

Travellers from Australia

Diana Wood Conroy and Craig Barker

Acknowledgements

Australian archaeologists from the University of Sydney have been working in Pafos since 1995, excavating the site of the ancient theatre and its surrounding precinct. The Paphos Theatre Archaeological Project has had a long tradition of encouraging visual and performing artists (and art students) to seek creative inspiration from the site, from the natural beauty of Cyprus and from the very process of archaeology.

The University of Sydney's Paphos Theatre Archaeological Project works under the auspices of the Department of Antiquities of the Republic of Cyprus. We wish to thank the Directors and the staff of the Department of Antiquities, especially Director Dr Marina Solomidou-Ieronymidou and the staff of Pafos District Archaeological Museum. Likewise, we acknowledge the support of the Pafos Municipality, the Australian High Commission in Nicosia, the Cypriot High Commission in Canberra, the Cyprus American Archaeological Research Institute (CAARI), the Moufflon Bookshop in Nicosia, and our many friends in Pafos and colleagues from the other archaeological missions working in Pafos.

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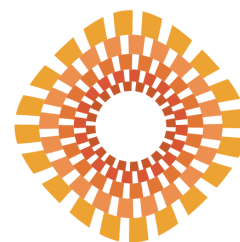
Travellers from Australia, exhibited at the Pailia Ilektriki in Ktima Pafos between 2-15 October, is part of the official program of the Pafos2017 European Capital of Culture. The exhibition was written and curated by Emeritus Professor Diana Wood Conroy of the University of Wollongong and Dr Craig Barker of the University of Sydney.

We thank everyone who has worked on the site, especially the artists, who have been inspired by the beauty and wonder of Cyprus and its rich history and whose works are displayed in the exhibition *Travellers from Australia*.

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THE AUSTRALIAN ARCHAEOLOGICAL
INSTITUTE AT ATHENS



THE UNIVERSITY OF
SYDNEY

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WOLLONGONG**



Foreword

The exhibition *Travellers from Australia* is curated by Australian researchers, Emeritus Professor Diana Wood Conroy of the University of Wollongong and Dr Craig Barker of the University of Sydney, and represents Australian art and archaeological research in the the Pafos2017 European Capital of Culture program.

There are strong links between Australia and Cyprus, most famously from ongoing migration to Australia from Cyprus over the last century, with some estimates of the total Australian-Cypriot community resident on our two islands being estimated at over 100,000 strong, making it the second largest Cypriot diaspora after the UK.

Among many other connections between the two countries, archaeology has historically formed one of the strongest. Ever since the legendary Professor James Stewart excavated Bronze Age tombs at Vounous in 1937, there have been subsequent generations of Australian archaeologists and historians studying and recovering the rich cultural legacy of Cyprus dating back to earliest antiquity.

Archaeologists from the University of Sydney have been working with colleagues from the Department of Antiquities of the Republic of Cyprus in Pafos since 1995, excavating the site of the ancient theatre and its surrounding precinct. I am pleased to note that many young (and not so young!) Australian archaeologists have formed deep and lasting professional and personal relationships with their Cypriot counterparts, and I would like express my gratitude on behalf of Australia, for the continued exceptionally warm welcome, cooperation and tireless assistance they enjoy from our friends at the Department of Antiquities and from the Director, Dr Marina Solomidou-Ieronymidou.

As well as the archaeological investigation of the site, the Paphos Theatre Archaeological Project has had a long tradition of encouraging visual and performing artists (and art students) to seek creative inspiration from the site, from the natural beauty of Cyprus and from the very process of archaeology. A number of successful exhibitions of this work have been held over the years in Australia at venues in Sydney, Wollongong and Canberra, and they never fail to capture the imagination of Australian audiences. Yet *Travellers from Australia* marks the first time this extraordinary creative output from over two decades has been displayed publicly in Cyprus itself. Well done to all who have made this possible.

I hope it will generate many future creative connections between the two countries.

Alan Sweetman
High Commissioner, Australian High Commission to Cyprus

The Archaeology of the Pafos Theatre

Australian Archaeologists in Pafos

Australian archaeologists from the University of Sydney began excavations at site of the ancient theatre of Nea Pafos in 1995. The project was inaugurated the year before when Emeritus Professor J. Richard Green was invited by Professor Vassos Karageorghis to consider excavating at the site.

The location on the southern slope of Fabrika was first identified as a theatre in the 1960s, and a single season of excavations had taken place in 1987 by archaeologists from the University of Trier in Germany. The site at the time the Australian mission began its work was almost completely covered with soil, and a large terebinth tree was positioned in the centre of the orchestra of the theatre.

With funding from the Australian Research Council (ARC), Green led a small team in the very first season of excavations, little realising that over two decades later Australians would still be engaging with the site, and that a strong bond would develop between Pafos and Sydney.

Today the Paphos Theatre Archaeological Project continues to excavate, document and research the Hellenistic and Roman theatre and its surrounding environs under the direction of Dr Craig Barker and Dr Smadar Gabrieli.

To date, over 450 Australian archaeologists, specialist researchers, architects, surveyors, illustrators, geologists, conservators, cooks, students and volunteers have contributed to the project, and have been joined by Cypriot students over several seasons.

Since its inception, the project has strived to work across a number of disciplines. One of the most obvious aspects of this interdisciplinary approach was engaging prominent Australian visual and performing artists to work alongside the archaeological mission to record and respond to the ancient past and archaeological process. The results of these collaborations have enriched our understanding of the site and are showcased throughout this exhibition.



Above and Middle: Craig Barker, Excavation photographs of the upper cavea of the theatre, 1996
Below: Bob Miller, Aerial photograph showing excavated orchestra and cavea, 1999

Theatre in Ancient Cyprus



The ancient theatre of Nea Pafos is located on the southern slope of Fabrika, a hill in the north-eastern corner of the ancient walled city. Built around 300 BC, it is the oldest known stone theatre constructed in Cyprus. Used as an entertainment venue for more than six hundred years, the theatre, at its maximum extent in the second century AD, could comfortably seat over 8500 spectators. Our research demonstrates the changing nature of performance and theatre architecture throughout the Hellenistic and Roman periods in Cyprus.

Cyprus had a long appreciation of theatre, even before the construction of a venue in Pafos: the kings of Cyprus financed a dramatic festival offered by Alexander the Great to his armies after the Siege of Tyre in 331 BC and a series of theatrical terracottas were manufactured on Cyprus in the fourth and third centuries BC, which suggest an understanding of performance conventions on the island even before Alexander.

A strong theatrical community certainly existed in Pafos by the second century BC indicated by a dedicatory inscription belonging to the Dionysiac Guild of Actors of Pafos, the oldest document relating to theatre ever found in Cyprus.

Theatres across the Mediterranean were adorned with sculpture and decorative architecture. The theatre of Pafos is also decorated with significant Roman frescoes drawing on Dionysiac processional iconography within the entrances (*parodoi*).

The theatre at Pafos was followed by others across the island: in Soli, Salamis and Kourion. At Nea Pafos the theatre was eventually joined by a Roman odeion (reconstructed in the 1960s) and an amphitheatre (currently unexcavated) in the second century AD.

Theatrical performance was one of the great cultural indicators of the Hellenic ideal; the construction of the theatre in Nea Pafos suggests that the island was a very early adopter of formalised performances. The theatre was one of the first public buildings built in the newly established town at the very end of the fourth century BC, clearly suggesting just how important theatre was in the creation of a Hellenic identity across the entire eastern Mediterranean in the wake of Alexander's conquests.

The Architecture of the Ancient Theatre of Pafos

The theatre of Nea Pafos was carved into the southern slope of a hill on the north-eastern corner of the ancient city known locally since the Middle Ages as Fabrika. It is partially hewn from the bedrock of the hill, and faces towards the harbour, that is in a south by south-westerly direction. The theatre itself was used as a venue for over six hundred years and the Australian excavations have revealed at least five architectural phases.

The first phase of the theatre was constructed around 300 BC; the foundation date of Nea Pafos. Building a theatre so early in the city's history demonstrates the importance of performance to the inhabitants of the city.

The theatre of Nea Pafos featured the four key elements required of any ancient structure used for performances of plays: an orchestra for the chorus, the semi-circular seating area (or cavea) for the audience, a stage building with a high stage upon which the actors could perform, and two grand ceremonial entranceways, the parodoi, on either side of the orchestra.

Because of the construction of the later phases of the theatre, not much is known about the form and shape of the original theatre. Only traces remain: a mud-packed orchestra floor surface, some postholes that may have been foundations for an original wooden stage building and a series of letters carved into the seating that are typical of late fourth century letter-shapes. It is possible the theatre was not yet completely rounded; certainly architects and builders required artificial embankments to be constructed on both the western and eastern sides of the cavea in order to eventually create the semi-circular shape of the seating as there was not sufficient bedrock.

More is known about the theatre's second phase, dated to the mid-second century BC through the evidence of the dedicatory inscription of the Dionysiac Guild of Artists of Pafos which likely refers to the remodelling of the theatre. For the first time, the stage building is a permanent structure made from local limestone, but carved with a Doric facade and a series of architraves, the surviving fragments of which are typical of the Alexandrian style of the Ptolemaic kingdom. (The Tombs of the Kings necropolis displays similar architectural connections between Pafos and its mother city.) At this stage a sub-orchestral tunnel is

also constructed, entered through a staircase behind the stage and running beneath the surface along the centre line of the theatre for two-thirds of the distance of the orchestra.

