

CONTEMPORARY ART EXHIBITION
WITHIN THE FRAMEWORK OF THE EUROPEAN HERITAGE DAYS
& THE EUROPEAN YEAR OF CULTURAL HERITAGE 2018

memento (a)mori



remember and forget not

«POL(e)IS»

Lamprini Boviatsou • Miranda Skilouraki • Aliki Chiotaki

Curator: Manolis Karterakis

Archaeological Museum of Chania



Our heritage:
where the past
meets the future



European Heritage Days
Journées européennes du
patrimoine

memento mori } Remember that you will die
(*medieval proverb*)

amor } love

memento (a)mor } Remember to love
in order not to die

Τοῦτό τοι ἡμετέρης μνημήϊον, ἐσθλὲ Σαβῖνε,
ἡ λίθος ἡ μικρὴ τῆς μεγάλης φιλίης.
Αἰεὶ ζητήσω σε· σὺ δ' εἰ θέμις ἐν φθιμένοισι,
τοῦ Λήθης ἐπ' ἐμοὶ μὴ τι πίης πόματος.

Αδέσποτον

ΠΑ, VII, 346



This little stone, good Sabinus, is a memorial
of our great friendship.
I shall ever miss thee; and if so it may be,
when with the dead thou
drunkest of Lethe, drink not thou forgetfulness of me.

Anonymous

The Greek Anthology, VII, 346*

**The Greek Anthology, translated by W.R. Paton, London:
William Heinemann, 1919*

Contributors to the Exhibition & Catalogue

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Council of Europe

Hellenic Ministry of Culture & Sports

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Ephorate of Antiquities of Chania

Region of Crete

Regional Unit of Chania

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Special thanks to all the supporting authorities
and sponsors, to **Ioannis Archontakis**, **Pantelis
Petsetakis**, **Giorgos Anastasakis** and **Yannis N.
Karterakis** for their contribution.

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Contemporary Art Museum of Chania – Olivepress



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memento(a)mori

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« P O L (e) I S »

Lamprini Boviatsou • Miranda Skilouraki • Aliki Chiotaki

Curator: Manolis Karterakis

28 SEPTEMBER - 31 OCTOBER 2018

Archaeological Museum of Chania

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αποστολές



II.

It is with pleasure that we are hosting the contemporary art exhibition “Memento (a) mori – Remember and Forget Not”, at the Archaeological Museum of Chania, a bold but also legitimate project that attempts to negotiate the meaning of the fabric of the city – *polis* – as palimpsest, and to correlate it to individual and collective memory, by using visual art terms.

In this context, the Archaeological Museum-Monument of Chania, the Venetian Church of St Francis, the ‘ark’ of *a-letheia* – of truth as non-oblivion –, houses works by contemporary artists together with the ancient human imprints in Crete, not without references to the Ottoman and modern times inherent in the building envelope and the vibrant city.

The Ministry of Culture and Sports supports and enhances actions and initiatives juxtaposing and stirring the dialogue of cultural heritage with today’s art creation.

With certainty as to its success, we welcome this fresh and innovative approach, all more so since, besides the Ephorate of Antiquities of Chania, it also actively involves the Local Administration Authorities, while justifiably being part of the pan-European events organized within the framework of the European Heritage Days 2018 and of the European Year of Cultural Heritage 2018.

Dr Maria Andreadaki-Vlazaki

Secretary General of the Ministry of Culture and Sports



If Memory defines both the path and course of people's life at once, culture constitutes that manifold web of spiritual demands and fulfillments which alone can tell, in essence, the story of "places", i.e. the traces of that Memory as scattered across private and public spaces and producing artistic projects in various ways, with the intention of giving shape and form to the transience of Time: of biding its specific presentness, and passing it on to the next generations as a resource for the future.

This narrative about Memory, about the destinies of both individual and collective images and experiences, which runs through the centuries and impregnates what we call cultural heritage, can drastically be substantiated by the modern city and contemporary Museum as axes of reference, i.e. the monuments' macroscopic arena and the archaeological finds' microscopic locale. Events like these, as developed within the framework of the European Heritage Days 2018, lead the city and the Museum to vital action and to urging the citizens of today's European societies to contribute to the open dialogue of Memory, to associate the forms of the past with the continuously emerging future of the present.

