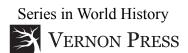
LEGACIES OF ANCIENT GREECE IN CONTEMPORARY PERSPECTIVES

Edited by

Thomas M. F. Gerry

Laurentian University



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Senti (Stamatia) Chaniadaki held a bachelor's degree in pedagogical science from Athens University and bachelor's and master's degrees in painting from the Athens School of Fine Arts. She created illustrations for children's books and showed her work in exhibitions at galleries, institutions, biennales and various museums around Greece. The paintings and drawings that Senti shared at Paros for the 2019 Symposium on the Greeks, some of which are included in this volume, are based on the idea of how inspirational ancient Greek art can be for a contemporary artist.

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exegetical investigation of identity and nationalism with an auto-ethnographical memoir on the Greek Civil War.

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Editor's Introduction

Thomas M. F. Gerry

A wonderful "Symposium on the Greeks" was held on the island of Paros from June 28 to 30, 2019. This volume includes nine essays that began as the authors' oral and visual presentations at the Symposium. How did the idea for the Symposium occur? Marianne Vardalos, Anas Karzai and I, colleagues at Laurentian University, had for some time been talking about our felt need for an expansive, intellectually engaged gathering to share ongoing research interests and develop areas for future studies. Marianne summarized our motivation this way: "We wanted to get back to the basics and thought, what better way to do that than to return to the Greeks? We lamented that professional development activities we were attending had become so formulaic. So boring. So uninspiring. We designed this symposium to put the passion back into professional development activities."

Starting from this dynamic of passion, we called on symposiasts from a variety of fields to reconsider aspects of Greek culture, particularly in terms of that culture's continuing influences. The richness of the responses to the call for presentations was extraordinary. Just as a block of marble can be transformed into a sculpture, the raw material of the Symposium emerged into a marvelous form on Paros.

Legacies of Ancient Greece in Contemporary Perspectives features artwork by the Athenian artist Senti (Stamatia) Chaniadaki, who also graciously exhibited and discussed her drawings and engravings during the Symposium. One of the symposiasts, Cynthia Alexander, commented that Senti "illuminated our gathering with her art and presence." Sadly, Senti died in 2021; she is deeply missed. Fortunately for us, though, Senti had agreed to our featuring her art in this volume. With her creations, Senti embodied the artistic spirit of ancient Greece in her own way. We are honored by the presence of her spirit in the pages of this volume.

Another major element of the richness of the Symposium, and now of this book, is the important work that all the contributors have done in order to get past the numerous clichés that abound in our notions of the Greeks. In her meditative essay "Bearing Witness: Becoming Greek in the Diaspora," Helen Vatsikopoulos unpacks the question "What is Greece?" Contemporary Greece, she says, is a product of 19th-century nation building, an "imagined community" in Benedict Anderson's phrase. A nation existentially requires unity, while actualities such as diverse populations within its borders be damned. A predominant tool for conceptualizing Greek unity—and, of course, for promoting tourism—is to connect with achievements in the ancient past as a way to construct status for the present nation. Vatsikopoulos writes that, as young Greeks in Australia, "we boasted that we were descendants of the cradle of Western civilization." Also examining

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the impacts of "commodities" from ancient Greece in a New World setting— Washington, D.C.—Alexander Nagel's essay "Transatlantic Hellas: Archiving Eastern Mediterranean Collections and Materials in the Smithsonian Institution" raises fascinating issues concerning recent political and social usages of ancient artifacts.

Velvet Yates's "The Greeks of Tarpon Springs in the Hollywood Imaginary" reflects on particular examples of the racist exploitation of Greek stereotypes in movies, insightfully rethinking the meanings of *Greece*. Sahar Siavashi and William Ramp also use film examples, in "Pedagogies and Possibilities of Crisis in Greek and Iranian Film." The authors contrast filmic depictions of the economic discipline of neoliberalism as it is imposed by "austerity regimes." In their essay, Siavashi and Ramp offer an intriguing overview of the "Symposium on the Greeks": "The present volume emerged from a symposium that gathered together a diverse group of artists, musicians, scholars and teachers. It generated a creative tension between two ways of understanding classical Greek culture: (1) as expressive of a harmonics of the human spirit or civilizational convergence, and (2) as particular, contingent, specific, variable, even contradictory."

Instances of the first way of understanding classical Greek culture include three essays in this volume that set out convergences in cultural contexts less expected than cinema. In "Decolonizing the Boundaries of Belonging and Citizenship: Turning to Ancient Hellenic and Indigenous Cosmopolitanisms during the Climate Crisis," Cynthia Alexander explores ideas of citizenship through the lenses of Hellenic cosmopolitanism and Inuit traditional knowledge, or Qaujimajatuqangit. With profound acumen based on research and personal witnessing, Stephen Edwards examines themes related to healing in both ancient Greek and contemporary Zulu cultures. In "Athens is Burning: A Tragedy in Three Acts," Gabrielle Moyer links Aristotelian ethics, modernist literature and neoliberalism in order to formulate possibilities for surviving neoliberalism. For readers, each of these sets of juxtapositions yields fresh perceptions.

In employing the critical potential of legacies of ancient Greece, two contributions stand out in emphasizing the "particular, contingent, specific, variable, even contradictory" aspects of classical Greek culture noted by Siavashi and Ramp. Guitarist, composer and scholar Ioannis Andronoglou, whose delightful presentation at the Symposium was partly verbal and partly musical, describes in his essay modern and contemporary Greek compositional strategies that engage Greek traditional music. In a similar way, Hélène Jeannin and Ioannis Kostopoulos focus on the world's first robot, Talos, constructed by the god Hephaestus. Jeannin and Kostopoulos explain Talos as a significant example of the technologies of antiquity and their impacts on today's culture.

For over two years, the authors and I have worked together to prepare *Legacies of Ancient Greece in Contemporary Perspectives*. Along with giving us opportunities to demonstrate scholarly patience and persistence, the time since the Symposium has allowed the authors to keep their contributions up to date.

This anthology of essays promises to challenge its readers, to fascinate them and to inspire them with the passion that the contributors have brought to their work.

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