The transfer of control of Cyprus from Alexandria to Rome in the late first century BC saw the theatre continue to be used. A severe earthquake in Pafos during the Augustan era caused considerable destruction and the theatre seems to have been badly damaged with the collapse and rebuilding of the western analemma wall (the support wall for the western parodos) and the tunnel was clearly filled at this point.

It is during the second century AD that we see the theatre undergo its most profound change.

The nature of Roman performance was considerably different from earlier Hellenistic Greek styles: and is reflected in the architecture of the theatre itself. Roman stage buildings in the eastern Mediterranean were substantially larger in size than earlier versions; at Pafos it would have been two stories high and closed off from the front of the theatre.

In the middle second century AD, it was veneered with marble elements using stone imported from around the Mediterranean. Columns and capitals covered the stage, including a series of spirally-fluted columns. Niches on the stage building were filled with marble sculptures of the Emperors and the Imperial family. Also, the parodoi were for the first time covered with barrel-vaulted arches, plastered and painted with bright frescoes.

This Antonine period remodelling of the theatre was commemorated with a dedicatory inscription, carved into a marble block over 12 metres long and positioned between the first and second stories of the stage building. The inscription is the largest ever found on Cyprus and includes the honorific titles of Nea Pafos, the "mother-city of the cities of Cyprus" and a dedication to Antoninus Pius and Marcus Aurelius. It places the theatre at the very centre of public architecture in the Roman capital of Cyprus.

At some point after the Severan era, perhaps in the early 3rd century AD, the theatre is seemingly damaged again. In this final phase of rebuilding, activity shifts from the stage building to the orchestra: part of the marble inscription is reused as a threshold, placed

face-down on the western entrance to the orchestra, while a barrier wall is constructed around the orchestra along with evidence suggesting a netting system was also installed. The surface of the orchestra is covered with a water-proof mortar and there is clear evidence that the theatre could have been flooded, perhaps for water spectacles or displays of Nilotic animals. A series of drain pipes were installed in the former tunnel for draining the water. And so in its final phase, the theatre was no longer used for dramatic performances, but rather for large scale spectacles.

The theatre itself was destroyed by seismic activity in the second half of the fourth century AD. A series of earthquakes in and around AD 365 seem to represent the last use of the space for performance. Most of the architectural material of the stage building and cavea was eventually stripped from the site and reused

elsewhere around the town, especially at the early Byzantine Basilica of Chrysopolitissa. The ruined building then slipped into the memory of the city, and would eventually be covered by soil washed down from the top of Fabrika and buried beneath a series of Crusader-period buildings and farmsteads of the 12th and 13th centuries AD.



Bob Miller, Orchestra wall and cavea staircase, excavation photograph 2006.

The Theatre Precinct

The excavations by the Paphos Theatre Archaeological Project have not just focused on the architectural development of the theatre, but also with some of the surrounding precinct. Excavations have tended increasingly towards exploring the urban layout of the theatrical quarter of the ancient city of Nea Pafos, attempting to place the theatre within its greater urban context. Obviously, like the theatre itself, this landscape changed over time, but there is now significant evidence to suggest this section of the town was an important part of the ancient city.

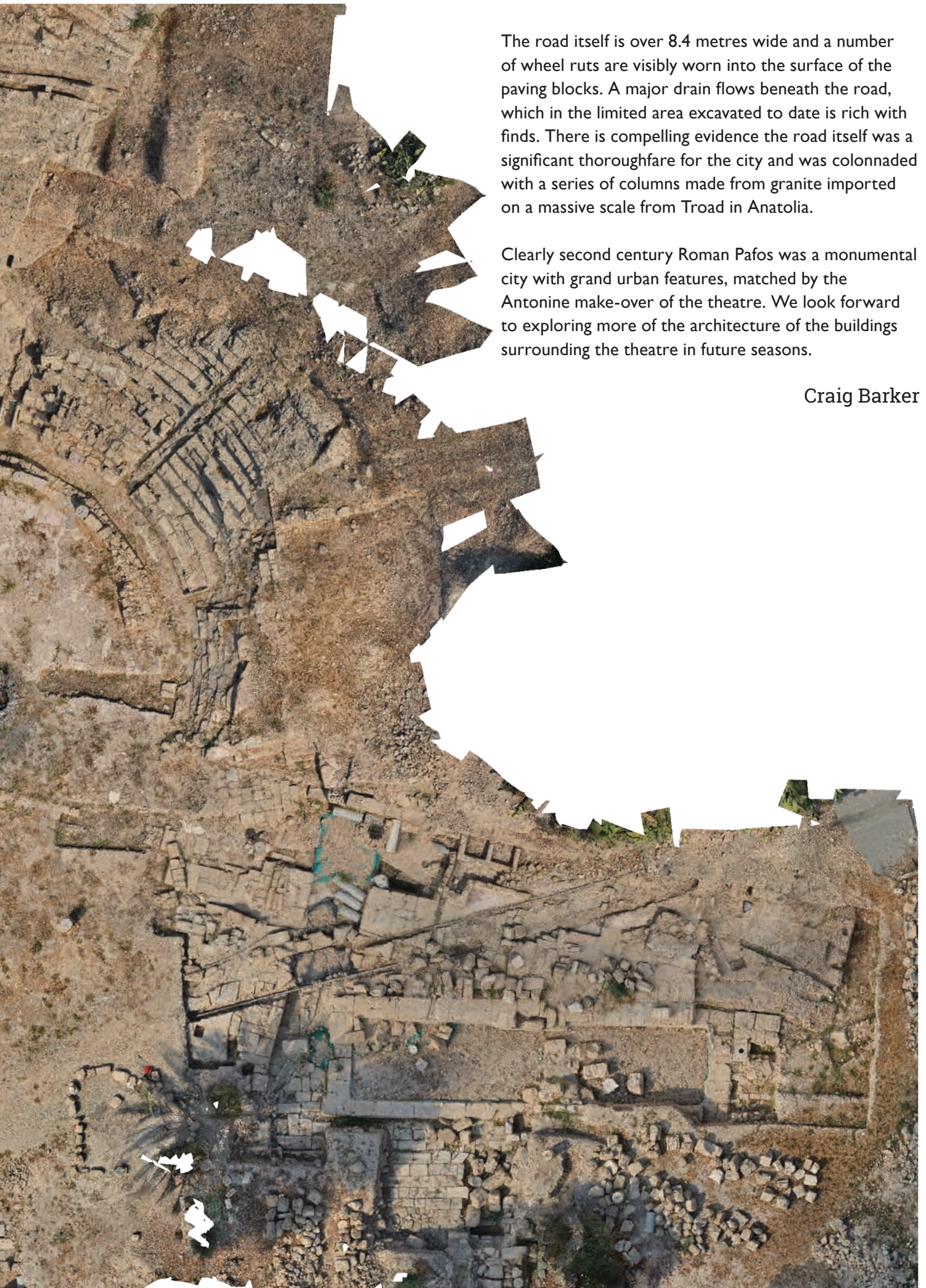
In more recent seasons, excavations to the south and south-east of the theatre have uncovered a nymphaeum (fountain-house) probably dating to the beginning of the second century AD. This building is over 20 metres long and 5 metres wide with a waterproofed carpet mosaic, plastered walls and a niche for sculpture in the rear of the nymphaeum. The control of water and of nature more broadly was an important way for Romans to demonstrate their superb skills in engineering and the ability to create order. The nymphaeum must have taken advantage of the city's water supplies and was probably sourced from water stored on the top of Fabrika; in the same way the flooding of the orchestra was possible in the theatre's final phase.

The Pafos nymphaeum was situated close to the city's north-eastern gate, on the main pilgrim route for visitors to and from the nearby sanctuary of Aphrodite at Palaepafos (the modern village of Kouklia), and thus provided fresh water for travellers arriving at the island's capital city after their visit to the temple.

A paved road directly in front of the nymphaeum runs in an east-west direction, below the theatre and to the rear of the theatre's stage building. Interestingly, the alignment of the theatre differs from that of the road, and suggests the original construction of the theatre is so early that it pre-dates any attempt at a formalised grid plan for the layout of the city.



Guy Hazell, *Orthophoto of the ancient theatre of Nea Pafos*, 2015, digital media.



The road itself is over 8.4 metres wide and a number of wheel ruts are visibly worn into the surface of the paving blocks. A major drain flows beneath the road, which in the limited area excavated to date is rich with finds. There is compelling evidence the road itself was a significant thoroughfare for the city and was colonnaded with a series of columns made from granite imported on a massive scale from Troad in Anatolia.

Clearly second century Roman Pafos was a monumental city with grand urban features, matched by the Antonine make-over of the theatre. We look forward to exploring more of the architecture of the buildings surrounding the theatre in future seasons.

Craig Barker

Artists in Cyprus

“Including artists in an excavation was an experiment to widen the parameters of research”, wrote Professor J. Richard Green at the commencement of the Paphos Theatre Archaeological Project. On the occasion of the first Pafos Theatre installation, *Images, Vestiges, Shadows* held at the University of Sydney in 1996, he suggested that artists produced results “of a different order.” The current Director of the Paphos Theatre Archaeological Project, Dr Craig Barker, has continued to welcome the interaction of artists and archaeologists in excavation and exhibition. It is a great delight and honour to present the culmination of our long work together for the Pafos European Capital of Culture 2017.

