzman is assistant professor of Greek Architectural History at Princeton University. As a member of the American Excavations in the Sanctuary of the Great Gods, Samothrace, he leads the architectural research team.

Pelayo Huerta Segovia is Pre-PhD Researcher in Greek Art at the Department of History and Theory of Art at Universidad Autónoma de Madrid. His main lines of research focus on art, archaeology and visual culture of the Ancient Greece. More specifically, he is dedicated to analyse the image, functions and contexts of the herm, as well as the iconography of rituals and cult images, in Archaic and Classical vase painting. He is currently enrolled in the “PhD Programme in Art, Literature and Culture Studies” (UAM) with the doctoral thesis: *The Herms in the Visual Culture of Archaic and Classical Greece: texts, contexts and visual narration*. He has received an international trainee fellowship at the National Archaeological Museum of Florence and a research fellowship at the Spanish School of History and Archaeology in Rome (EEHAR- CSIC). He is also member of the research project “Visual Narration in Athenian Vase Painting: Red-Figure Bell-Kraters from Iberian Contexts”.

Anastasios Kakamanoudis is a Graduate of the Department of History & Archaeology of Auth (2008). He also holds a MA in Classical Archaeology, at the Department of History & Archaeology of Auth (2012). The subject of the MA thesis is: “Techniques of Painting in Ancient Greece”. And a PhD in Classical Archaeology at the same university (2018) The subject of the PhD thesis is: “Organisation of Cemeteries in ancient Macedonia. From the Early Iron Age until the Hellenistic Period”. He was a scholarship holder of the State Scholarship Foundation (undergraduate and postgraduate studies). He has worked as an archaeologist for the Ephorate of Antiquities of Thessaloniki Region (2009-0201, 2012-2013) and for the Ephorate of Antiquities of Emathia (2013 till present).

Aynur-Michèle-Sara Karatas has studied classical archaeology, ancient history, and pre- and protohistoric archaeology at the University of Bochum (Germany). She obtained her PhD in classical archaeology at the University of Bristol (UK) in 2015. She wrote her PhD thesis on the sanctuaries of Demeter in western Asia Minor and on the islands off the coast and brought together a whole range of archaeological and written sources on the cults and sanctuaries of Demeter and Kore. She attended surveys in Italy, Greece, and Turkey. She carried out research at numerous archaeological sites. Her research in the last years was focused on Greek sanctuaries, cultic rituals, political, and financial aspects of cults. She is working on the clay votives from the sanctuary of Demeter at Mytilene, where several thousands of clay figurines, pottery, and various votives have been recovered.

Photini Kokkini was born in Athens. She is a doctor of classical archaeology. She acquired her degree in Archaeology from the Department of History-Archaeology of the National and Kapodistrian University of Athens and her master’s degree in classical archeology from Université Paris Ouest - Nanterre La Défense (Paris X). She completed her dissertation entitled “The depiction of everyday life on the mosaic floors of Greece during the Roman imperial times” in 2012 under co-supervision at

the University of Athens and Université Paris Ouest - Nanterre La Défense (Paris X). She participated in excavations during her studies. Since 2007 she has been working as a secondary school teacher in public education. Her interests involve the iconography and use of the mosaic floors mainly in the Roman imperial and early Christian period. Her publications and conference presentations are posted at <https://independent.academia.edu/FotiniKokkini>.

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Dominik Noll is a PhD candidate in social ecology (BSc. University of Vienna, MSc. University of Klagenfurt), currently working at the University of Natural Resources and Life Sciences (BOKU) in Vienna, Austria. In the last 5 years his research was

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Angeliki Papageorgiou graduated in 2013 from the Department of History and Archaeology of the National and Kapodistrian University of Athens. A few years later, she received her Master's degree in Classical Archaeology from the same university. Her M.A. thesis had the title "The gardens and sacred groves in Greece from the Archaic to the Hellenistic period". Since 2017, she is a PhD candidate of Classical Archaeology at the National and Kapodistrian University of Athens. Her PhD thesis is titled: "The gardens in Greece from the late classical period to the later antiquity". This research was funded by the State Scholarships Foundation (IKY). Between 2011-2017 she participated in various university excavations and surveys. She has worked in the digitization program of the Ministry of Culture, as well as an advisor of cultural issues at the Municipality of Corinth.

Christina Papoulia completed her PhD at the University of Crete in 2018. She holds an MA in Palaeolithic Archaeology & Human Origins from the University of Southampton. Her main research interests are the Greek Stone Age, lithic technology and the relationship between prehistoric communities and the sea. Since 2008 she collaborates as a lithics specialist and illustrator in international research projects in Epirus, Akarnania, Attica, the Ionian and the Aegean islands. Her publications include papers in peer-reviewed journals (Quaternary International, Journal of Greek Archaeology), edited volumes and conference proceedings and she is co-editor of the Archaeology of the Ionian Sea. Landscapes, seascapes and the circulation of people, goods and ideas from the Palaeolithic to the Bronze Age, Oxbow, 2021 (in press). Between 2016-2019 she served as Assistant Director of the Irish Institute of Hellenic Studies at Athens and is currently a post-doctorate research assistant at the University of Crete (2019-).