Dr Eleni Papadopoulos

Head of the Ephorate of Antiquities of Chania



Dear friends,

It is with special pleasure that the Regional Unit of Chania participates in the celebration of the European Heritage Days (EHD) 2018 – POL(e)IS – and of the European Year of Cultural Heritage 2018, by co-organizing, together with other authorities of Chania, the exhibition of contemporary art “Memento (a)mori: Remember and Forget Not” at the Archaeological Museum of Chania, from 28th September until 31st October 2018. This exhibition will be accompanied by two Early Music concerts.

Through these specific events, our purpose is to have the people of this city commune with our cultural heritage and with the work of the Ephorate of Antiquities of Chania, to highlight the artistic resources of our region, and to raise public awareness on the issues of individual and collective Memory. At the same time, we aim at promoting Chania on a both local-national and European level within the framework of the European Heritage Days, by creating cultural events of high aesthetic value.

I invite the men and women of Chania to honour these events organized at the Archaeological Museum of Chania with their presence, and extend my very warm thanks to all the co-organizers and sponsors who contributed to their implementation.

Apostolos Voulgarakis

Deputy Regional Governor of Chania



It is with great pleasure that the Municipality of Chania sponsors the organization of the very interesting contemporary art exhibition "Memento (a)mori: Remember and Forget Not" that is currently being presented at the Archaeological Museum of Chania within the framework of the European Heritage Days 2018.

This significant exhibition, curated by the Art Historian Manolis Karterakis, undeniably constitutes a cultural action of high aesthetic value that highlights both our city and our cultural wealth, while raising our awareness on cultural heritage issues.

Besides, Memory is closely related to the conservation and preservation of our culture and history, a treasure it is our duty to pass on to the next generations. Within the context of this exhibition, three important artists create a dialogue with associations and symbols through their visual artworks, which focuses on their lived memory. The parallel events accompanying the exhibition are also of great interest.

By organizing such events as the current exhibition, our city is promoted to a culture and art centre. I invite the art lovers of Chania to embrace and enjoy this unique endeavour that will certainly give us all food for thought and reflection.

Anastasios Vamvoukas
Mayor of Chania

Pol(e)is as memory markers

*Beneath history, memory and forgetting.
Beneath memory and forgetting, life.
But writing about life is another story.
Incompletion.*

Paul Ricoeur

Can we, today, contemplate our city (polis) – and, more broadly, our cultural heritage – with a poetic sensibility, through its apparently invisible details, as a whole of memory* imprints from its citizens' experiences through time? Do we have the ability to distinguish and evaluate these traces of personal journeys that intertwine and coexist, but also acquire meanings ready to be declared, conveyed, safeguarded and bequeathed, that explicitly or implicitly connect us, like the archaeological fragments that tell their stories inside the Museum? Do we have the cognitive and also emotional skills to grasp the memories hidden in these traces, to realize the concerns that they express, their possible significance, and then, as citizens, to in turn take care of their material and immaterial residues, by passing them on to the generations to come? This exhibition aims at helping us develop some inwardness of sensitivity that we, as citizens, are summoned to have about our cultural heritage. With the journey of Memory at its core, from corporeal state, but also as constituent part of identity and existential meaning, to (inter) personal experience, but also as collective association, a bridge linking the old with the new and, ultimately, with our history, it offers us a free poetic journey in an abstract miniature city and uncommon abode at the same time, i.e. the Museum. That is, in a place, where the viewer is invited to connect to both their individual and collective memories, in order to transform them into historical-cultural consciousness.

The selected implementation time and venue targeted for the presentation of this exhibition is the Archaeological Museum of Chania as seated, for the last 56 years, in a medieval monument of the city of Chania, the Venetian Church (catholicon) of St Francis, shortly before the relocation and deployment of the collection showcased there to a new, larger building in compliance with modern museological specifications.

Initiating a visual art discourse about memory in modern terms could not have been better inspired than through this combination of the museum's collection telling, through its finds, the multifaceted history of the ancient cities of the western region of Crete, with the medieval monument itself manifesting traces of the history of the city of Chania to this day, in conjunction with the forthcoming transition process of its current status into memory.