Artists and archaeologists are related in their passion for the material culture of the past, but each has a different way of looking and interpreting. Artists search in open-ended ways, while archaeologists work within defined frameworks. Archaeology is the study and interpretation of material remains of past cultures while art, in one anthropological definition is “any intentional visual device.” This exhibition *Travellers from Australia* shows that the divide between art and archaeology is blurred, that intuition and rationality may intersect.

Essential processes of archaeology include the use of the grid to place objects and structures within a chronology, while stratigraphy and mapping intersecting with digital forensic techniques reveal the complexity of the site. Such approaches resonate with contemporary art and its obsession with the archive. Sigmund Freud observed that to recover the past is to embark on a process like that of the investigation of the psyche. It follows

that just as artists embed themselves in recovering the past, archaeologists are consummate artists in skilfully unpicking the fabric of earth. The poet W. H. Auden thought that artists “break bread with the dead” by finding insights through the rediscovery of forgotten traditions. Archaeologists too are also necromancers, digging through ruined cities and tombs.

The people in the exhibition *Travellers from Australia* include Amanda Dusting, Guy Hazell and Bob Miller who are dedicated to the visual culture of archaeology in film and photography, as is the theatre architect Geoff Stennett. They are all essential to the University of Sydney’s ancient theatre project. Some of the artists such as Brogan Bunt, Penny Harris, Jacky Redgate, Derek Kreckler, Hannah Gee and myself, joined the archaeological excavation from the (then) Faculty of Creative Arts at the University of Wollongong, south of Sydney. The independent composer Stephen Ingham wrote the sound piece *Akou* while at the University of Wollongong. Lawrence Wallen comes from the University of Technology Sydney, while Angela Brennan is a Melbourne artist associated with Monash University and Rowan Conroy is from the Australian National University in Canberra.

Everyone participating in the theatre site, whether excavating trenches, doing object drawing or site photography is immersed in the wonder of Cypriot antiquity and its mysterious intricacy that is patiently dissected through slow and unremitting archaeological work.



Making the imaginative connection between the Cypriot past and the Australian present, between archaeologists and artists has been the subject of noted exhibitions in Australia. In the first collaborative Pafos Theatre installation, *Images, Vestiges, Shadows* viewers walked on a painted map of the theatre site. In *Out of Oblivion*, displayed in Sydney, Canberra and Wollongong in 1998, a gridded metal skeleton of the theatre held hundreds of transparent archaeological drawings and small artworks. In 2006 the project *Sonic Architectures: Mapping the ancient theatre in image and sound* explored the way the Pafos theatre could give new insights through electronic technologies.

The exhibition *Who has the amphora handle? Responses to Cyprus*, in Wollongong in September 2011, presented collaborations between leading Australian visual artists and performers who formed the Senior Artists Research Forum (SARF). Under my supervision, SARF visited the Pafos excavation in October 2010. The title reflected the constant to and fro of discussion and argument within the Forum. The University of Sydney's Nicholson Museum exhibition *Aphrodite's Island 2014-15*, curated by Craig Barker, unveiled the riches of Australian excavation in Cyprus since the 1930s and included a vitrine of artworks inspired by the Pafos site.

The images in *Travellers from Australia* connect conceptually through the mark of the hand. It is through the development of technologies of making—such as ceramics, metalworking, stone carving, or weaving—that ancient civilisations flourished. The unknown artists of the Pafos theatre site understood their materials

through centuries of innovation; they knew the specific clays and limestone of Pafos, the white marmara that mimicked marble, the intense pigments for painting derived from minerals and earths, the opaque luminosity of glass, the moulds for casting coin or working gold and silver jewellery. Little stone and clay spindle whorls show the everyday necessity of spun thread. Through fire, ceramics and metalwork came into being, while plaster and lime transformed stonework.

Today, the hands of artists in *Travellers from Australia* still work ceramic and bronze, weave tapestry and make paintings, and bring the narrative and ethos of the site alive through photography and animation. These making processes express the movement of individual minds that connect artists across space and time. Contemporary artists from Australia will continue to reflect and marvel at the artistic lineage of the Pafos theatre.

Diana Wood Conroy



Diana Wood Conroy, *Traces of the ancient city: the sacred metropolis*, 2009, graphite on rice paper, 45 x 440cm.

Angela Brennan

When it was explained to me that the ancient Hellenistic-Roman theatre of Nea Pafos took 21 years to uncover, in my mind I immediately covered it up again, trying to imagine the labour and thrill involved in unearthing such a wonder! This beautiful stepped, curving structure is the centrepiece of the archaeological precinct by the sea; it sets the scene for ancient detail—the little pieces of mosaic wedged in between and slivers of pigment clinging on (just) to vertical surfaces. These fragments meander further afield, both physically and metaphorically, to linger longer and re-appear in diverse contexts, from Cyprus to my studio.



Visiting surrounding sites in Pafos and nearby with Diana Wood Conroy, I was made aware of the importance of floors both as an archaeological measure of period and style and also as a tableaux for the creation of Roman and early Christian mosaics. Overriding an iconographic reading is the aesthetic choices the artists were making, for example the distribution of blue across the Triumph of Dionysus mosaic from the Roman Villa of Theseus at Pafos, or the organization of maritime motifs on mosaics at Agios Georgios, Pegeia. What is salient for me is not so much what emerges from the narrative but rather how the artist was thinking at the time. I get a glimpse of how they experienced making.



Up on the hill, behind the theatre, may or may not be Aphrodite's temple. For me she definitely presides there and from this aspect can see her birthplace just up the road at Petra tou Romiou. I come across Aphrodite again in the Pafos Archaeology Museum; her shipwrecked self is fragile but sturdy, positioned in front of amphorae. It's amazing to reflect how many instantiations there are of her throughout art history, but this particular sculpture is special perhaps because she has been born again, twice coming out of the sea!

In the first gallery, I am bidden to the 'newness' of four Chalcolithic pots from settlements near Lemba. The vessels are unencumbered by handles, lids, or feet, content with a slip-painted red diagonal and lattice-like lines, a pattern that looks as recent as contemporary abstraction or as ancient as an Eastern Arnhem Land cave painting. There is a sense that the motif crosses between artistic eras, travelling back and forth. The sensation is one of temporal instability: that pattern transits from contemporary painting to end up on the flasks from 4500 years ago.

My artistic practice is primarily concerned with painting. However the work presented in this exhibition features drawings, ceramics and a textile. The ceramic forms are composite interpretations based on early Cypriot pottery, various floor mosaics from the area inspire the drawings, and the textile is a tribute to Aphrodite. My experience as artist-in-residence in October 2016, observing Dr Craig Barker and his team from the University of Sydney excavate at Nea Pafos, amplifies my feeling that artistic form and its complexities never settles in one instance but instead draws its vitality from being in constant circulation.

Above: Angela Brennan, *Pot with one coloured foot, Jug with two handles, Figure*, (left to right) 2014, stoneware. Dimensions variable.

Below: Angela Brenna, *Figure from Santa Prudenza, Rome*, 2016, conte on paper, 35 x 25 cm.



Angela Brennan's practice combines a range of media including painting, drawing and ceramics, incorporating both abstraction and figuration, informed by classical and contemporary sources. She has exhibited extensively throughout Australia and overseas since the late 1980s, completing studio residencies in Spain, France and China, including 2015, the British School at Rome residency. Recently her work was exhibited in *Painting. More Painting* at Australian Centre for Contemporary Art, Melbourne in *Shut up and Paint* at the National Gallery of Victoria, Melbourne. Her work is represented in major public and private collections Angela Brennan studied Fine Art at RMIT University and received a Bachelor of Arts from the University of Melbourne, majoring in Philosophy. Her work is represented in major public and private collections throughout Australia and overseas, including the National Gallery of Australia and the World Bank Collection, New York. Angela lives and works in Melbourne, Australia.

Above: Angela Brennan, *Fourteen pots*, 2016-2017, stoneware, dimensions variable.

Brogan Bunt



Working to reveal layers of spatial and narrative imagery was part of my artistic exploration in digital media. I participated in the project *Sonic Architectures: Mapping the ancient theatre in image and sound* (Diana Wood Conroy, Brogan Bunt, Diane Epoff, Stephen Ingham) at the University of Wollongong in 2006, which asked how an understanding of the ancient theatre might give contemporary artists new imaginative insights in working at the cutting edge of electronic technologies. By discovering the parameters of visual and sonic (acoustic) mapping of the ancient theatre, the University of Wollongong team at the Pafos theatre tried to construct a cross-disciplinary alliance across the senses of sight, sound and touch. I devised a multimedia work to provide virtual navigable access to two Pafos archaeological sites, the Basilica of Chrysopolitissa and the ancient theatre.



I must now actually use the past tense. The work did provide access to these sites, but in the decade since the project was created the underlying technologies, Quicktime VR and Flash have become deprecated. The project is now only available on a legacy Windows installation. It is ironic that while the ancient Pafos sites have maintained their identity for millennia, the technology that was designed to record them has become almost instantly anachronistic. Digital virtual heritage is far more fragile and ephemeral than the places it sets out to document and preserve.

If this simple work obtains a belated aesthetic dimension, it is precisely because it no longer properly works, because it draws digital ephemerality into curious relation with the loss and disappearance affecting the ancient world. More than any explicit effort to capture aspects of ancient space, this is what aligns the work with a reflection on antiquity.