Styliani Raxioni has studied History and Ethnology at Democritus University of Thrace, choosing to specialize in History. She obtained a Master of Arts diploma in "Local History Studies – Interdisciplinary approaches" from the same institution, during which she studied extensively the local history of Thrace and completed a dissertation titled "A deliverable tradition: the management of cultural tradition through the folklore museums of Xanthi". She has worked at the archaeological museum of Abdera and co-designed and implemented museum educational programs. Her research interests include history education and museum education programs as well as the investigation of the role of museums in the education of children and adults on matters of local history.

Daria Russo is a junior research fellow in Classical Archaeology at the Scuola Superiore Meridionale-Federico II University in Naples, where she is working on a project concerning the Greek world in Pompeian Houses. She earned both her BA (2012) and her MA (2015) from the University of Rome “La Sapienza” and carried out a joint PhD (2019) at the Universities of Rome “Tor Vergata” and Heidelberg. She took part to several excavation campaigns (among which the Athenian Agora) and she spent study and research periods in the Netherlands (Vrije Universiteit, Amsterdam-2012), France (Paris, UMR 8210 AnHiMA, 2014, 2019), Greece (Italian Archaeological School at Athens, 2017). In 2022 she will be in Melbourne, as a La Trobe Trendall Fellow. Besides Pompeii, her research interests include Athenian archaeology, topography, and institutional history; she also takes part in the Epigraphic Landscape of Athens project, led by the University of Turin.

Hannah Smagh is a PhD candidate in the Department of Art and Archaeology at Princeton University. Her dissertation, entitled *Religion in the Classical Greek House: Sacred Spaces and Social Practices*, explores the nature of religious activity in the Classical household, examining ritual's role in the negotiation of space within the house and how religion shapes the household's relationship with the social structures of the polis. She has worked on several excavations in Greece and Italy, most recently as the field supervisor at the Molyvoti, Thrace Archaeological Project.

Giorgos Sofianos holds a BA in Archaeology and History of Art (2013) and an M.Phil. in Prehistoric Archaeology (2016) from the Department of History and Archaeology of the National and Kapodistrian University of Athens (NKUA). His M.Phil. dissertation received the Kaftantzogleion award of excellence of the NKUA. He is currently a PhD candidate of Prehistoric Archaeology (Minoan Archaeology) at the same Department on a scholarship from the State Scholarships Foundation (IKY) (2018-today). His fieldwork experience (2010-today) includes excavations and surveys in Greece (Ierapetra, Makrygialos, Marathonas, Neapoli Lakonia, Leonidio, Kythera) and artefact study projects (Neapoli Lakonia, Kato Zakros). He is research associate of the study projects of the Minoan tombs at Linares and Apesokari (Direction: G. Vavouranakis). He has one published paper (2015) in *Chronika* (international peer-reviewed journal) and two conference presentations (2015, 2018) (*Archaeological Dialogues*, *Household Archaeology in Old World Prehistory: An Interdisciplinary Approach*). He is the secretary (2019-today) of the Association of Friends of the Historical Archive of the Archaeological Service (ΣΦΙΑΑΥ).

Maria Stamatopoulou is an Associate Professor of Classical Art and Archaeology in the University of Oxford and a Fellow and Tutor in Classical Archaeology in Lincoln College. She specializes in the archaeology of ancient Thessaly from Archaic to the Hellenistic period. She has published studies on funerary archaeology, sanctuaries and monumental funerary architecture of ancient Thessaly, iconography of the funerary stelae of Demetrias, and pottery from the cemeteries of Pharsalos as well as the significance of A.S. Arvanitopoulos archives. She has organized six conferences, edited five honorary volumes and has been editor of the journal *Archaeological Reports*. She is responsible for the publication of A.S. Arvanitopoulos excavations at Demetrias, Metropolis, Phthiotic Thebes as well as N. Verdellis excavations at the western cemetery of Pharsalos. She collaborates closely with the Ephorates of Antiquities of Magnesia and Larissa, publishing the excavations at Demetrias and Pharsalos/Crannon. Since 2016 she is leading research teams from the University of Oxford, participating in excavations at the Castle of Velika and the Sanctuary of Poseidon and Amphitrite at Kionia, Tenos.

Jean Vanden Broeck-Parant is interested in ancient Greek architecture and in particular in the economic and social implications of monumental buildings. He has received a PhD from the Université libre de Bruxelles, where he wrote a doctoral thesis about ancient architectural restorations and repairs in the Classical and Hellenistic periods. He then worked for two years as a Junior Research Fellow at Wolfson College, Oxford, on anticipatory measures intended for the maintenance of buildings in Hellenistic and Roman Greece, with a focus on financial aspects and endowments. He has taught at the Université libre de Bruxelles and now is a postdoctoral fellow at the University of Utrecht. As part of the 'Anchoring Innovation' programme, he explores ways in which architectural innovations were adopted on both local and regional levels in Central Greece and the Northern Peloponnese from the 8th to the 4th c. BC. I am also the co-founder of *Emblema*, a work group centered on architectural restorations in the Ancient Mediterranean.

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