This exhibition is implemented within the framework of the European Heritage Days during

*On the relation between memory, history and culture, see the following selected bibliography :

ASSMAN, Jan, *Η πολιτισμική μνήμη: Γραφή, ανάμνηση και πολιτική ταυτότητα στους πρώιμους ανώτερους πολιτισμούς*, Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2017. [*Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*]

LE GOFF, Jacques, *Ιστορία και Μνήμη*, Αθήνα: εκδ. Νεφέλη, 1998. [*History and Memory*]

ΛΙΑΚΟΣ, Αντώνης, *Αποκάλυψη, Ουτοπία και Ιστορία: Οι μεταμορφώσεις της ιστορικής συνείδησης*, Αθήνα: εκδ. Πόλις, 2011. [LIAKOS, Antonis, *Apocalypsi, Outopia kai Istoría – Revelation, Utopia and History: the Transformations of Historical Consciousness*]

RICOEUR, Paul, *Η Μνήμη, η Ιστορία, η Λήθη*, Αθήνα: εκδ. Ίνδικτος, 2013. [*Memory, History, Forgetting*]

YATES, Frances, *Η τέχνη της Μνήμης*, Αθήνα: εκδ. ΜΙΕΤ, 2014. [*The Art of Memory*]

the European Year of Cultural Heritage (EYCH) 2018, in tribute to the said Museum-monument symbolically standing as the ark of the Cretan city's palimpsest memory. It is dedicated to the memories of the Museum's different generations of staff and visitors, citizens and non-citizens of Chania, *in memoriam*.

Ode to Mnemosyne as Exhibition Narrative

Starting with the "epilogue" of the use of the medieval monument as home to the Archaeological Museum of Chania, the exhibition abstractly takes, through an allegoric account, the shape of a visualized ode to the Museum as "temple of the Muses," and especially to their mother, **Mnemosyne**, the goddess of memory in the ancient Greek mythology always invoked by the poets down the ages. More specifically, it is inspired by the triadic strophic structure of the ode as poetic genre (strophe – antistrophe – epode) and develops conceptually through threefold cohesive schemes (ancient – modern – immaterial, I – we – the others, etc.) that gradually act as transitions from the individual to the collective. At one level, the viewer is called for "initiation" through an experiential immersion into mementos and memories, in order to now consciously be able, through an "ac-customing" process, to reassess the value of both individual and collective memory as imprinted in the monuments themselves. The Museum-monument – along with the memory of the city that it represents – is at the same time praised, indirectly mourned, ultimately paid farewell to and released from the past to the future.

In the existing space of the Museum-monument, the brittle material remnants of Antiquity thus meet in the present through the citizens' lively glances, by way of an evocative dialogue with associations and symbols emanating from the visual art creations of three contemporary women artists who live and work in Chania (**Lamprini Boviatsou**, **Miranda Skilouraki**, and **Aliki Chiotaki**), and who are persistently – if not painstakingly – concerned in their work with the (inter)personal fragments of their lived memory. By raising existential issues in the first person, anxiously looking into them for the relationship with the Other, the three visual artists try to contain but also convey their desiderata through images made with materials and media that are sensitive, like drawing, or warm, earthy and friable, like paper or soil, or almost immaterial, like video, but also personal, like the daily items they have chosen.

In **Lamprini Boviatsou's** works, the imprint of memory focuses on the meaning of fragment, but also of the emphatic reflection of self as consciously lived subject in the transience of time. Like the "immobilized" time of the ancient vestiges, it involves us directly, through the artist's mirroring of our look, incites us to identify with it and to observe what is happening around us and within ourselves.

In **Miranda Skilouraki's** visual art, the concept of memory reaches existential proportions in the face of death blatantly asserted through a lyricism that grows out of surrealist conquests. Sometimes focusing on the concept of memories and mementos of the self from the (departed) Other, and at other times expanding the range to collective representations, like some other Shakespearean Hamlet, it leaves open the question of the exploitation of the past by the present and the future.

In **Aliki Chiotaki's** creations, the issue of memory mainly develops as an anguish to imprint evanescence, through a style at the limit of expressionism and magic realism. Inside spaces fraught with memories of the past, and by emphasizing details that are brutally brought into focus and accentuate the element of paradox between action and fantasy – equally experienced as personal statement of *a-letheia* (of truth as non-oblivion) – memory takes on the shape of highlighting the need to commune with the Other.

During the visual development of the ode, the poetic journey toward the city's palimpsest memory is complemented by the immaterial remnants of human memory, words and thoughts that act as reminders in the space. Sometimes as verses, chosen from the ancient funerary epigrams of the **Greek (Palatine) Anthology**, or from poems by **C. P. Cavafy**, at other times as compilations from texts by the philosopher and theologian **Saint Augustine**, from the literary and cultural critic **Roland Barthes**, as well as from the psychiatrist and psychotherapist **Irvin Yalom**, they emphasize the vital dimension inherent in memory in the face of death, while highlighting the multitude of all these worth-preserving *monuments* that diachronically connect us to each other through the imprints of memory, on both an individual and collective level.

