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Abstracts & Biographical Notes

| Maria Boletsi

Curriculum vitae

Maria Boletsi is Endowed Professor of Modern Greek Studies at the University of Amsterdam, where she holds the Marilena Laskaridis Chair, and Assistant Professor in Film and Comparative Literature at Leiden University. She works in comparative literature, literary and cultural theory, Modern Greek literature and culture, conceptual history, and cultural analysis. She is the author of *Barbarism and Its Discontents* (Stanford UP 2013) and co-author of *Barbarian: Explorations of a Western Concept in Theory, Literature and the Art*, vol. 1 (Metzler 2018). She recently co-edited the books *(Un)timely Crises: Chronotopes and Critique* (Palgrave 2021), *Languages of Resistance, Transformation, and Futurity in Mediterranean Crisis-Scapes: From Crisis to Critique* (Palgrave 2020), *Subjects Barbarian, Monstrous, and Wild* (Brill 2018), and *Barbarism Revisited* (Brill 2015). She has published on various topics, including the concept of barbarism, C.P. Cavafy, functions of the “middle voice” in the context of the Greek crisis and beyond, and fictionality and weird aesthetics in recent protest events and public art. Her latest monograph, *Specters of Cavafy*, is forthcoming by Michigan UP.

| Dimitris Soudias

Curriculum vitae



Dimitris Soudias is Marilena Laskaridis Visiting Research Fellow at the University of Amsterdam and group member of the NIAS Theme Group 'The Politics of (De)Familiarization: The Common and the Strange in Contemporary Europe.'

Philipp Katsinas

The Political Imaginary of Happiness in Greece

The concept of happiness has been widely used by the Greek government and its intellectual affiliates in the public discourse, signalling a departure from the moralizing discourses of guilt, blame, and debt surrounding the crisis of the past decade. In this presentation, we argue that happiness has been instrumentalized to radically re-brand Greece with the goal to attract 'human capital', desirable migrants and visitors, while serving as a disciplinary mechanism for the local population.

Curriculum vitae

Philipp Katsinas is a research officer at the London School of Economics and his work broadly focuses on the transformations of housing systems, including the social and spatial impacts of the increasing role of finance and tourism on urban economies. Philipp has held teaching roles at King's College London; Birkbeck, University of London; and Queen Mary University of London. He is part of the City Collective for the journal City.

Eleftheria Ioannidou

From Metaphor to Action: Mobilizing the Classical Imaginary in Golden Dawn's Rhetoric and Practice

The paper examines the use of Greek antiquity by the neo-Nazi party Golden Dawn in the context of fascist and ultra-nationalist appropriations of the classics. Although it is acknowledged that GD's view of ancient Greece was



mediated by the classical visions of National Socialism, the classical references used by GD have been largely viewed as typical of the so-called 'double language' intended to disguise the party's Nazi identity. Contrary to this view, this paper argues that GD's invocation of Greek antiquity was not used to obfuscate its racist and supremacist ideology, but was rather integral to shaping this ideology. This will allow me to address the interconnections with perceptions of the classical past that are inherent in hegemonic definitions of Greekness and Europeanness.

Curriculum vitae

Eleftheria Ioannidou is an Assistant Professor in Theatre/Performance at the University of Groningen. She has authored the monograph *Greek Fragments in Postmodern Frames: Rewriting Tragedy, 1970-2005* (OUP, 2017) and several articles on the performance reception of ancient Greek theatre in relation to nationalism and fascism. Recently, she was awarded a NIAS fellowship for her project 'Performing Classical Visions: Uses of Antiquity in Fascism and Neofascism'.

Yannis Kallianos

The Politics of Barriers: Infrastructural Imagination and Contestation in Times of Crisis in Greece

Since the very beginning of the 'Greek crisis', a series of contestation practices emerged around urban infrastructures that challenged established political and socio-technical arrangements. This paper focuses on the ways in which mobility infrastructures have been contested to discuss two distinct, yet interconnected, infrastructural dynamics that play a defining role in (re)shaping (post-)crisis imaginaries in Greece; the invisible and taken for granted socio-technical arrangements that uphold everyday inequalities and harm, and the critical act of contestation that opposes and makes visible such normalized processes. By approaching barriers as infrastructures which hinder and/or enable (certain) urban mobilities, (re)organise space, and shape subjectivities, this paper argues that thinking through the different dimensions of modern urban infrastructure



can contribute to critical understandings of the contours of this multivalent crisis.

Curriculum vitae

Yannis Kallianos is a postdoctoral researcher in the Department of Social and Cultural Anthropology at Vrije Universiteit Amsterdam. His work focuses on urban infrastructures, public space, waste, imagination, and practices of socio-political mobilisation and contestation.

