

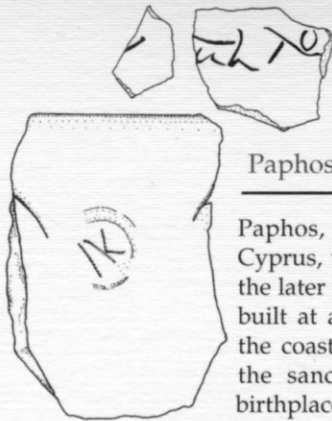
Out of Oblivion

Paphos Theatre Excavations Cyprus



A collaborative exhibition between The University of Sydney & The Faculty of Creative Arts, University of Wollongong with The Faculty of Environmental Design, University of Canberra





Paphos 1995 - 1998

Paphos, on the western coast of Cyprus, was a newly-founded city of the later part of the fourth century bc, built at a harbour site some way up the coast from Old Paphos, home of the sanctuary of Aphrodite whose birthplace was recorded at the milky waters of the beach nearby. The city grew rapidly in importance as the capital and main transit port of the island under the Ptolemies of Alexandria. Its theatre was a focal point in the life of the town not only because it provided the venue for what was the major form of public entertainment - the dramatic festivals - but because, as a venue, it was probably the only place at which the population of the city came together as a whole and perceived its own identity. The theatre seems to have been constructed in the earliest days of the city, shortly before 300 bc, and to have continued in use with an ever-changing variety of performances until Late Antiquity, perhaps the fifth century ad.

Systematic excavation was begun in 1995 by a team from the University of Sydney, working under the auspices of the Department of Antiquities of the Republic of Cyprus. The team comprises mostly undergraduate and post-graduate students assisted by various specialists and by a group of contributing volunteers. The site is prominent within the World Heritage Listed area of Paphos, an archaeological zone which is currently being defined and developed for visitors.

This event is an experiment. Like many ideas, it did not have a single origin but arose out of a coincidence of elements. The deliberate part grew out of the on-going debate about the nature of university research. For many the issue is a straightforward one of reporting in a quasi-scientific, 'objective' way the results of an investigation together with an element of interpretation which sets these results in a context of the existing state of knowledge. These days, however, the traditional universities

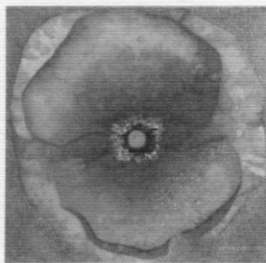
have been joined by institutions and people involved in other kinds of activity, and among them are the various kinds of creative artists. They too do their research and produce exhibitions and performances as a result of it. So far as the university system is concerned, these results are not of the traditional kind - they are artistic products and interpretations, rather than publications and scientific data.

It so happened that Diana Wood Conroy was a student of mine some years ago, and immediately after completing her degree she travelled in Europe, studying at the British School of Archaeology in Athens, working on sites in Greece and Italy, for the Gabinetto di Restauro at the Museo Archeologico Nazionale in Florence, and the British Museum in London.

She later went on to become an artist working in woven tapestry, a field which combines traditional techniques with present-day ways of thinking. When we met up again she was director of the Visual Arts Strand at the University of Wollongong. I was looking for a team manager who also had the skills to look after some of the off-site activities of the excavation in Paphos, particularly archaeological drawing; she was the ideal choice. An integral part of our arrangement was that she be artist-in-residence on the expedition.

A result of her involvement, in collaboration with many staff and students in the Faculty of Creative Arts of the University of Wollongong, is what you see in this installation.

Prof J R Green
Arthur & Renee George Professor
of Classical Archaeology, University of Sydney
Director of the Sydney Paphos Expedition



Celeste Goulding

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University of Wollongong, Faculty of Creative Arts	7 - 11 September 98
(Summer Session)	December 98 - February 99
University of Sydney, MacLaurin Hall	23 October 98
University of Canberra, Faculty of Environmental Design	23 February 99



Marcie M

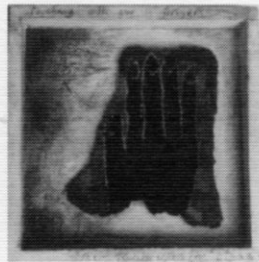
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In Australia we have had an ambivalent sense of our own relationship to traditions from other countries and in our connection to longstanding indigenous traditions. The early collection of antiquities from the ancient past of the Mediterranean by Sir Charles Nicholson was associated with the very foundation of the University of Sydney as a civilising enterprise. With the diaspora of post-war Europe a flow of emigrants came to Australia as a result of dislocation and shifting political boundaries. As we consider issues of identity from such a many-layered past contemporary artists at the end of the twentieth century have re-discovered different histories and the poignance of blurred memories and almost forgotten regional traditions as a main factor in arts practice.