Memory Paths: from the Memories of the Body to the Culture of Memory

It should not be any wonder that such plethoric re-thinking of Memory is being formulated nowadays, be it individual or collective. At a time still sensitive over the management of the traumas left by the World Wars, wounds that for many remain open, with constant new demographic rearrangements within the globalized topography of a unified (?) planetary landscape, but also with new technological media increasingly spreading and transforming both our self-image and our relationship with the Other, the «data» of Mankind are continually recorded as new traces of collective memory. At the same time, however, they are all the more lost not only in their overabundance, but also in their insufficient "ingestion". It is only natural then that the question "what is worth being salvaged?" is being reformulated, in other words, a reflection on what our *monuments* are, what we do with them, how we receive them, how we pass them on. On a personal level, *Mneme*, Memory, as corporeal substance of consciousness, but also as the anxious effort to preserve some sense (or some identity), between the love for life and the desperate resistance to death (*memento (a)mori*), continuously struggles with time to maintain Life (or else it becomes *Lethe*, Oblivion). And if this labyrinthine, internal, but also comradesly journey along the paths of Memory among the big questions of Man – "where are we from?", "who are we?", "where are we heading to?" – is incomplete, often rife with (un)certainities, but also full of revisions through the cities' large or small, obvious or hidden markers-*monuments*, until we transition to the re-writing of our cultural history it indubitably longs for our (ac)knowledge(ment), but also for our respect. Because only then shall we be able to both preserve and bequeath its significance from one generation to the other with love for our fellowman, before our biological death becomes our present. And if there is something that art highlights, art as the most sensitive expression of culture in our times and in all times, it is eventually that the constitution and preservation of our memory and of its cultural remnants inside this mosaic of memories that make up both a city's identity and our humanity, is a particularly valuable (inter)personal affair that concerns us all. In order for us to be able to understand the course of Mankind, and also to consciously, harmoniously coexist with each other. Especially in times like these, with the modern urban space constantly being transformed, the increased mobility, the changing modes of communication and the reversal of former methods of knowledge transfer, but also with the experience of a constant feeling of precarious impermanence, the space-time dimensions change so rapidly that they bring about memory loss and, progressively, cultural amnesia. Bearing that in mind, the preservation and critical processing of our memories, both individually and collectively, can only remain an open and constant timely desideratum.

Manolis Karterakis
Art Historian - Curator

ODE TO MNEMOSYNE

I. Strophe: Praises

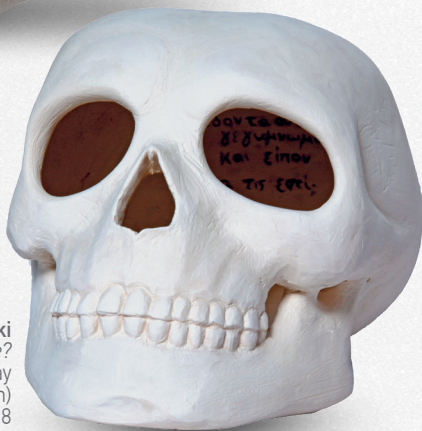


Lamprini Boviatsou

Fragment I

Mixed media (plaster, oil and pencil
on metal box, butterfly wings)

18 × 18 × 4 cm, 2018



Miranda Skilouraki

So who is he?

Ceramic (fired white clay
with engraved inscription)

17 × 23 × 16 cm, 2018

Καὶ ἄλιν κατενόησα ἐν τοῖς μνήμασι
καὶ εἶδον τὰ ὀστὰ τὰ γεγυμνωμένα
καὶ εἶπον· ἄρα τίς ἐστι, βασιλεὺς
ἢ στρατιώτης,
ἢ πλούσιος ἢ πένης, ἢ δίκαιος ἢ ἁμαρτωλός;

*Νεκρώσιμα Ἰδιόμελα Ἰωάννου Μοναχοῦ,
τοῦ Δαμασκηνοῦ,
Ἰχος πλ. α' Ἀκολουθία Νεκρώσιμος
ἦτοι εἰς κεκοιμημένους*

And I saw the graves in my mind's eye
And I saw the fleshless bones
and wondered. So who is he (the dead),
a king or a soldier?
rich or poor? righteous or sinner?

*Funeral Idiomela by Monk Ioannis
Damaskinos (7th–8th century A.D.),
Oblique Sound α' (Funeral Procession
– to the deceased)*

"And so I come to the fields and vast palaces of memory, where are stored the innumerable images of material things brought to it by the senses. Further there is stored in the memory the thoughts we think, by adding to or taking from or otherwise modifying the things that sense has made contact with, and all other things that have been entrusted to and laid up in memory, save such as forgetfulness has swallowed in its grave.