Elizabeth Kirtsoglou

Being and Nothingness: Anticipatory Nostalgia and the Desertification of the Future in Post-crisis Greece

Since the onset of the financial crisis and well into ‘post-crisis’ years, the Greek public sphere has been dominated by hegemonic narratives of the need to ‘return to normality’. The financial meltdown was consistently presented by national and international political actors and media, as a collective state of national failure to accomplish ‘modernisation’. Top-down future imaginaries remain dominated by aspirational visions of ‘progress’ and ‘development’. In response, the majority of the Greek people express conflicting articulations of future possibilities, filled with a sense of emptiness and disorientation, alongside an intense longing for states of freedom and power already achieved (in some glorious past) and at the same time yet to happen. Feelings of injustice and inadequacy co-exist with understandings of the self as always already defiant and at once defeated. The present paper presents and discusses how Greek people view their futures through metaphors of ‘the desert’, ‘a void’, or ‘nothingness’, while they appear to be intensely nostalgic of past states of experiencing the future as potentiality.

Curriculum vitae



Elisabeth Kirtsoglou is associate professor in the anthropology department at Durham University. She is researching and publishing in the fields of political anthropology, migration, gender and the anthropology of Europe. Her latest work, *The Time of Anthropology: Studies in Contemporary Chronopolitics* is published open access by Routledge (ASA monograph series).

Yiorgos-Evgenios Douliakas

With the Bees or With the Wolves: Horrific Intimacies in a Trial in Climax

Trials 'close a case and [...] enclose it in the past', Shoshana Felman wrote in *The Juridical Unconscious* (2002). Since the end of WWII the law has been seen as the way to respond to the crimes committed by Europe's fascist regimes and to heal the traumas associated with them. However, in contrast with previous trials of fascist crimes, the Golden Dawn trial took place behind closed curtains and was inaccessible to a larger audience. The verdict was delivered on October 7, 2021. The days before, numerous mobilizations, discussions, tweets, YouTube videos and zoom commentaries flooded the Greek public sphere, commenting on the trial from a journalistic, legal, or social angle. This paper juxtaposes such commentary with a theatrical adaptation of the speech of Thanassis Kambayannis, lawyer of the civil prosecution for the Egyptian Fishermen in the Golden Dawn trial, titled *With the Bees or with the Wolves*. The play's theatrical performance aspired to bring the court into the Athenian theatre Trianon. In a guerrilla-engaged theatrical intervention, the theatrical team staged a one-man performance of the speech. The performance's sole instrument was a small, cheap, aluminium ladder: the theatre's means of transporting the audience to the horrific site of Golden Dawn's past. This paper asks how this timely performance functioned in the moment of healing that the trial's verdict provided. It particularly zooms in on the use of the aluminium ladder, approaching it not only as a prop, but an analytical tool, whose metonymical function as a place of transit and climax allows us to probe the intimacies at play in the performance. What role does the staircase play in a theatrical adaptation of a neo-Nazi trial? By considering the coexistence of bodies in this theatre after the first wave of the pandemic and weaving an



analytical approach that involves appearances of ladders in horror films along with affective responses towards otherness, I scrutinize what I call the 'horrific intimacies' developed inside the theatrical space of this semi-legal adaptation, in order to argue for a new form of spatial justice.

Curriculum vitae

Yiorgos-Evgenios is a PhD candidate in Cultural Analysis at the University of Amsterdam. His doctoral project examines the trial of the Golden Dawn in Greece as a theatre of justice, focusing on the relation between the law, theatricality, and the media in this trial. He currently holds a short-term teaching position at Leiden University, where he is teaching courses on contemporary literature and art in contexts of crisis and on questions of law and justice.

Will Stroebe

Deported Literature

My talk begins with a simple observation: The national philologies of Greece and Turkey have placed themselves on a map only by displacing their 'others'. And this displacement is both epistemological and physical in nature, for when texts are philologically displaced, they are simultaneously rendered geographically displaceable, along with the communities that produced them. I will explore the violence of modern literary formation through a close reading of Mehmet Yashin's novel *Sınırdışı Saatler - Σηνηρδησι Σαατλερ* (The Deported Hours, 2003). Despite being written in Turkish and distributed by a major Istanbul publisher, the work places large portions of its text in the Greek script. Yashin is in fact drawing on the Eastern Mediterranean's larger history of script pluralism: Turkish in the Greek script, Turkish in the Armenian Script, Greek in the Latin script, Greek in the Hebrew script, Greek in the Arabic script, etc.--all of which were deported, displaced, or immobilized into philological buffer zones and institutional limbo with the rise of national philologies in the nineteenth and twentieth centuries. Joining the legacies of the Karamanli refugees from the Population Exchange a century ago with the author's own



experience of partition and displacement in Cyprus, the novel blurs and breaks down several border regimes at once: those between Greek and Turkish, between Christianity and Islam, between print and manuscript, between authors and readers, between modernity and non-modernity. Crossing these buffer zones and weaving their occupants together in surprising ways, the novel forges unauthorized pathways between geographies, languages, scripts, and confessional communities.