I no longer produce these kinds of spatial tours. I am still very much concerned with space and navigation, but now more directly through lived actions such as walking. My recent work has involved walking through the Illawarra escarpment and along local creeks. Here my interest is less in tracing contours of natural loss than in recognising—despite the obvious impact of roads, railway lines, heavy industry and suburbs—the powerful hybridity and resilience of natural systems. The works called *A Line Made By Walking and Assembling Bits and Pieces of the Bodywork of Illegally Dumped Cars Found at the Edge of Roads and Tracks in the Illawarra Escarpment* were part of *The Situated Line* group show (Michele Eliot, Jo Law, Boni Cairncross, Ruth Hadlow, Brogan Bunt), Articulate Gallery 22 April – 12 May 2013 with sculpture, photography, drawing, blog-posts/ booklet. The project is included in *Curating Cities*, a database of eco public art (2014 ongoing), National Institute for Experimental Arts, University of New South Wales College of Fine Arts. It occurs to me that antiquity can also be viewed in these terms. While I am in Cyprus in 2017, I hope to develop a work on Petra tou Romiou that engages with the continuing presence and relevance of Aphrodite's birthplace.

Above: Brogan Bunt, *A Line Made By Walking and Assembling Bits and Pieces of the Bodywork of Illegally Dumped Cars Found at the Edge of Roads and Tracks in the Illawarra Escarpment*, 2013, photograph, various dimensions.

Centre: Brogan Bunt, *Chrysopolitissa*, 2006, digital image from multi media project.

Below: Brogan Bunt, *Theatre*, 2006, screen shot of interactive multi-media project.



Associate Professor Bunt, (BCommMedia Canberra, MA Macquarie, PhD Wollongong, is Associate Dean (Education) within the Faculty of Law, Humanities and the Arts, University of Wollongong, NSW, Australia. With a background in media and new media production, as well as computational art Bunt's work involves aspects of software authoring, writing, photography and lived action. He has produced the spatial-exploratory documentary *Halfeti—Only Fish Shall Visit* (2001), software projects such as *Ice Time* (2005), *Um* (2009) and *Loom* (2011) and the writing and installation work, *A Line Made By Walking* and *Assembling Bits and Pieces of the Bodywork of Illegally Dumped Cars Found at the Edge of Roads and Tracks in the Illawarra Escarpment* (2013).

Above: Brogan Bunt, *Chrysopolitissa*, 2006, digital image from multi media project.

Rowan Conroy

I first attended the Pafos theatre excavations in 1996 at the age of fourteen. I went on to attend the dig in 1997, 2001, 2002 & 2006. Being exposed to archaeology and Cyprus at an impressionable age has had a lasting and profound impact artistically and academically. In 1997 I worked with the site photographer, Bob Miller. I recall the guerrilla darkroom, constructed in a dilapidated farm building, leaky and mouldy. This was combined with the magical results of analogue photography - a fantastic memory to have and a formative experience. In later seasons of the dig I worked as an archaeological illustrator. Drawing gave me an intimate and meditative exposure to the material culture of the site.



One season when drawing an exquisite sherd of *terra sigillata* Roman ware I discovered a perfectly preserved fingerprint of an ancient potter on the base of the fragment. This formed a memory that I have returned to many times. It was moving to see the only remnant of a human presence physically etched in an object, and a sense of continuity with the ancient artists associated with the site.

I went on to study visual art at the University of Sydney. By my honours year my interest in the intersection of art and archaeology had been cemented in my practice. In 2011 I was conferred a PhD from the University of Sydney for my thesis *Archaeologies of the Present: Rephotographing the William John Woodhouse Photographic Archive*. This involved four years of research into the intersections of visual art and archaeology with a focus on photography. This was complemented by a reconstruction of the partly broken and fragmented Woodhouse photographic archive held at the Nicholson Museum, the University of Sydney. A year of field work in Greece in 2009-2010 followed and allowed a process of rephotography in the field, a process that uncovered as much about the original archive as it did about the present condition of the sites. Digital technologies are my research focus, particularly inkjet printing as well as artisanal practices such as printmaking and bookmaking, which interface with new software and hardware.



Looking back over two decades of my involvement in the Pafos theatre excavation, I can see that it has had an indelible influence on my artistic practice. I continue to be interested in landscape history and the intersection of material culture and the built environment as a means of reading deeper patterns of use and occupation.

Photography has always had an uncanny ability to render the deep past and present in one image. I am interested in how the photography of sites is used as a memory aid, as a historical resource, as well as a reflective form of art. The theatre in moonlight is taken from the artist's viewpoint, in lighting and composition – an archaeological photo would never be taken under moonlight at an oblique angle, a viewpoint influenced by the archaeological sublime rather than a technical approach.

Above: Rowan Conroy, *Pottery sorting table, Apollo Hotel, Pafos theatre excavations April 2006*, pigment inkjet print on cotton rag (from digitised 4x5 positive), 90 x 114 cm.

Below: Rowan Conroy, *Pafos theatre Cavea, full moon, April 2006*, pigment inkjet print on cotton rag (from digitised 4x5 film positive), 90 x 114 cm.



Rowan Conroy was awarded a PhD from the University of Sydney (2012) for his research into photography, rephotography and archaeology. He is a visual artist and lecturer in Photomedia at the Australian National University School of Art. Conroy first joined the Paphos Theatre Archaeological Project in 1996. He has exhibited widely in Australia, China and Cyprus. His work is held in national and private collections in Australia. As a freelance artist he has worked as an archaeological illustrator and photographer, which complemented his interest in urban and industrial sites of contemporary landscapes.

Above: Rowan Conroy, *Pafos theatre, full moon, April 2006*, pigment inkjet print on cotton rag (from digitised 4x5 film positive) 90 x 114 cm.

Hannah Gee

Animation is for me, the physical, material perception of time.

My practice integrates traditional sculptural processes and digital media with stop-motion animation and projection installation. Focusing on museum objects and ancient iconography, human perceptions of time inform the material and conceptual foundation for my work, where ancient lives are reimagined through a contemporary medium. As objects that are simultaneously fixed in time, yet traverse time and space by being preserved and reimagined, objects from antiquity are particularly interesting to animate.



There is an undeniable illusion of movement that permeates classical sculpture and painting. Creating the illusion of movement in a pre-existing object or image is a complex navigation of material characteristics. It involves as much careful observation of what is seen and preserved as it does imagination of what is lost and what might have been. Movement is imagined, but also inferred by the shapes, colours and lines used by the ancient artist. This makes the experience of animation both physical and cognitive; a dance between study and improvisation.



Through observational drawing, one can almost feel the human force used to create the original object; mimicking fine motor skills of Hellenistic hands and Medieval fingers. Combining processes of drawing and digital media renders the many objects of study (two-dimensional drawings) into fluid sequences that trick the brain, suspend disbelief and inhabit new contexts through projection and online platforms. When animated artefacts are projected, they can become larger than life, spill over different physical textures, or play with a viewer's associative visual memory in a contrasting environment.

Drawing and animating images from the ancient Mediterranean past has had transformative effects on my art practice, enhanced by my encounter with the historical span and intricacy of Cyprus archaeology in the Pafos Theatre Archaeology Project of the University of Sydney during the 2016 dig season.



The animated sequences are inspired directly by objects excavated from the Pafos Theatre, as well as materials and tools used in the archaeological process. Grid paper and trowels express as much agency in retelling the past as the artefacts do: removing earth, revealing scale and estimating truth.

Above: Hannah Gee, *Winking fragment*, 2017, looped animation still.

Centre: Hanna Gee, *Alexander rotation*, 2017, looped animation still.

Below: Hannah Gee, *Sgraffito Bird fragment*, 2017, looped animation still.



Hannah Gee graduated with Honours in Visual Art in 2014 at the University of Wollongong, Australia with an experimental practice encompassing observational drawing, sculpture and animation. Hannah Gee was the University of Wollongong Artist in Residence at the Australian Institute of Archaeology in Athens in 2015. She has exhibited widely in Sydney and Wollongong since 2009, and her work in animation has been shown in the Australian Museum, Sydney (2016). Her solo exhibition *Love or Nothing // Erotas I Tipota*, was held at Project Contemporary Artspace, Wollongong in 2017.

Penny Harris



The experience of looking at small metal finds from the Pafos theatre site, and remnants of slag from foundries, was a pivotal moment for me as a sculptor. I remember particularly a pit discovered with bones and rags near the old terebinth tree in the centre of the theatre.

The casting and patination process makes a connection to the narratives of archaeology. When I learnt about the phenomenon of the pseudomorph the material of bronze changed its meaning for me. This is a term used in archaeology where, for example, a common ceramic shape is translated into metal. I realized I could cast fragile objects like rags or shoes in bronze. Today we use the same process as that of the ancient crucible for heating molten metal, but on a larger scale.



My bigger project is to look at traces that speak of ancient craftspeople, metalworkers and miners. Copper especially has become a preoccupation, investigating Bronze Age shipwrecks with copper ingots. Viewing the layers of oxides on the surface of rocks in Cypriot copper mines influenced the patinations I use, just as Valentinos Charalambos the great Limassol potter has used celadonite from the mines for his glazes.

Fire was the primary technology of antiquity both for ceramics and for making lime plaster. I was influenced by the frescoes of fillets in the theatre to cast vertical drops of fabric in bronze. I'm interested in the ordinary object such as a brush or a child's shirt for its poetic narrative. The marvellous objects preserved from the Salamis funeral pyre in the Cyprus Museum made me understand the power of fire.