Venetian Church of Saint Francis in Chania (Archaeological Museum of Chania).

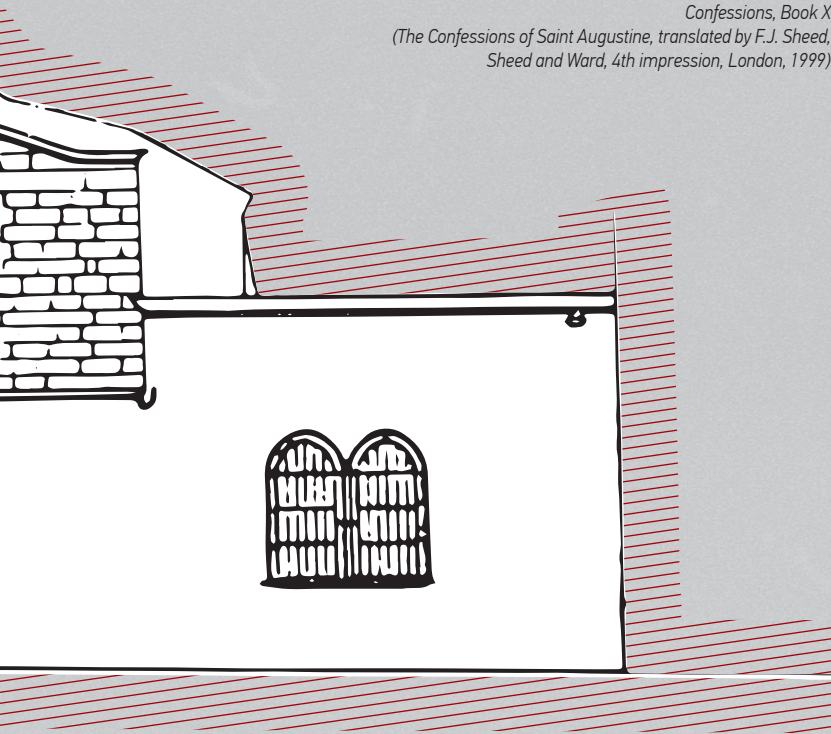
When I turn to memory, I ask it to bring forth what I want: and some things are produced immediately, some take longer as if they had to be brought out from some more secrete place of storage; some pour out in a heap, and while we are actually wanting and looking for something quite different, they hurl themselves upon us in masses as tough to say: "May it not be we that you want?" I brush them from the face of my memory with the hand of my heart, until at last the thing I want is brought to light as from some hidden place. Some things are produced just as they are required, easily and in right order; and things that come first give place to those that follow, and giving place are stored up again to be produced when I want them. This is what happens, when I say anything by heart."

Saint Augustine (354-430 A.D.)

Theologian and Philosopher

Confessions, Book X

*(The Confessions of Saint Augustine, translated by F.J. Sheed,
Sheed and Ward, 4th impression, London, 1999)*



Façade. (The church dates back to 1596)



Archaeological Museum of Chania

The rich archaeological collection of the Museum of Chania is housed in the Venetian Church of Saint Francis (Aghios Frangiskos) in Halidon Street near Sintrivaniou Square since July 1962. The temple was built in the type of medieval basilicas of the Western Europe and over the centuries has experienced many changes in form and use. The original small building was extended to the east in 1605, at the time when the Venetian rulers reconstructed the city of Chania and built the Ruga Magistra, current Halidon Street. During Ottoman occupation the temple was converted into a Moslem mosque, Yusuf Pasha Tzamisi. At the time of the interwar period it functioned successively as a cinema, «Ideon Andron», an entertainment place called «Café Santan» and after the German occupation



Venetian Church of Saint Francis in Chania
(Archaeological Museum of Chania).
Interior (the Museum).

a warehouse of military items. In order to transmute the Venetian temple into a safe place for the archaeological exhibition the exterior and the interior of the building were extensively repaired and restored during 1958-1961 and 1977-1981.

The exhibition contains finds from various parts of the county of Chania that give a picture of the cultural history of the county from the Final Neolithic period until Roman times. The display is divided into two units. The first (east) section includes objects from prehistoric times (4th, 3rd and 2nd millennia B.C.) and the second (west) section those from historical times (1st millennium BC. to 4th A.D.).