Curriculum vitae

Will Stroebel teaches comparative literature at the Modern Greek Program of the University of Michigan. His book project is tentatively titled *Undocumented Literatures of the East-West Borderscape: A New Hellenic Philology for People on the Move*. Together with his partner Giota Tachtara, he is hard at work raising two children: Orpheus and Sefer.

Claudio Russello

From the Collective to the Intimist: Charting the Language of Exile in Yannis Ritsos

Persecuted for his public support to the Communist cause in Greece, the poet Yannis Ritsos experienced throughout his life several years of confinement in the prison camps on the Greek islands, such as Lemnos, Makronissos, and Leros. Despite the difficult conditions under which he was living, those were productive years for the poet, who never stopped writing.

The aim of this paper is to compare major works written by Ritsos during the exile years, in order to trace the modalities whereby this type of experience reflected and developed his poetical language. I will trace a trajectory that goes from the first exile of 1948-52 at the end of the Greek Civil War, up until the second exile of 1967-70 during the military dictatorship, focusing on works such as *Diaries of Exile* (1948-51) and *Petrified Time* (1949) for the first phase,



and the short poems of *Repetitions II and III* (1968-1969) and the well-known monologues of *Fourth Dimension* (1972) for the second phase.

A comparative reading of these collections will bring to surface the inherent differences between the two exile experiences – in the poems written during the first exile, the poet takes the role of the spokesperson for all political exiles, employing the natural elements of the Aegean landscape to make sense of the everyday experience of the prison camp and to continue his political resistance; on the other hand, the political heritage of the civil war and the radical transformations both within the Communist movement and the wider cultural context of the 1960s transformed Ritsos's language of exile into a metaphorical one, adopting the voices of mythological personae and an intimist dimension in order to find a way out of the constraints of confinement and to address the existential anxieties of Cold War Greece.

Charting the development of Ritsos's language of exile will result in a fascinating insight on the close connection between the poet's poetic mission and the rapidly changing context in which he operated, and on how Ritsos reacted to the historical and cultural changes of his time.

Curriculum vitae

Claudio Russello is a DPhil student in Modern Greek Studies at Merton College, University of Oxford. His doctoral thesis explores the influences of modernist tropes into the literature of the Greek Sixties, with a particular focus on the use of the classical myths. His other research interests include translation studies, comparative and world literature, and contemporary Greek poetry.

Francesca Zaccone

Zorbas, Gamblers and Turncoats: The Exotic Self in Thodoris Kallifatides' and Antonis Sourounis' early works

Antonis Surunis (1942-2016) and Theodor Kallifatides (1938) are two authors of Greek origin who migrated respectively to Germany and Sweden during the '60s. In their earliest prose fiction works, the narration of encounters between Greeks and westerns offers the ground for a representation of Greek national



identity that, in both authors, is based primarily on masculinity and on the propensity to betrayal. The paper traces the roots of this representation back to the colonial stereotypes of Greeks elaborated in Europe during the 19th Century, and argues that Sourounis seems to have assimilated them, whereas Kallifatides critically uses them to reproduce a strategic 'anthropological exotic' (Huggan) and to carry out a postcolonial discourse.

Curriculum vitae

Francesca Zaccone (PhD) is a Postdoctoral Researcher in Modern Greek Studies at Sapienza University in Rome. She is also a translator of Modern Greek literature into Italian. Her main research interest include contemporary Greek literature and its circulation out of Greek national borders; her methodological approach is mainly based on gender studies, postcolonial studies, and cultural and intercultural studies.

Carl Mauzy

Snapshots of Race – Some Observations on Nelly's Photography

Elli Souyioultzoglou-Seraidari, better known as Nelly's, is widely regarded as Greece's national photographer. Nelly's images of interwar Greece and particularly the Greek countryside are greatly appreciated to this day. Another set of her images, the so-called 'parallelisms' juxtapose ancient Greek art with rural Greeks of the interwar years in order to show the continuity of Hellenism. While Nelly's 'parallelisms' have been presented as an artistic search for beauty, I will argue that Nelly's images bolster narratives of modern Greeks racial links to ancient Greeks. By examining a number of national and international contexts in which Nelly's parallelisms have been used, I will explore a genealogy of thinking about race in Greece, centred on photography's role in this genealogy building.

Curriculum vitae

Carl Mauzy is a PhD candidate in Modern Greek studies at King's College London. His completed dissertation explores photography's role in the



formation of Greek collective identities and cultural memory in the twentieth century.