The Paphos Theatre excavation has literally brought a structure out of the ground that had been forgotten and lost to knowledge. Out of the oblivion of the past is a glimpse of an architectural elegance from a brilliant moment in Hellenistic history. The many fragments of artefacts in clay, glass, metal and painted plaster are documented and assembled within the gridded frameworks of archaeology to give coherence and meaning to the life of the theatre.

Artists, architects and archaeologists working together can combine precise material documentation with the processes of the imagination to form a fresh relationship to ancient traditions. This innovative and inspiring collaboration was due to the vision of Professor Richard Green, in inviting the participation of students and staff from the Faculty of Creative Arts in the excavation of the Paphos Theatre in Cyprus in 1996, 1997 and 1998.

Dr Diana Wood Conroy
Faculty of Creative Arts, University of Wollongong



Diana Wood Conroy

Acknowledgements

The expedition is largely funded by a grant from the Australian Research Council but it has also received significant amounts from the Contributing Volunteers listed on page four. We owe them our sincerest thanks. They have not only enabled a significant piece of research to be undertaken, but have allowed the participation of a generation of students for whom the first-hand experience of fieldwork has been an important part of their education and training.

In Cyprus we have also received generous support from the staff of the Department of Antiquities of the Republic of Cyprus, in particular from the Directors, Dr Demos Christou and then Dr Sophocles Hadjisavvas. The members of the Department stationed in Paphos have also been unstinting with their help.

We have enjoyed the help of two successive Mayors in Paphos, Andreas N. Ataliotes and Pheidias Sarikas. They have always given us the strongest possible support, as have his staff in the Municipality, especially Themis G. Philippides, the Town Clerk, Savvas Savvakis, the City Engineer, and Nikos Paspalis of the Health Department. Riana Daniel of the Public Works Department has also given us great support in the often trying circumstances of developing the archaeological zone.

We also owe a great debt to Professor Dimitrios Michaelides and Professor Vassos Karageorghis of the University of Cyprus, and to Dr Nancy Serwint and the staff of the Cyprus American Archaeological Research Institute. Also to Mr John Sullivan and Mr Howard Brown, the Australian High Commissioners in Nicosia, with whom we have enjoyed a relationship which we hope has brought mutual benefit.

Many residents of Paphos have done their best to assist us and to make our visits both useful and comfortable. It seems invidious to mention individuals but it would be remiss of us not to single out George Christodoulou and David Neville. Dr Theophilos Theophilou has also made a generous donation towards our program. From Limassol, we would also like to acknowledge Mr Vassos G. Hadjitheodossiou of Salamis Tours for his generous help with transport. All this said, my greatest thanks must be directed to the members of the team: they worked so hard and with so little complaint to help us achieve our goals.

J R Green
Director



Paphos Theatre Excavation Teams

1995 - 1998

Director
Associate Director
Assistant Director

Professor J R Green (University of Sydney)
Dr John Tidmarsh (University of Sydney)
Ms Andrea Rowe (University of Sydney)



1998

Core Team

Jo Atkinson, Craig Barker, Kim Barrett, Hugh Beames, Angela Brkic, Philippa Clark, Diana Wood Conroy, Anita Cvijanovic, Jon Dudek, Amanda Dusting, Christina Fedrigo, Smadar Gabrieli, Celeste Goulding, Jon Hogan, Leanne Humphries, Fran Keeling, Matt McCallum, Marcie McConville, Andrew Merryweather, Bob Miller, Patrice Polyhron, Dorella Romanou, Andrea Rowe, Gina Scheer, Silviu Anghel, Archondia Thanos, Anthoula Vassiliades, Sohila Vatandoust, Christie Waddington, Caren Wilson