«Πολυτέκνου Θεάς, ω Μνημοσύνης
Θρέμματα πτερωτά, χαράι του ανθρώπου,
Και των μακάρων Ολυμπίων αείμνηστα
Κ' ευτυχή δώρα• επί τα νώτα ακάμαντα
Των ζεφύρων, πετάξατε ταχέως.
Εσάς προσμένει η γη μου• εκεί τα σφάγια,
Και τ' άνθη εκεί πλουτίζουν, και η σμύρνα,
Χιλίους ναούς• τους έκτισαν ανίκητα
Της ιεράς Ελευθερίας τα χέρια.»

*Prologue from the Odes by the poet **Andreas Kalvos** ("Lyra", 1824).
Invocation of Mnemosyne and her daughters, the Muses*



The Venetian Church
of Saint Francis
in Chania
as Santan Café



Venetian Church
of Saint Francis
in Chania
(Archaeological
Museum of
Chania). Courtyard
with Ottoman
fountain from
the Mosque.



The Venetian Church
of Saint Francis
in Chania
as cinema
"Ideon Andron"

Return

Return often and take hold of me,
Cherished sensation, return and take hold of me –
when the body's memory awakens,
and past desire again runs through the blood;
when the lips and skin remember,
and the hands feel as though they touch again.

Return often and take hold of me at night,
when the lips and skin remember...

C. P. Cavafy (1910)

Poet

*C. P. Cavafy, Selected Poems, translated
by David Connolly, Athens: Aiora Press, 2015*



Aliki Chiotaki
Black Prisma

Art film (12:24), one channel video loop
Variable dimensions, projection on 43" screen, 2017

repulsion • nostalgia • awareness • empathy

ODE TO MNEMOSYNE

II. Antistrophe: Mourning



Miranda Skilouraki
In memoriam (Mementos)
 Acrylics and coloured pencils on paper,
 photographs, 100 × 70 cm, 2018



Miranda Skilouraki
In memoriam (Recollection)
 Coloured pencils and pencil
 on paper, soil, 100 × 70 cm, 2018



Aliki Chiotaki
100 f souls
(les vestiges)
 Ink drawings
 on moleskin paper
 21 × 14,8 cm
 and projection
 on 32" screen,
 2015-

Around April 12, 1978

Written to be remembered?
Not to remind myself,
but to oppose the laceration
of forgetting
as it reveals its absolute nature.
The—prompt—"no trace remaining,"
anywhere, in anyone.

Necessity in the "Monument."
Memento illam vixisse*

**Remember that she lived*

Roland Barthes

Literary critic & philosopher

(From Mourning Diary (2009))



vi.

**Lamprini
Boviatsou**

The red brushstroke
Mixed media
(oil on metal ossuary,
polyurethane,
plaster, lens)
47 × 47 × 30 cm, 2016



resistance • appropriation • memento • grave • monument • a-letheia

ODE TO MNEMOSYNE

III. Epode: Farewell



Lamprini Boviatsou

The Memory of the City

Mixed media (pencil on wood,
pencil and oil on readymade object,
fragment of painted wall),
165 × 62 cm, 2018

When old age
shall this generation waste,
Thou shalt remain,
in midst of other woe
Than ours, a friend to man,
to whom thou say'st,
«Beauty is truth, truth beauty,
—that is all
Ye know on earth, and all ye need
to know.»

John Keats

Ode on a Grecian Urn (1819)

Rippling

Of all the ideas that have emerged from my years of practice to counter a person's death anxiety and distress at the transience of life, I have found the idea of rippling singularly powerful.

Rippling refers to the fact that each of us creates—often without our conscious intent or knowledge—concentric circles of influence that may affect others for years, even generations. That is, the effect we have on other people is in turn passed on to others, much as the ripples in a pond go on and on until they're no longer visible but continuing at a nano level. The idea that we can leave something of ourselves, even beyond our knowing, offers a potent answer to those who claim that meaninglessness inevitably flows from one's finiteness and transiency.

Rippling does not necessarily mean leaving behind your image or your name [...] Attempts to preserve personal identity are always futile. Transiency is forever. Rippling, as I use it, refers instead to leaving behind something from your life experience; some trait; some piece of wisdom, guidance, virtue, comfort that passes on to others, known or unknown.

Irvin D. Yalom

Psychiatrist • Psychotherapist

Staring at the Sun: Overcoming the Terror of Death,
published by Jossey-Bass – A Wiley Imprint, San Francisco,
2008, 2009



vii.