Geli Mademli

Crisis Matters: Filming Greece in Analog

This paper aims at scrutinizing the use of found footage in two contemporary Greek documentary films that present the (refugee and financial) crisis as their main subject matter, by making use of the quasi-obsolete film technologies, such as super8 or 16mm film, primarily as narrative tropes and less as means of recording. In this augmented practice of “archiveology” (Russell 2018) where the filmmakers either embed in new works expansive fragments of archival material from their personal collection or turn to hybrid techniques that bring together analog and digital media, I’m interested in exploring how the materiality of film and its archival properties challenge the viewer to reconsider the limitations oversaturated theme and the ethical involvement of the “emancipated spectator” (Ranciere 2008). This archaeological excavation of “old” cinematic media in a “new” technological and social context is predominantly introduced in two films that accentuate the subjectivity of the (homodiegetic) narrator-filmmaker: *Amnesia Diaries / Imerologia amniasias* (Stella Theodoraki, 2012) and *Spectres Are Haunting Europe* (Maria Kourkouta and Niki Yannari, 2016). Through a close analysis of these films, I will eventually argue that, in opposition to mainstream “archival” documentaries of the past decades – which were mostly distributed via television and more conventional channels – where found footage was deployed as factual evidence of an archiveological/materialistic filmmaking method, where visual artifacts with a nostalgic aura underline the destabilization of fixed identities and the emergence of a new, fluid subjectivity. By openly demonstrating the complex relationship the filmmakers have with archives (as a repository, sanctuary, or refuge) and by unfolding different layers of temporality, these documentaries apply an economy of scarcity linked to analog technologies, so as to narrate stories of a crisis of oblivion, reverberation, spectrality, and resilience.



Curriculum vitae

Geli Mademli is a doctoral candidate at the Amsterdam School of Cultural Analysis, University of Amsterdam, working on Greek film heritage and the concept of crisis as a modality of media archaeology. She has taught at the University of Amsterdam and Amsterdam University College, she collaborates with the Thessaloniki International Film/Documentary Festival as a publications coordinator and film programmer. From 2015 to 2021, she has worked as a core member of the Syros International Film Festival, working in different capacities (from programming to press and grant-writing). She has curated film programs for venues and institutions like LIMA (lima.nl), OT301 (ot301.nl), and Cinemateca Brasileira (Mostra de Cinema Grego). She also works as a freelance journalist and translator, and is a member of the editorial board of the open-access, peer-reviewed journal *FilmIcon*. From October 2021 to March 2022, she was one of the conveners of the workshop 'Desktop Shortcuts' of the Whole Life Academy's nomadic curriculum, an archival project supported by the Haus der Kulturen der Welt (HKW) in Berlin. She is currently co-editing the special issue "Going Viral: Chronotopes of Disaster in Film and Visual Media" of the *European Journal of English Studies* (EJES 26:3), to be published by Routledge in October 2022.

Álvaro García Marín

Nightmare Nation: Spectralizing Greece, or the Troubling of the Classicist Archive

As a form of derealization and deferring, spectrality is a trope traditionally related to colonialism. It is no coincidence that, from the 18th century onwards, the (modern) Greek nation could only be politically understood by both Europeans and Greeks in terms of resurrection and rebirth. While meant to be the contemporary re-enactment of an idealized notion of classical Greece built as the epitome of rationality and harmony, this rhetorical scheme unexpectedly lent modern Greece uncanny and haunting undertones in European discourse. Many references by Western travellers, theoreticians and



poets from this period show how present Greek people or the Greek land are consistently spectralized —read as the ghostly return or reappearance of their ancient counterparts (and, therefore, turned into mere de-essentialized signs pointing always elsewhere). In a number of (mostly literary) texts, spectrality associated with Greekness will soon start working in both directions, thus unleashing its most disquieting potentialities: Greece or the Greeks are not only spectralized from the outside, but become a threatening, spectralizing force that unsettles some of the basic principles of the Hellenic-based civilization they had allegedly come to sustain. Somewhat counterculturally, these texts often take the form of Gothic narratives, or are structured around Gothic imagery. My presentation will initially prove how, against common belief, the origins of this trope are to be found at the very center of the modern Classicist European tradition, in foundational works by Winckelmann or Wilhelm von Humboldt, and hence inhabits and decenters the Hellenic ideal from its outset. Then, I will go on to briefly examine three literary works from different periods which display diverse aspects of this Gothic, spectralizing depiction of modern Greece: a Philhellenic poem by Wilhelm Müller, an anonymous English vampire fiction published in 1845 (a totally unknown precursor of *Dracula* with a Greek setting), and an obscure but revealing Gothic novel by Australian author Rosa Campbell Praed, *The Insane Root* (1902). In their significant interplay between a haunted and a haunting Greekness, these narratives expose the complex colonial undercurrents operating in the Western conception, creation and negotiation of modern Greece, and illustrate the persistence through modernity of a strong nightmare dimension inherent in its national project.

Curriculum vitae

Álvaro García Marín is Assistant Professor of Modern Greek Studies and Translation at the University of Málaga (Spain). In the past, he taught and researched at Columbia University (2011-2013), the Spanish National Research Council (CSIC, 2013-2014) and the University of Seville (2018-2019). He published several articles and book chapters in English, Spanish, Greek, and Italian, and is the author of the volume *Historias del vampiro griego ([Hi]Stories of the Greek Vampire*, Madrid: CSIC, 2017).