The early industries still connect to our contemporary crafts. To understand the intricacies of the processes of ceramic, plaster, metalworking and stone is to understand archaeology. Trade was implicit to ancient itinerant tinworkers and tinkers, who remade and reused scraps of bronze, just as artists do today. Wollongong has the largest steel making industry in Australia and I used to raid their scrap heaps. I feel a connection to long lineage of bronze, copper and tin in Cyprus through the history of myself as a bronze worker.

Above: Penny Harris, *Brush*, 2013, 19 x 7 x 9cm.

Centre: Penny Harris, *This is a List of Cargo described by Pulak : Function Unknown*, 2014. bronze, 31 x 36 x 8 cm.

Below: Detail from *This is a List of Cargo...*

Photography of works: Rowan Conroy



Penny Harris (BCA and DCA, University of Wollongong) is a bronze sculptor using “lost wax” casting of found objects, underpinned by an interest in excavation fieldwork and research. Travelling to the Pafos theatre site in 2010 engendered evocative pieces cast from ephemeral objects. Her work is held in private and national collections. She is a Senior Lecturer at the University of Wollongong, exhibiting in Canada (Montreal) and Australia (Sydney and Wollongong).

Derek Kreckler

My work focuses on chance, like that statue of Tyche or fate sometimes found in the auditorium of ancient theatres, representing a higher metaphoric understanding of human life.

Fate in antiquity was a deity who influenced the world, and whose interaction with humans was represented on the stage. Discovering things can be as arbitrary as throwing a dice. The Corinthian capitals on the theatre and basilica site have survived by chance – when do you apply an aleatory effect to the event? Modern composers like John Cage embedded randomness and chance effects in his scores.



When I photographed the Corinthian capitals in the Chryssopolitissa basilica it was not just to make a typology like that of the famous Bechers' photographing industrial buildings. The archaeological methodology requires many variations: compass direction with a measuring rod, and a name, all within the image. By mixing artistic and archaeological images in this show *Travellers from Australia* we get a new grammar of looking, countering the soft focus in one artist's work with hardness and materiality in another's. Precise material documentation, as in *Capitals*, can be combined with imagination to show a relational model to the site and its objects, shown here in *Shadowlands*, where the shadows of living artists fall on the remarkable mosaic of the Birth of Achilles in Pafos.



The meaning of the Pafos theatre for me was as a meeting place on many levels. Pafos was dusty and hot, and people's enthusiasm and dedication was instrumental in making something happen, by slowly looking and taking in that hill with all its trenches; the theatre, the nymphaeum and the road.

In Australia old quarries are turned into theatres: by contrast the Pafos theatre was turned into a quarry. Yet what a good archaeologist does—photographing, assessing meaning in a clay sherd—involves an onion-skin layering of ideas. I remember a show at the British Museum, *Conceptualism in the Ice Age*, where there was a drawing of a leopard that was figurative, perfect and gestural. This was a wonderful skill, and not just utilitarian because it showed a proper acknowledgement of what the maker was looking at. One of the exhibits included a floor with 70 footprints of 35 people, imprinted by people dancing. What silenced me was that this was from a cave three miles underground.

Between art and archaeology there are differences but also similarities in how you make art or employ the processes of excavation and interpretation. Archaeology produces another entity with its own rules; I learnt that the common things you find are the most common things, once rubbish. In my doctoral thesis concerning ontological process definitions between art and archaeology were blurred, both mediated by chance.

Above: Derek Kreckler, detail of *capitals, numbers 1- 8 from Basilica Chryssopolitissa*, 2010-2011. From the documentation of Corinthian capitals in the Pafos Theatre, in Basilica Chryssopolitissa and in Apollo Hotel store. digital photography on Baryta paper 32 x 42 cm.

Below: Derek Kreckler, *Lifting Mechanism*. 2010-17. 100 cm x 100cm, medium format colour negative, inkjet print. Format Photoshop JPG 300 DPI 30 x 30cm.



Derek Kreckler (BA South Australian School of Art, MVA University of Sydney, DCA University of Wollongong) makes multi-media artworks that feature landscape and natural events expanded through accident and chance processes developed in the field and in his studio. Derek Kreckler's work is held in prestigious national art galleries, libraries and private collections and was exhibited in Berlin in 2017. In a new book to accompany Derek Kreckler's survey exhibition that toured Australia 2016-17, Hannah Matthews wrote of his "tough insistent imagery at the critical edge of Australian art history". His work spans performance, film, sound, photography, installation and video since the 1970s. Derek Kreckler attended the Paphos Theatre Archaeological Project in 2010. He is Associate Professor Visual Arts at the University of Wollongong, Australia.

Bob Miller



What difference does digital photography bring to the archaeological process? Reflecting on my own practice, which began in analogue photography with film cameras and dark rooms, I explore the new techniques that digital photography has contributed to the archaeological process. My photographs combine visual exploration of actual sites and objects with original research into techniques and approaches. By remembering the primary role of archaeological photography historically, I investigate the contemporary relationship between artefact, site and image.

Digital photography has made possible a quantum leap in the volume, quality and immediacy of visual data available to the user. Further, through the creative process, digital archaeological photography may provide an abundance of visual information that exceeds the archaeologist's original research questions, so that the digital image may sometimes exceed its primary role as a recording device. In such cases it may become the starting point for new research due to its potential for "photo-excess" and creates a new paradigm for archaeological photography.

An important distinction between creative photography and archaeological documentation is the presence of the artist's (photographer's) hand throughout the progression from creation to final image. In each step of the process, significant choices are made from the many possibilities, further influenced by the 'intent' of the photographer. The artist's mark is not only discernible but also inherently valuable as each photographer imparts his or her own style and creative choices. As the artist photographer I am always concerned with aesthetic qualities, and it is the combined elements of technique and aesthetic choice that are displayed in the exhibition photographs here.



I see the camera as a passport into a variety of life situations. Since I made the transition to digital cameras in the late 1990s, I have become expert in data management of precisely photographed archaeological images. Archaeology assignments have taken me primarily to the Eastern Mediterranean region on sites ranging from Neolithic and Bronze Age, through the Iron Age and Classical civilisations to the Byzantine and Medieval periods.

Above: Bob Miller, *Woman's face in profile, fragment of Venetian Sgraffito bowl*, 2012, digital photograph. Pafos Theatre Inv. 8258, (Trench 12D, deposit 2867).

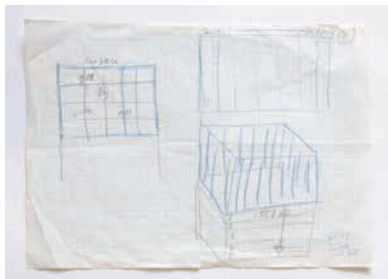
Below: Bob Miller, *Detail of fresco of imitation marble on a limestone block*, 2012, digital photograph. Pafos Theatre Inv. 2314, (Trench 1J/1R, deposit 100/112).



Originally trained as an artist printmaker and sculptor, Bob Miller became a specialist in archaeological photography, working with universities from Australia, England, Scotland and Poland on sites and museums in Cyprus, Greece, Jordan, Syria and Turkey. While working as a lecturer at the University of Canberra, Bob joined the University of Sydney theatre excavation team at Pafos in 1997 and has been fortunate to witness the enormous changes to the site and contribute photographs that are used to document and interpret the site and features. He was awarded a PhD in 2015 from the University of Canberra ACT Australia, for his research into the history of archaeological photography and the impact of digital photography in this field. Achieving national awards, his work is represented in a number of institutions and photographic collections, including The BHP Collection, the University of Canberra and the National Library of Australia.

Jacky Redgate

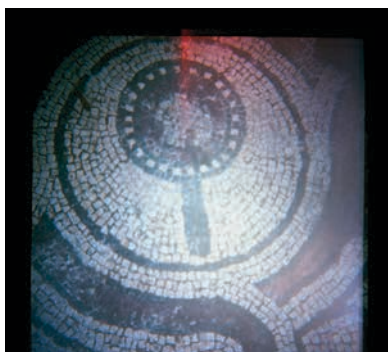
I was inspired to return to the image of a cot/bed in my early artwork when, in October 2010, I went on a research trip to Cyprus as part of the University of Wollongong Senior Artists' Research Forum. My epiphany in Cyprus, where I first visualised the domestic cot/bed as an archive, built on my early interest in grids, inventories and taxonomies. This process was particularly useful as a critical strategy and fitted with my life-long preoccupation with ordering and systems.



As well as the theatre excavation at Pafos we visited the Byzantine church in Kalopaniotis, where there is a fresco of the miracle of the paralysed man who picked up his bed and walked. In the painting the perspective of the painting turns the bed into a clear frame and a grid. I saw my cot/bed drawing as a blueprint for a three-dimensional object, with its chronological sequence combined with an almost archaeological excavation of memory, re-enacted through diagrams of space.

Archaeology is related to the mathematical system of topology, and the authority of the archivist comes from interpreting objects in the archive. As I drew the archival space of the cot I was returned to the intimate place of my childhood trauma. I then assembled texts from early notebooks into typologies, which I made into indexes which became essential tools in *Light Throw (Mirrors)*.