Miranda Skilouraki
Memento (a)mori – Pol(e)is
Pencil on paper
164 × 73 cm, 2018

The City

"I'll leave for other lands," you said,
"I'll leave for other seas.
Another city better than this is certain to be found.
All my endeavours are by fate condemned;
And – like a corpse – my heart lies buried.
Till when will my mind go on wasting away.
Wherever I turn my gaze, wherever I look
I see my life gone to rack and ruin here,
Where I spent and spoiled and squandered
so many years."
You won't find new parts, won't find other seas.
The city will follow you. You'll wander its streets,
The same streets.
And in the same districts you'll grow old;
and in these very same houses turn grey.
This is the city you'll always reach.
Of places elsewhere
– don't hold out hope –
for you there's no boat, no path for you.
As you spoiled your life here
in this little corner, so you squandered in the world over.

C. P. Cavafy (1910)

*C. P. Cavafy, Selected Poems, translated
by David Connolly, Athens: Aiora Press, 2015*



VIII.



IX.



Aliki Chiotaki

The city will follow you (Memorial to a poem)

Mixed media (charcoal, markers, pastel, ink on paper)

300 x 50 cm, 2018

Parallel events for the exhibition

Ex Silentio – Mneme

Songs of Medieval Italy, Spain and France

Music of the Eastern Mediterranean

Works by the Cretan composers Francisco Leontaritis and Francesco de Laudis



Friday 28/9, at 20:00

Short performance at the Archaeological Museum of Chania
(Venetian Church of St Francis)

Sunday 30/9, at 20:00

Concert at the Venizeleio Conservatory of Chania

"Mneme" is a tribute in memory of the famous and unknown composers who lived and created in foreign regions from the Middle Ages until the 17th century, while also being the title of the second album released by the Early Music Ensemble Ex Silentio.

As a search for the Other, this homage to memory and to diaspora juxtaposes various languages, instruments, performing practices and traditions from very different areas. From Spain to Constantinople, and from Florence to the Eastern Mediterranean and to 16th-century Venice-occupied Crete. Each region has its own idiomatic characteristics. Each carries its own unique memory.

Dimitris Kountouras

Performers:

Dimitris Kountouras, beak flute, baroque flute, musical director

Theodora Baka, vocals

Panos Iliopoulos, harpsichord

Sofia Labropoulou, qanun

Artists' CV

Lamprini Boviatsou

She was born in Athens in 1975. She studied painting at the Accademia di Belle Arti di Roma, with Professor Sandro Trotti. She has presented her visual art work in 6 solo exhibitions and in over 50 group exhibitions in Greece and abroad. In 2002, she won the Award of Sculpture at the 1st National Exhibition of Micrographic Art that was held in the Vafopoulou Cultural Centre in Thessaloniki, Greece. In 2003, she represented Greece at the 11th Biennale of Young Artists from Europe and the Mediterranean (Athens), and she participated in the group exhibition of 30 selected artists of the Frissiras Museum Award for European Painting. In 2004, she took part in the organization of the "Twin Muses-Gemine Muse" exhibition, and created a work for the Castello Ursino in Catania, Italy. Some of her works are included in the collection of the Gallery of Grottamare, Italy, the Athens University Museum, the Municipal Art Gallery of Corfu, the Frissiras Museum, the Museum of Visual Arts in Heraklion, the Municipal Art Gallery of Chania, the Christos & Sophia Moschandreou Gallery, the Contemporary Art Museum "Olivepress," the Imago Mundi Collection of Luciano Benetton, as well as in private collections in Greece and abroad. She lives and works in Chania-Crete.

Miranda Skilouraki

She was born in Chania in 1978. She studied sculpture at the School of Fine and Applied Arts of the Aristotle University of Thessaloniki, with Professor Fotis Chatziioannides. Between 2005 and 2008, she attended icon painting classes. Since 2003, she has been working as an art educator (primary and secondary education, technical education, adult education, special education). She has participated in more than 30 exhibitions in Greece and abroad (e.g. at the Palais Hirsch in Schwetzingen (Germany), the Macedonian Museum of Contemporary Art in Thessaloniki, the Contemporary Art Museum "Olivepress," the Municipal Art Gallery of Chania, Museum of Visual Arts in Heraklion, the Centre for Mediterranean Architecture, the Archaeological Museum of Kissamos, etc.). She lives and works in Chania-Crete.