Alexis Radisoglou

Between Eco-Criticism and Oiko-Allegory: Environment, Family and Masculinity in Georgis Grigorakis's *Digger*

Starting from the question whether contemporary Greek culture may be marked by something like an 'eco-critical lacuna', I will argue in my presentation that a more productive way to engage this problematic would be to analyze the complex relationship, in a number of recent texts and films, between an eco-critical dimension and what I call 'oiko-allegory'. What I am interested in, more precisely, is the imbrication of environmentalist concerns with a thematics of the oikos as house, kin, and family. Taking Georgis Grigorakis's film *Digger* as a paradigmatic case for this kind of constellation, I will reflect on how the film interrogates—and perhaps also perpetuates—certain forms and discourses of 'petro-masculinity'; an eco-fundamentalism predicated on a concept of autarkic virility; and the dynamics of male family bonds.

Curriculum vitae

Alexis Radisoglou is Assistant Professor and Director of German Studies in the School of Modern Languages and Cultures at Durham University. He is currently engaged in two research projects titled, respectively, 'Post- Global Aesthetics' and 'Eurozone(s): Literary Imaginaries of Contemporary Europe'. For the latter project—a multilingual engagement with contemporary literature from Germany, Greece, the United Kingdom, France, and Spain—he was awarded a Leverhulme Research Fellowship for the academic year 2022-2023.

Dimitris Papanikolaou



Greek Culture at a Time of Biopolitical Realism

In this brief contribution I will start by revisiting the main argument of my recent *Greek Weird Wave: A Cinema of Biopolitics* (2021). I suggested there that a certain "biopolitical realism" is the necessary context for an analysis of Greek cinema and culture between 2009-2019. I would like now to take the recent global experience of COVID-19 emergencies, lockdowns and "world" biopolitics, as a prompt in order to update my understanding of the intricacies, technologies and lexicons of biopolitical realism. How can we rethink Greek culture at a time of a continuously evolving, all-encompassing, biopolitical realism?

Curriculum vitae

Dimitris Papanikolaou is Professor of Modern Greek Studies at the University of Oxford. He has written the monographs: *Greek Weird Wave: A Cinema of Biopolitics* (Edinburgh University Press, 2021), *Singing Poets: Literature and Popular Music in France and Greece* (Legenda/ Routledge, 2007), "Those people made like me": C.P.Cavafy and the poetics of sexuality (Patakis, 2014, in Greek) and *There is something about the family: Nation, desire and kinship in a time of crisis* (Patakis, 2018, in Greek). He has co-edited the special issues on Cavafy Pop and New Queer Greece for the *Journal of Greek Media and Culture* and the volume *Queer Politics/ Public Memory: Essays for Zak Kostopoulos* (Rosa Luxemburg Stiftung, 2020, in Greek), as well as the new edition of Kostas Taktis' poems, short stories, and essays (2021).

Ernst van Alphen

Curriculum vitae

Ernst van Alphen is Professor Emeritus of Literary Studies at Leiden University. In his research he is interested in issues that are central in modern and postmodern literature and in the relation between literature and the visual arts. The literary texts and art works on which he focuses are usually part of the movements of the historical avant-gardes, modernism, or postmodernism.



Before working at Leiden University, he also worked at Utrecht University and the University of Nijmegen; at Museum Boijmans Van Beuningen in Rotterdam he held the post of Director of Communication and Education. He has also been appointed Queen Beatrix Professor of Dutch Studies, as well as Professor of Rhetoric at the University of California, Berkeley. His numerous book publications include *Un/Productive Archiving* (2022, in press), *Shame! And Masculinity* (2020), *Failed Images: Photography and Its Counter-Practices* (2018), *Staging the Archive: Art and Photography in the Age of New Media* (2014) and *Art in Mind: How Contemporary Images Shape Thought* (2005).

Boris Noordenbos

Curriculum vitae

Boris Noordenbos is Associate Professor of Literary & Cultural Analysis at the University of Amsterdam, and is affiliated with the Amsterdam School for Cultural Analysis (ASCA). His publications revolve around the multifaceted question of how (popular) culture imagines and confronts 'the past'. His focus is primarily on the countries of the former socialist world, Russia in particular. Boris is the author of *Post-Soviet Literature and the Search for a Russian Identity* (Palgrave Macmillan, 2016) and is the co-editor of the volume *Post-Soviet Nostalgia: Confronting the Empire's Legacies* (Routledge, 2019). He is also the Principal Investigator in the ERC-funded research project *Conspiratorial Memory: Cultures of Suspicion in Post-Socialist Europe* (2021-2026).

Eirini Tzouma

The Greek #MeToo: An Ethnographic Approach to Glocal Vernaculars of Resistance

In this paper I will examine aspects of the 'Greek MeToo' movement, emphasising on the relationship between language and political change. I will strive to explain the ways in which a local movement against gender violence was steadily subsumed under the greater international concept of #MeToo.