I have been drawn to Sigmund Freud's comparison of psychoanalysis to archaeology. The processes of both appeal to me, as I am deeply obsessed with collecting and retrieving objects, situations and experiences (living entities) into typologies. In my work I approach and repeat my own memories and hallucinations, my collection of family documents somewhat like an analyst, but perhaps more like a reflective archaeologist. I compared the idea of the substrate in a photograph to the sorting trays in the Pafos Theatre site.



My methodology in my photographs *Light Throw (Mirrors)* (2009—), is my ongoing exploration of photography, light, objects and space, using mirrors by staging and photographing objects in my bedroom studio. The result was an almost dislocating effect of the light, focus and perspective. The rebounding light across my adult bed coincidentally produced a strange hallucinatory effect that recalled my childhood visions.

In Cyprus I observed and documented typologies of animals, beds and heads, as well as typologies of mirrors and shadows drawn from the geometric patterns of the Pafos Roman and Byzantine mosaics. The different treatments of light in frescoes, mosaics and icons expanded my idea of the repertoire of light and its meaning, and how it stretches beyond the artificial and natural, to the divine.

Visiting archaeological sites in Cyprus became a collecting place and a framework for my analysis of my childhood visions. It provided a visual and textual scaffold for me to relate to my childhood illness, trauma and hallucinations and to see glimpses of the child in my current practice.

Above: Jacky Redgate, *Cot/bed drawing*, 2010, graph paper, pencil and coloured pencil, 20.9 x 29.5 cm.

Below: Jacky Redgate *Mirror*, C-Type photograph, 2010, circa 45 x 45 cm.



Jacky Redgate was born in London 1955 and emigrated to Australia in 1967. With a BA South Australian School of Art (1980) and MVA Sydney College of the Arts (1998) she completed a DCA degree, University of Wollongong, 2014. She has been part of the Biennale of Sydney and Australian Perspecta and has held solo shows at major museums and galleries including the Contemporary Art Centre of South Australia, the Perth Institute of Contemporary Arts, Sydney's Museum of Contemporary Art, the Institute of Modern Art, Brisbane and the Art Gallery of NSW, Sydney. Career highlights also include: Curator, *1967: Selected works from the MCA Collection, Sydney* (2004–05) and 1st prize Bowness Photography Prize, Monash Gallery of Art, Melbourne (2011). She has produced a remarkable body of work in photography and sculpture, held in all significant Australian national collections, combining abstraction and mirrors, often in association with timeless typologies of objects. She travelled to Cyprus to participate in the Paphos Theatre Archaeological Project in 2010. She is a Senior Lecturer Visual Arts, University of Wollongong, NSW Australia. A monograph of her work *Jacky Redgate: Mirrors* by Ann Stephen and Robert Leonard was produced in 2015 (University of Sydney and Power Publications).

Above: Jacky Redgate, *Light Throw (Mirrors) No.1, 2009*, studio photograph 127 x 158cm. Collection Art Gallery of New South Wales, Sydney, Wollongong University Gallery, NSW, Griffith Art Collection, Queensland, Sydney .Gallery, NSW.

Lawrence Wallen

Through my recent research, and its fragile representations, I propose the possibility of comprehending the relationship between material landscapes and the immaterial and invisible spiritual, psychological and intellectual landscapes created through the artist's gaze. This desired conjunction forms the conceptual and visual basis of my recent work, arguing that the particular and unique alignment of material and immaterial landscapes form a sequence of dual spaces.

Visiting the ancient Hellenistic-Roman theatre of Nea Pafos with Diana Wood Conroy in 2011 provoked a realisation that the archaeological site made time visible through the very physical quality of the layers in a way that no other landscape did. This notion was further supported by the strict methods of categorisation and the criticality of context in providing meaning to the found objects. As I observed the site over some weeks it became evident that this location, and the operations being performed upon it, was less about place and very much about time.

In creating artworks based on specific historical sites, as part of an ongoing series of drawings and installations, I utilise a strategy of revealing these places out of their original time and location. The resultant artistic works function as a reflection of the original spaces and their relationship with a built or imagined double that in turn has the potential to be experienced as a spatial *doppelgänger* when understood from the perspective of site rather than subject.

In order to clarify this idea I offer the example of the *Santa Maria dei Miracoli* (completed in 1675) and *Santa Maria di Montesanto* (completed in 1681) on *Piazza del Popolo* in Rome as an example of a spatial *doppelgänger* were it is clear from the perspective of site that the architectural objects are doubled. While the twin churches serve to illustrate the principle, further research on the spatial *doppelgänger* has suggested to me that dual spaces are rarely identical twins but are more likely to be realised across several sites, in diverse scales or temporalities.

Standing in the theatre in Nea Pafos I experienced a sensation of derealisation finding myself simultaneously in the ruined Hellenistic-Roman theatre as it presented itself before me, and in the lost theatres that had been built before on this site. My perception of these co-located structures existing in the same place across different temporalities lead me to identify this theatre as a spatial *doppelgänger* from the perspective of time rather than site.

Referring to the theatre's ability to make worlds and the theatrical layers that make up the site - the exhibition landscape layer time investigates the notion of the spatial *doppelgänger* as it applies to the identified theatres in Nea Pafos across time. Comprising of large drawings and small models the installation becomes and refers to a temporal landscape.



Lawrence Wallen's practice manifests itself in the form of writing, drawings, moving images, objects, scenography and photography. Lawrence exhibits internationally and over the past 4 years has had studio residencies in Greece, Berlin, Assisi and most recently as Bogliasco Fellow in Liguria, Italy. Lawrence's first monograph *the model as performance* will be published by Bloomsbury in late 2017 (co-authored with Thea Brejzek). It discusses the world making and epistemic function of the scale model in theatre and architecture. Prof. Dr Lawrence Wallen (BArch (Hons), RMIT; MArch (Research), DCA University of Wollongong) is currently the Head of the Design School at the University of Technology Sydney, Australia (UTS). From 2002 to 2012, Lawrence was Professor at the Zurich University of the Arts.

Above: Lawrence Wallen, *Santa Maria dei Miracoli (1675) and Santa Maria di Montesanto (1681) on Piazza del Popolo in Rome*, 2015, photograph.

Centre: Lawrence Wallen, *without continental drift (2017)*, charcoal on paper, 299 x 63 cm. Installation view, *On Typographies*, Kensington Contemporary, Sydney, 2011.

Below: Lawrence Wallen, *Staging landscape #12*, ink on paper, 500 x 240cm, UTS Gallery, Sydney, 2011

Diana Wood Conroy

In 1996, with great excitement I renewed connections with my training as a classical archaeologist, joining the University of Sydney dig at the ancient theatre at Pafos through the invitation of my early lecturer Richard Green. The Hellenistic-Roman Cypriot past became my living present and began to permeate my artwork and writing. Classical elements converged with Australian themes in my tapestries and paintings. Archaeology, with its intricate and humble devotion to the minutiae of unearthing buildings and objects claimed me again, so that I could bring to life the work of the fresco painters of the Pafos theatre.



Drawing is a way to be located in a place and to describe what at first appears to be indescribable. I had learnt archaeological drawing in the Archaeological Museum in Florence, and as an ‘illustrator’ in the Department of Medieval and Later Antiquities in the British Museum. Both for my archaeologist self and my artist self, drawing is a tool of thought allowing a larger framework for other meanings to emerge.



In order to measure time and space, archaeological systems are based on the horizontal space of the survey grid and the vertical levels of stratigraphy going down into the earth. Every discovery is positioned within this horizontal and vertical matrix. This grid is a conceptual tool, but also an active fieldwork process through walking and digging. My work in woven tapestry, built up by hand, seems to me another kind of ‘fieldwork’ across the grid of warp and weft. The iterative process of weaving across vertical warps with horizontal wefts is a process that builds a kind of order. Both archaeology and tapestry are about touch and texture, and also slowness, a quiet consideration of the way things are made, a respect for the arduous technologies that underpinned the ancient world.



I took to making rubbings of the surfaces of the theatre with graphite on rice paper—smooth plaster, rough limestone, chiselled marble, pebble floors and inscriptions—in order to look at the varieties of textures. The rubbing of the great inscription of the Antonine Emperors describing the ‘sacred metropolis of Pafos’ revealed the details of each letter and the rippled patterns of the tooling used. My colleague Stephen Ingham converted the rubbings into a rich sound texture, *Akou*.

Above: Diana Wood Conroy *flower and tendrils*, 1998, gouache drawing of fresco from ceiling of parodos of the Pafos theatre. 29.8 x 19.1 cm.

Centre: Diana Wood Conroy *imitation marble*, 1997, gouache drawing of imitation marble, fresco from the Pafos theatre. 40 x 26 cm.

Below: Diana Wood Conroy. *traces of the ancient city: the sacred metropolis*, 2009, graphite on rice paper 45 x 440 cm.