Contributing Volunteers

Anne Cloak, Patricia Henderson, Christine Holland, Ian McGrath, Roz Pouw, Tricia Priestley, Heather Robson, Cassie Thornley, Robert Wood

1997

Core Team

Craig Barker, Jason Bartlett, Elizabeth Bollen, Grahame Bond, Lurdes Borralho, Sarah Breckenridge, Diana Wood Conroy, Rowan Conroy, Holly Cook, Martin Cooper, Bronwyn Cosgrove, Anita Cvijanovic, Erin Crumlin, Jon J. Dudek, Amanda Dusting, Julia Gow, Gabriella Guttman, Penelope Iredell, Fran Keeling, Matt King, Simone Korn, Jennie Lindbergh, David Loong, Tim Martin, Marian Melnyczek, Bob Miller, Sandra Nowlan, Barbara Reeve, Andrea Rowe, Gina Scheer, Geoff Stennett, Helen-Joy Suliman, John Tidmarsh, Anthoula Vassiliades, Christie Waddington, Cate Wall, Sophie Winlaw, Sam Wood, Alexandra Woolcott

Contributing Volunteers

Robin Wines Anderson, Anna Austin, Georgia Carter, Anne Cloak, Mark Coverdale, Helen Cullum, John Cullum, Angela Diamond, Susan Ingram, Lynne Mahoney, Marcie McConville, Helen McCosker, Graham M. Neal, Jane Nelson, Jim Papandreas, Roz Pouw, Tricia Priestley, Roslyn Renwick, Joanne Robinson, Alikee Rooney, Lani Symons, Mary Tamras, Marcelle Tsalikis, Nicolette Vassiliou, Caren Wilson, Leanne Wilson, Robert Wood

1996

Core Team

Scott Atkinson, Craig Barker, Kim Barrett, Lynn Brunet, Simon Cashman, Diana Wood Conroy, Nicholas Conroy, Rowan Conroy, Holly Cook, Anita Cvijanovic, Emma Devitt, Jonas Eiring, Fiona Herring, Monica Jackson, Chris John, Simon Kalucy, Panagiotis Kariatlis, Peter Larsen, Jennie Lindbergh, Marian Melnyczek, Sam Moody, Helen Nicholson, Barbara O'Brien, Robyn Outram, Kylie Pither, Melissa Riley, Andrea Rowe, Anna Sophocles, Geoff Stennett, Andrew Symington, Archondia Thanos, Rob Thornley, John Tidmarsh, Margaret Turton, Anthoula Vassiliades, Christie Waddington, Michelle Wong

Contributing Volunteers

Grahame Bond, Helen Dickie, Amanda Dusting, Pat Healey, Patricia Henderson, Henry Huggins, Marion Johns, Fran Keeling, Lillian Knight, Dot Leslie, Pat MacNamara, Roz Pouw, Margaret Proudfoot, Joanne Rixon, Heather Robson, Elaine Third

1995

Core Team

Craig Barker, Kim Barrett, Holly Cook, Anita Cvijanovic, Emma Devitt, Dori Giutarri, Fiona Herring, Monica Jackson, Chris John, Stephen McPhillips, Robyn Outram, Cameron Petrie, Andrea Rowe, John Tidmarsh, Margaret Turton, Anthoula Vassiliades, Christie Waddington

Out of Oblivion: Paphos Theatre Excavations Cyprus

Curator and Artist

Dr Diana Wood Conroy, Senior Lecturer Faculty of Creative Arts (UOW)

Curatorial Advisers

Marcie McConville, Celeste Goulding

Theatre Adviser

Dr Ian McGrath, Senior Lecturer, Theatre, Faculty of Creative Arts (UOW)

Artists: 1997 and 1998

Diana Wood Conroy, Celeste Goulding, Christine Holland, Susan Ingram, David Loong, Marcie McConville, Helen McCosker, Tim Martin, Helen-Joy Suliman,

Installation Advisers

Geoff Stennett, Tim Martin

Installation Design and Construction

Graham Bartholomew

Photographers

Bob Miller, Angela Brkic

Artistic Co-ordinator

Marcie McConville

Graphic Designer

Celeste Goulding

Technical Assistance

Alistair Davies, Didier Balez, Michael Young

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