What eventually became known as the ‘#GreekMeToo’ started in 2021 following an Olympic athlete’s report of sexual assault. Public support against gender violence was initially demonstrated under the hashtag EimasteOloiMazi (We Are All Together). I approach this initial slogan as an instance of negotiating alignment with the global #MeToo movement while resisting complete assimilation through the use of Greeklish [Greek written in Latin characters]. I examine #EimasteOloiMazi as a local emancipatory attempt, that was however quickly replaced by the global tagline ‘Greek MeToo’, thus compromising its local relevance on cultural and linguistic terms. This replacement, I argue, was seen as a necessary compromise by a local movement that wished to gain visibility through the use of English, as the global language of social media. I analyse the role of social media in framing global challenges and I argue that, despite their emancipatory aspects, social media often re-establish pre-existing global inequalities. The transformation of #EimasteOloiMazi into the #Greek MeToo became an almost necessary alignment with Euro-American emancipatory discourses that gained prominence over local debates in the name of social visibility. I utilise this ethnographic example to problematize the concept of emancipation and its links to the politics of subversion and compromise.

Curriculum vitae

Eirini Tzouma is a PhD Candidate in Social anthropology at Durham University, UK. She has carried research in Athens, examining contemporary LGBT+ discourses and their relationship to modernity from a decolonial perspective.

Eleni Papargyriou

Femicide and Modern Greek Fiction

In the light of the Greek #MeToo movement, this paper will inquire into representations of femicide in late nineteenth and twentieth-century Greek fiction. Prose authors such as Episkopopoulos, Nirvanas, Kazantzakis, Terzakis and Karagatsis have represented femicide in their works as an act of vengeance for sexual misdemeanour and/or lack of reciprocity to the perpetrator’s



advances or as punishment for the victim's character. In most cases the act of killing is sensationalized, with an added emphasis on the victim's suffering and her inability to resist the attack. It can be argued that these representations are to a certain extent abreast with common perceptions about femicide and widespread beliefs about what has been termed 'passion crime' at the time of writing. More importantly, however, they have normalized femicide and domestic abuse, particularly in the cases of Karagatsis and Kazantzakis who have gained a 'classic' status and a prominent position in the national literary canon and have been read and studied compulsively to the present day. Criticism and academic scholarship have very rarely addressed the issue. In my paper I will examine the repercussions of this omission in the formation of reading mentalities and, hopefully, initiate a discussion about the importance of highlighting these themes for contemporary Modern Greek Studies and their handling in the contemporary academic classroom.

Curriculum vitae

Eleni Papargyriou has held teaching and research positions at the University of Patras, the University of Oxford, King's College London, Princeton University, and the University of Vienna. She has published the monograph *Reading Games in the Greek Novel* (2011) and co-edited the volumes *Camera Graeca: Photographs, Narratives, Materialities* (2015), *Greece in British Women's Literary Imagination, 1913–2013* (2017) and the Special Issues 'Cavafy Pop: Readings of C.P. Cavafy in Popular Culture' (2015) and '1821: Mediation, Reception, Archive' (2021) for the *Journal of Greek Media and Culture*. Her current work focuses on modernism, intercultural literary relations and the relationship between literary text and photographic imagery. She is an Associate Editor of the *Journal of Greek Media and Culture*.

Spiros Chairetis

Guilty Pleasures, Queer Disidentification: Queer Viewers Watching The Bachelor



Despite their relatively long and successful course in the history of Greek private television, reality shows have generally been cast under a negative light. Because they concentrate on topics pertaining to the private domain, reality TV programs have been criticised as vulgar, superficial, and 'low' quality product (Deery, 2015; Hill, 2005; Lumby, 2003; Weber, 2014). Inspired by the feminist research tradition's interest in audience studies and queer critical approaches to affect and minor aesthetic categories (Reid, 2022), this article explores how five queer viewers make sense of the Greek version of the popular reality show, *The Bachelor* (ALPHA, 2021-2022). Drawing on Sara Ahmed's theory of (dis)orientation (2006), the article highlights the viewers' sense of empowerment, escapist fantasy, (dis)pleasures, and frustrations as they relate with the text. Through disidentification (Muñoz, 1999), namely, these instances during which queer viewers identify partially, conditionally, and contingently—with dominant identities, discourses, and ideologies endemic within the reality show, the paper unravels the complex dynamic of media consumption as well as guilty pleasure's association with camp sensibility and criticality, tethered to the viewers' taste, life experiences, and values. Finally, such an analysis highlights the importance to integrate "lowbrow" entertainment in the study of Greek screen cultures, which can not only add significant original thought concerning the reception of everyday media forms to the academic community, but can challenge the unworkable dichotomies between high/low culture, and heterosexual/queer, often found in much queer theoretical work.

Curriculum vitae

Spyridon Chairetis holds a DPhil in Modern Languages and Cultural Studies from the University of Oxford. He has published on Greek LGBTQI+ cinema and television, genre studies, and auto-ethnography. His monograph titled *Greek Television Comedy: Resilient Texts, Queer Readings* is forthcoming with Palgrave Macmillan. His research interests revolve around media and sexuality studies, television fiction, gender anthropology and the relationship between media, culture and society. He is currently teaching television and media studies at Fårö Creative Learning in Athens, Greece.