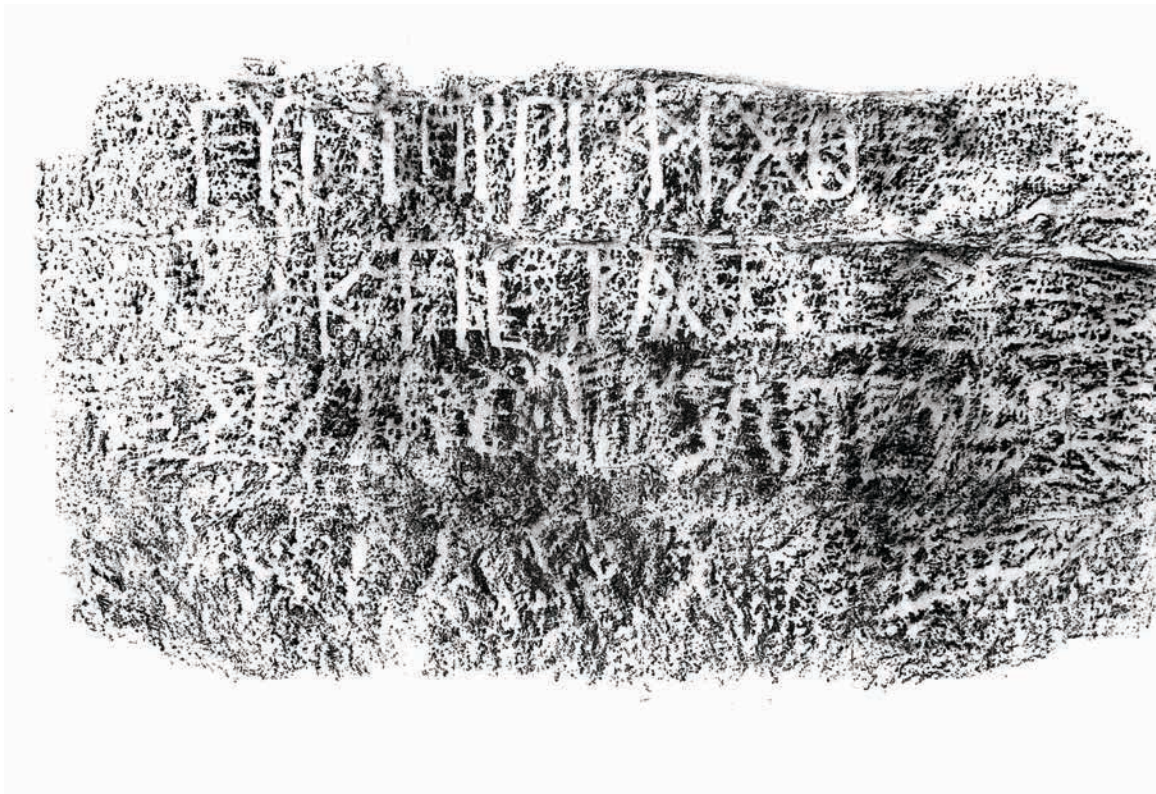
Over many seasons I have gradually documented in gouache and watercolour the 500 or so fragments of wall painting with their beautiful colours. Flower motifs in fresco may have derived from textiles originally, so translating plant motifs back into tapestry has a curious logic. Being part of the theatre excavation precipitated me into what Indigenous scholars have called ‘the shock of the ancient,’ imagining another way of being. Watching the theatre emerge from Fabrika hill, I became absorbed in the *genius loci* of the site, a sense of place that all the team feel. Perhaps the theatre site is a *choros* in the Platonic sense, a place that is itself a receptacle generating life, then and now.



Diana Wood Conroy, (BA (Hons) University of Sydney; MA, SCD; Doctor of Creative Arts, University of Wollongong) combines visual cultures, archaeology and tapestry in many publications, including *The Fabric of the ancient theatre: Excavation journals from Cyprus and the eastern Mediterranean* (Nicosia: Moufflon Publishing, 2004 and 2007). In 2016 she was co-editor with Janis Jefferies and Helen Clark on *The Handbook of Textile Culture* (London: Bloomsbury). As artist in residence to the University of Sydney Paphos Theatre Archaeological Project she studies Roman wall paintings as well as ancient textiles. The Senior Artists Research Forum accompanied her to the excavation from the University of Wollongong in 2010. Her exhibition work explores relationships between classical, Aboriginal and personal worlds in tapestry and drawing, and is held in national and international collections. She is Emeritus Professor of Visual Arts at the Faculty of Law Humanities and Arts, University of Wollongong, New South Wales, Australia. With Dr Craig Barker she curated *Travellers from Australia* as part of the Pafos European Capital of Culture 2017 program.

Above: Diana Wood Conroy. *Flower for Aphrodite*, 1998 - 2012, woven tapestry fragment: wool and silk on cotton warp, 25 x 25 cm framed.

Stephen Ingham



Stephen Ingham has had a varied career as a composer, music critic and academic. Born in London, Ingham obtained Honours degrees in both Chemistry and Music at the University of York, UK with further studies at the University of Indiana and at the Staatliche Hochschule für Musik in Freiburg. As a lecturer in music at the University of Newcastle upon Tyne he established and directed the Hopkins Studio for Electroacoustic and Computer Music. Widely recognised for his innovative electronic and analogue compositions that often address visual images, in 2001 and 2003 he was a guest composer at the fifth International Forum for Contemporary Piano Music in Heilbronn, Germany, and in the following year he was appointed as a guest professor in composition at the Musikhogskolan in Piteå, Sweden. Since 1993, he has lived and worked in Australia, first at the University of Melbourne and from 1998 - 2008 as Associate Professor in the Faculty of Creative Arts at the University of Wollongong. He is now an independent composer living in Melbourne.

For the 2006 project *Sonic architectures: mapping the ancient theatre in image and sound* Ingham took the scanned rubbings of the theatre textures as a starting point, to create sound textures through merging innovative computer programs with musical thinking. He composed *Akou* in 2006. While the fields of electroacoustic composition and spatialised sound diffusion are not in themselves new, the composer's ability to harness recent digital technologies to generate and spatially diffuse sound output from vast quantities of scanned (or otherwise derived) data—sonification—has emerged as an exciting field of creative investigation.

Travellers from Australia features a sound piece derived from scanned textures of the Pafos ancient theatre: *Akou*. Duration 12.57 minutes.

Above: Diana Wood Conroy, *Efstorgis inscription from the Pafos theatre*. graphite rubbing on rice paper 45 x 60cm. Used for digital acoustic composition of *Akou*.

Amanda Dusting



Amanda Dusting originally trained as a painter and filmmaker at Newcastle College of Advanced Education and then the University of Technology Sydney and was the recipient of two grants from the Australian Film Commission to make short animated and live-action films. But Dusting had always really wanted to be an archaeologist. She got that opportunity through volunteering on archaeological excavations in Jordan and from 1996 at the University of Sydney's Paphos Theatre Archaeological Project where she became an archaeological illustrator. During that time she studied archaeology at the University of Sydney where she gained a first class honours degree in Classical archaeology and the Max le Petit award for academic achievement. Dustin has since been involved in excavations in Cyprus, Jordan, Sicily, Italy, Syria, Iran and most recently working for the British Museum in Iraq, training Iraqi archaeologists in excavation methods. Her PhD thesis (conferred in 2015) was based on excavations she undertook in Iran on the Achaemenid architecture of Qal'eh Kali, a provincial palace in Fars province Iran dating to the 5th century BC. Dusting now works as an excavation director for an archaeological consulting firm in Sydney.

During the years of her participation at the theatre in Pafos, Dusting documented both the archaeological and anthropological processes of the excavation through the media of digital videoing. This was achieved through the generous support of Mrs Fran Keeling who supplied what was at that time 'state of the art' video and sound recording equipment. This documentation comprises hours and hours of video footage. Several versions of the 'Pafos video' exist, however the shortened silent version presented in *Travellers from Australia* provides a snapshot of the site over the period 1998–2006, some of the characters and processes involved and shows the evolution of the excavation.