Aliki Chiotaki

She is an interdisciplinary artist that focuses on the variations and rhythms of motion and of forms in space through videography, body movement, photography and drawing. She was born in Chania in 1975. She studied Graphic Arts at the Vakalo Art and Design College in Athens and Dance with Visual Practice at the University of Brighton, with a postgraduate specialization in Labananalysis and Somatic Studies from the University of Surrey. She is a Laban Movement Analyst. Her works have been presented in Europe, Asia and America (e.g. International Video Dance Festival in Koeln, Krakow, Athens-Thessaloniki, Wuppertal, Burgundy, Nicosia, Dança em foco of Brazil, Muestra de Movimiento Audiovisual of Mexico, Triskelion Arts Dance Film Festival of New York, Stockholm, Bogota, Helsinki, Cagliari, London, Macao, Graz, Centre for Mediterranean Architecture, Municipal Art Gallery of Chania, Museum of Visual Arts in Heraklion, Museum of Typography, Historical Museum of Crete etc.). In 2016, her work entitled 60 Pulses was nominated at the Rollout Dance Film Festival, Macao S.A.R, China, for the Jury Award and the Audience Award, whereas in 2017, she won the award of the D'Olhar Festival itinerante de Dança e Vídeo, Brazil (Special Mention). She regularly teaches improvisation and awareness through motion adult classes in the form of short workshops. She has also been teaching workshops in freehand nude model drawing for years. In 2016, she took on the curation of the presentation of video dance works in a related tribute exhibition at the Historical Museum of Crete. In 2017, she curated the Video Dance Section of the 5th International Film Festival of Chania. She lives and works in Chania-Crete.

Τὰν μὲν αἰὶ πολὺμυθον, αἰὲ λάλον, ὦ ξένε, κίσσα
φάσει, τὰν δὲ μέθας σύντροφον ἄδε κύλιξ,
τὰν Κρηῖσαν δὲ τὰ τόξα, τὰ δ' εἶρια τὰν φιλοεργόν,
ἄνδεμα δ' αὖ μίτρας τὰν πολιοκρόταφον·
τοιάνδε σταλοῦχος ὁδ' ἔκρυφε Βιττίδα τύμβος
Τιμέα ἄχραντον νυμφιδίαν ἄλοχον.
Ἄλλ', ὦνερ, καὶ χαῖρε καὶ οἰχομένοισιν ἐς ᾗδαν
τὰν αὐτὰν μύθων αὔθις ὄπαζε χάριν.

Ἀντιπάτρου Σιδωνίου

ΠΑ, VII, 423



The jay, stranger, will tell you I was ever
a woman of many words, ever talkative,
and the cup that I was of a convivial habit.
The bow proclaims me Cretan,
the wool a good workwoman, and the snood
that tied up my hair shows that I was
grey-headed. Such was the Bittis that this tomb
with its stele covers, the wedded
wife of Timeus. But, hail, good sir, and do us
who are gone to Hades the favour
to bid us hail likewise in return.

Antipater of Sidon (2nd c. BC)

The Greek Anthology, VII, 423*

*The Greek Anthology, translated by W.R. Paton, London: William Heinemann, 1919

remember < remembrance < memento



forget (me) not } *herbaceous plant with small blue flowers*
 (of the Myosotis genus)
 *symbol of **love** and remembrance after death*

LIST OF PLATES (FINDS FROM THE ARCHAEOLOGICAL MUSEUM OF CHANIA)

- I. *Clay pyxis with representation of guitar player*. Kalami, Late Minoan III B, chamber tomb (1300-1250 B.C.).
- II. *Claysealing "Master Impression"*. Chania - Kasteli hill, Late Minoan IB (ca. 1450 B.C.).
- III. *Terracotta female figurine*, Hellenistic Period, end of 4th – early 3th century B.C.
- IV. *Design imprint from the claysealing "Master Impression"*.
- V. *Terracotta figurine of a mourner*. Chania, rock cut funerary monument, Hellenistic Period, end of 4th – early 3th. century B.C.
- VI. *Terracotta larnax (coffin) decorated with stylized octopuses*. Chania, Minoan chamber tomb. Late Minoan IIIB (1300-1200 B.C.).
- VII. *Portrait over- life-size statue, Philosopher or Rhetor*. Roman Period, 3th A.D.
- VIII. *Clay tablet of Linear A script*. Chania, Kasteli hill, Late Minoan IB (1525/1500-1450 B.C.).
- IX. *Terracotta toy – wheeled model of a bovine*. Gavalomouri, Kissamos. Childtomb, Late Geometric II Period (700-675 B.C.).
- X. *Terracotta votive plaque with a representation of Apollo Kitharoidos*. Arkoudospilia cave, Akrotiri-Chania. Classical Period, 5th century B.C.
- XI. *Female portrait bust of elegant wealthy Roman citizen*. Chania, Early Christian Period, c.410 A.D.



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