Billie Mitsikakos

C. P. Cavafy and the Art of Queer Survival

Normative conceptualisations of survival have confined the notion to natural selection, and, thus, to a solitary enterprise whose success depends on the accumulation and mobilisation of a cluster of superior bodily and character traits, and of varied material and immaterial resources. More often than not survival has been grounded in a sovereign and coherent subject, as well as in a linear time sequence associated with narratives of progress: in other words, survival has been reduced to an individual business, and thus stripped of its political and subversive perspective, while simultaneously relying on and alighting the viability and establishment of current social (infra)structures. Starting on these premises, if queer is the surviving trace of sexuality that unsettles a heteronormative world structure whose fundamental wish is that queers do not exist, how can a theorisation of queer survival enable a renegotiation of survival itself as a collective, political, and ethical project saturated with vulnerability, and the overflow of affect? Moreover, how can queer survival constitute at the same time an aesthetic affair and what are the affordances of cultural texts and of the making of cultural icons for this purpose? How does queer preservation happen through attachments to but also between cultural loci and manifestations, and how does this reframe (inter)subjectivity and (inter)textuality? My presentation ventures to explore these questions by articulating a 'preposterous' and hauntological reading of Constantine Giannaris' biopic *Trojans* and C. P. Cavafy's poetry. I aim to show not only that the case study of Cavafy's afterlives is exemplary for the queer strategies of extracting and redistributing sustenance by leaning on haunting cultural texts and figures, but also that Cavafy's oeuvre is already haunted by the anticipation of its own survival. Finally, I probe the potential of this already haunted origin for forging queer collective formations in the present.

Curriculum vitae



Billie Mitsikakos is currently reading for a DPhil in Medieval and Modern Languages at the University of Oxford, and his research project is investigating the concept of queer survival with C. P. Cavafy as its main case study. Before coming to Oxford, he completed a BA in Modern Greek and Comparative Literature at the Aristotle University of Thessaloniki, and an MA in Comparative Literature at the Sorbonne. His research interests include: the poetics, reception, and posterity of C. P. Cavafy, queer theory and literature, aesthetics.

Vasilis Alexiadis

Prophecy War, Crisis, and Destruction: Orthodox Christianity and Eschatological Narratives in Greece

As suspicion, fear, and speculation intensify in times of international conflict and war, 'end of time' scenarios and eschatological narratives gain popularity too. This talk focuses on discourses convinced that history, and its final days, are foretold in biblical prophecies and by present-day charismatic monks and priests. Why 'really' crises emerge, who is foe and ally, what the future heralds, and how to best prepare for it, are some of the explanations that prophetic discourses encapsulate. In Greece, although prophecies have been popularized for decades by parts of the Orthodox Church, publishing companies, the media, and right-wing discourse, the socio-political entanglements of prophecies have remained largely unexplored. By focusing on prophecies that discuss international relations, conflict, and war, and by weaving together methods of structural analysis of narrative and discourse analysis, this research attempts to unravel some preliminary aspects of prophetic discourses that have been shaping public attitudes on a wide range of issues. I propose three arguments. Firstly, prophecies due to their abundance, vagueness, and structure, are a readily available source to illuminate almost every moment of 'crisis'. Secondly, prophetic discourses reproduce a threatened understanding of the nation by perpetuating ideas around global conspiracies that have interrupted an alleged glorious national past. Finally, based on this understanding, war, imperialism, and death are justified and even aspired toward to prophesy the ultimate triumph of righteousness: the return of the Byzantine Empire.



Curriculum vitae

Vasilis Alexiadis is a PhD candidate at the University of Amsterdam and an Aikaterini Laskaridis PhD fellow. His research revolves around nationalism and religion, far-right discourse, youth movements and political mobilization. He has written about music, politics, and the left-wing youth during Greece's early metapolitefsi era (1974-1981), student-protests and the Macedonian Question during 2018-2019, and conspiracy narratives and migration in contemporary far-right media. His PhD project focuses on religious prophetic and eschatological discourses in Greece.

Alexander Kazamias

Adieu Tristesse, Bonjour Tristesse: Reverting to Financial Crisis after the Covid-19 Pandemic