Guy Hazell



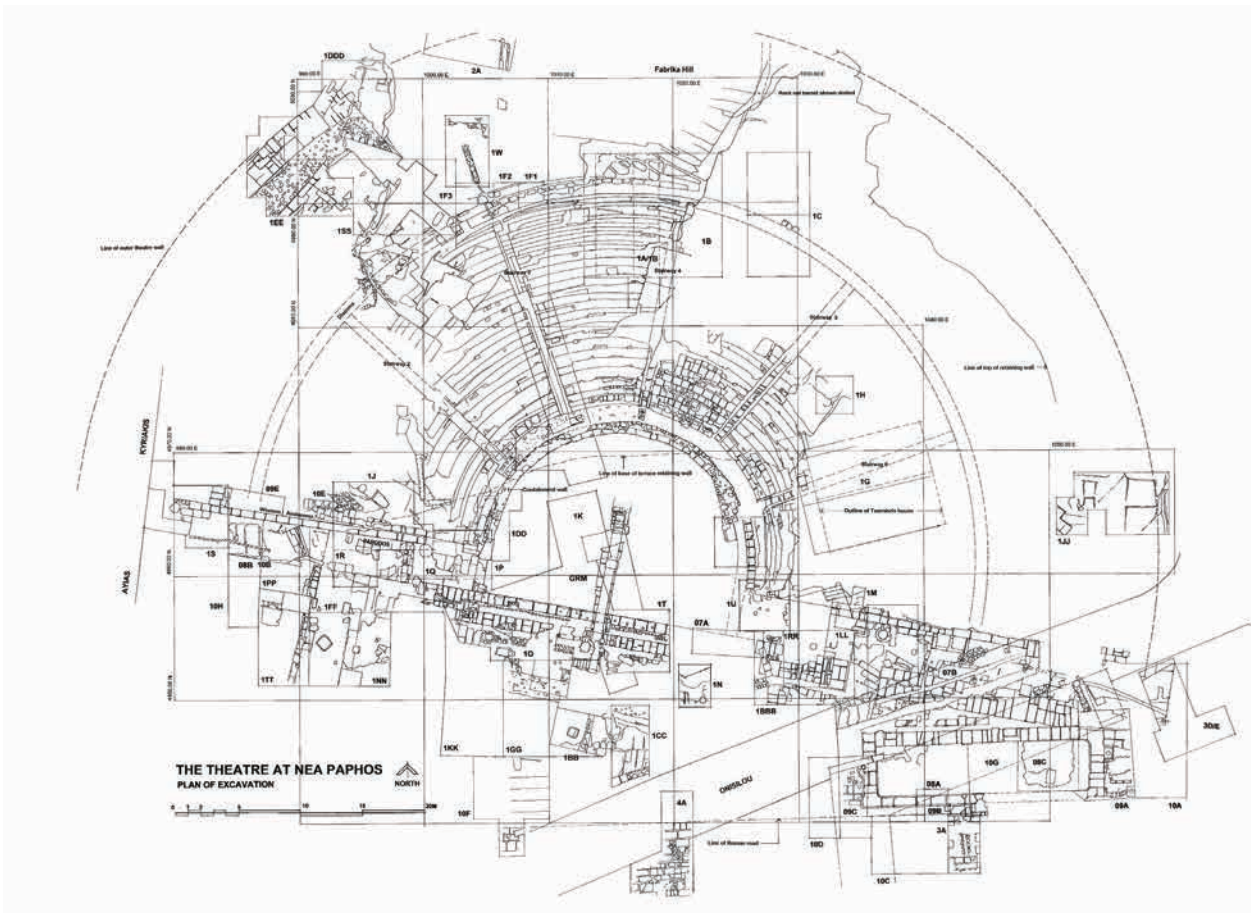
Guy Hazell has always been interested in what can be seen through the lens and spent his 20s travelling the world photographing what he saw. Eventually this love of the lens and film lead him to open an Art-house video and DVD store specialising in foreign language and independent cinema. In the 1980s he started his own video distribution label releasing such films as: Jean Cocteau's *La Belle et La Bête* and *Orphée*, Jean Renoir's *La Règle du Jeu*, Luis Buñuel's *Un Chien Andalou* and Pasolini's version of Euripides' *Medea*. In 2008 Guy decided to change direction and re-train his love of the lens to become an archaeological surveyor. Guy became involved with archaeology and the Pafos theatre project initially through his involvement with the video documentation undertaken at the site and more recently as the site surveyor.

Hazell uses his surveying expertise exclusively for archaeological excavations and has worked at sites in Iran, Iraq, Jordan, UAE, Flores and Sulawesi in Indonesia, Australia and Pafos, Cyprus. In Sydney, Hazell works for several archaeological consulting firms providing them with survey data and plans. Since 2014 he has been exploring the potential of new technologies applied to the archaeological process including ground penetrating radar, spatial analysis and photogrammetry. Photogrammetry is fast becoming an archaeologist's dream tool.

Using a combination of surveying techniques and pole photography, Hazell is able to produce geo-referenced photogrammetry or orthophotos of a site or feature that reproduce an accurate image in plan or section. The orthophoto of the ancient theatre of Nea Pafos gives an exact orthogonal high resolution representation of the theatre from above without distortion. Thousands of digital images are taken then processed in Agisoft software where a point cloud is created and Hazell uses his surveyed reference points to enable him to geo-reference the point cloud. As the theatre and its surrounds continues to be excavated, more is revealed and these new findings can be added to the orthophoto. The orthophoto can accurately represent the extant theatre and is used as a tool for documenting, planning and analysis.

Above: Guy Hazell, *Orthophoto of the ancient theatre of Nea Pafos*, 2015, digital media.

Geoff Stennett



Since graduating with a Bachelor of Architecture from the University of Technology Sydney, Geoff Stennett has worked on a wide range of architectural building types, acquiring a broad knowledge of both the architectural profession and construction industry, with expertise in all facets of building design and on-site construction procedures. From the mid-1990s he has gained extensive experience in the conservation of heritage listed buildings, combining historical research, building fabric restoration, adaptive reuse and conservation and management of culturally significant places. He has prepared Conservation Management Plans for a number of prominent public buildings, as well as developing strategies for their historical interpretation.

Stennett has shared in a number of awards for various conservation projects including in 2007 the RAI NSW Chapter Greenway Award for Adaptive Reuse; in 2010 the National Trust Award Corporate /Government category and in 2014, the Marrickville Council's Medal for Conservation and Adaptive Reuse.

He first gained experience working as an architect on an archaeological site at the University of Sydney excavation at Pella in Jordan in 1993. Since 1996, for the Department of Archaeology at University of Sydney, he has been the supervising architect for the Paphos Theatre Archaeological Project. Since its first beginnings in 1996, Geoff has seen an ever increasing uptake in the use of digital technologies at the excavation, from capturing and documenting archaeological evidence, to the presentation of results in CAD and Virtual Reality (VR) to a wider audience. Geoff is presently Senior Heritage Architect, at OCP Architects Pty Ltd Sydney.

Virtually Reconstructed



Quite often it is challenging to communicate the physicality and scale of an ancient site solely from archaeological plans, or by standing amongst poorly preserved ruins and consulting a site board. Simon Young and his company Lithodemos VR bring the past back to life through digital 3D reconstructions of ancient sites through immersive virtual reality experiences. These reconstructions stem from academic publications and research to ensure experiences are as accurate, realistic and engaging as possible.

Head-mounted virtual reality devices display stereoscopic 360 degree images for users that track head movement. When coupled with photorealistic archaeologically researched content, wearers are literally transported to another time and place. Importantly, virtual reality devices also provide a viable alternative to destructive on site reconstruction practices. VR experiences such as these can be viewed on a variety of platforms, including the Oculus Rift, Samsung Gear VR and Google Cardboard from anywhere in the world.

As Lithodemos VR was founded by archaeologist, Simon Young and the company ensures that research is the sole driver of content production, and as such rests on the foundation of a long tradition of archaeological reconstruction practices. Using VR to present archaeological data has proven to be a powerful and popular way to engage, delight and inform new audiences. Indeed, standing inside a virtual reality reconstruction of an ancient site can effectively communicate a myriad of complex archaeological data in an instant.

Young trained as a classical archaeologist, and his research centres on Greek-style poleis in Asia Minor from the second century BC to the Roman Imperial period. He especially focuses his research on: city planning, building types and their evolution as well as questions of social identity and the difficulties in defining ancient identity. He also actively engages with 3D technology, its applications to archaeology through the use of photogrammetry, 3D printing, as well as developing virtual reality environments. His current passion lies with bringing the ancient world back to life through virtual reality. He is also a member of the Aspendos archaeological project.

The Directors

J. Richard Green



Professor J. Richard ('Dick') Green held the Arthur and Renee George Chair of Classical Archaeology at the University of Sydney from 1990 until his retirement in 2003.

Born in the UK he studied at the University College London under T.B.L. Webster graduating with a BA Hons I in 1958 and a PhD in 1962, researching Gnathia pottery. He began his long association with the University of Sydney in 1964 when he was appointed as Senior Lecturer in Archaeology. His long and distinguished career has seen him write over 100 articles and monographs. He is a scholar of international reputation, with specialised knowledge in a variety of topics ranging widely from ancient theatrical performance, theatre architecture, the iconography of ancient theatre, phylax vases, Athenian and South Italian ceramics, Geometric Greece and Hellenistic to Medieval Cyprus.

In 1995 Green inaugurated the Australian excavations at the site of the theatre of Nea Pafos, and his contribution to archaeology was recognised when he was made a Member of the Order of Australia in 2015.

Craig Barker



Craig Barker is a classical archaeologist and museum worker. He works as the Manager of Education and Public Programs for Sydney University Museums, overseeing all education activities with the museum collections. He gained his PhD in Classical Archaeology from The University of Sydney in 2005, and has extensive fieldwork experience in Australia, Cyprus, Greece and Turkey. He has published and presented lectures extensively on subjects such as the Hellenistic wine trade, ancient theatre archaeology, the archaeology of Cyprus, museum education and archaeology in popular culture. He appears regularly on ABC Radio in Australia on the 'Can You Dig It' segment and has curated a number of Cypriot exhibitions at the Nicholson Museum.

Smadar Gabrieli



Smadar Gabrieli is currently a Marie-Curie fellow at the Saxo Institute, the University of Copenhagen. An archaeologist and an objects conservator, she completed her BA at the Hebrew University, Jerusalem; an MA at the University of Western Australia; and a PhD at the University of Sydney. She worked as a conservator in museums in Israel and Australia, and as a private consultant. As an archaeologist she participated in excavations in Israel, Italy and Cyprus and is a ceramics specialist, focusing at the moment on the handmade ceramic industries of Late Antiquity and the Medieval periods in Cyprus, and the Mamluk period in Israel.

Uncovered

During the process of excavation, thousands of artefacts have been recovered from the site of the ancient theatre, ranging from the time the theatre was in use during the Hellenistic and Roman eras through to post-theatrical activity in the area during the Medieval, Venetian and Ottoman periods.

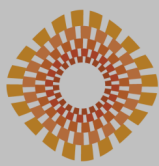




Architectural remains, ceramic sherds, glass vessels, carved stone and various small finds have all been uncovered by the Australian archaeological team and have undergone detailed study by the many specialists working as part of the team as part of our ongoing research for academic publication.

The artefacts showcased here were photographed by Bob Miller and demonstrate the beauty and range of materials uncovered at the site of the ancient theatre of Pafos.





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