According to most opinion polls, the 'state of the economy' and 'the Covid-19 pandemic' are typically recorded by respondents in Greece as the two most salient public issues in 2021-22. The proposed paper aims to explore how the two issues interrelate in the present juncture and how transition from the pandemic to a post-Covid era is managed by the Greek Government in the context of the EU. The paper will argue that, as in the post-2008 financial crisis, the EU has shown limited understanding and solidarity to its southern member-states, especially Greece. For a variety of cultural, political, and economic reasons, the analysis will stress that the EU has approached the problems of the European south with a mentality that prioritizes the interests of the North and applies one-size-fit-all strategies. Similarly, the policy of the EU for managing the pandemic rests since 2020 rests on two pillars: a) The temporary removal of the national budget targets, which opened the door for unlimited government borrowing to finance policies to cope with the pandemic. b) The EU Recovery and Resilience Plan (2021-2026) to support the EU's transition to a low-carbon, digital economy by the end of the decade. The paper will demonstrate that the removal of national budget targets by the EU has encouraged the Greek government to incur massive budget deficits in 2020



and 2021, with various adverse effects on the Greek economy and society. Specifically, this policy has further increased the country's unsustainable Public Debt (which is the root cause of the post-2008 Greek crisis), from 190% of GDP in 2019 to 218% of GDP in 2021. Meanwhile, as Greece transitions to a post-Covid environment, a new period of tough austerity will be reinstated to align the government budget to the surplus targets of 3.5 per cent for 2018-22 (which were temporarily abandoned due to the pandemic). Finally, the analysis will stress that, despite suggestions to the contrary, Greece's share from the EU Recovery and Resilience Fund falls far short of what is required to avoid a new cycle of tough austerity and recession. On this basis, emotions such as 'anger', 'pessimism' and 'sorrow', which opinion polls register as the dominant feelings in Greek political culture in 2021-22, appear to be in concert with the health and economic outlook of the current transition. The paper will conclude by stressing that these clearly contradict the jovial narrative of the Troika and the Greek Government about a robust bounce-back in 2022 and projections of sustainable growth supported by the Recovery and Resilience Fund.

Curriculum vitae

Alexander Kazamias is Senior Lecturer in Politics at Coventry University. He is the author of *Greece and the Cold War: Diplomacy, Rivalry and Anti-Colonialism after the Civil Conflict*. He has written extensively on modern Greek history and politics, Greek-Turkish relations, and the history and politics of Egypt. He has been Visiting Research Fellow at the Universities of Princeton, Edinburgh, and Amsterdam. He has given interviews and contributed press articles to many media outlets, including the BBC, The Guardian, The Times Literary Supplement, Kathimerini, Ta Nea, EfSyn, Anti, Russia Today and others.

Ji / Αλέξια Wang

Divergent Readership, Divergent Reception: A Comparison Between Two Groups of Cavafy Readers in China

Few other Greek poets have achieved the worldwide reputation that Cavafy has today. From the early 20th century till now, there has been a global



reception on Cavafy, as his poems have been translated into dozens of languages, and spread to many parts of the world. Through the process of international circulation, the authors and their texts may encounter reader groups far away from their original cultural contexts, and might be further interpreted in unexpected ways. In this essay, I will present and compare two groups of Cavafy readers in China: one is dominated by (presumably) straight, male elites who work as literary professionals, the other is an online subculture group exclusively run by young females. Through examining their different perspectives and preferences when reading Cavafy, we can further explore how Cavafy- his portrait as a canonized poet as well as his poetics- was constructed together by his readers in our contemporary era. This essay attempts to shed some new light on the reception study of Cavafy in the Asian world, an important gap in the European scholarship of Modern Greek studies.

Curriculum vitae

Ji Wang is currently a first-year MPhil student of Medieval and Modern Languages at the University of Oxford, majoring in Modern Greek Studies. She obtained an MA degree in Comparative Literature from Peking University, China. Her research interests lie in the textual analysis of modern Greek poetry, literary translation and transnational circulation, as well as intermedial studies.

Tatiana Faia

Cavafy, Crisis, and Urban Narratives in João Miguel Fernandes Jorge's *Fuck the Polis*

João Miguel Fernandes Jorge (Lisbon, 1943) is one of the most canonical contemporary Portuguese poets. In 2018 he published *Fuck the Polis*, a book of poetry that reads like a travelogue of a journey through Greece. The powerful, and often contradictory, mixture of empathy and detached observation that one finds in *Fuck the Polis* mimics the pull in opposite directions (of beauty and pain) that define the narrator's interactions with the characters he encounters. The book is also crucially defined by the influence of Cavafy and, indeed, comprises poems that are rewritings of Cavafy's poems. The resonance of



Cavafy in the book, so I will argue, has a deeper root in Jorge's previous trajectory, and can be read as displaying an uncanny relationship with the aesthetical attitude implied in the title, of poetry as independent of the polis (in a statement that seems to reject both Shelley – the poet as unacknowledged legislator of humanity – and Plato – the poet as a nefarious influence, that ought to be rendered an outcast). Examining the influence of Cavafy in Jorge's handling of characters and classical antiquity and relating Jorge's book to other poems written with reference to the Greek crisis by Greek and Portuguese poets, my talk will discuss how *Fuck the Polis*, entails a radical questioning of how austerity changed the social fabric of Southern European cities, whilst exploring forms of individual resistance and solidarity through its Cavafian lexicon.

Curriculum vitae

Tatiana Faia is a Portuguese poet and one of the editors of the Lisbon-based independent publishing project 'Enfermaria 6'. In 2019, her book *A Room in Athens* won the Portuguese Pen Award for Poetry. Her postdoctoral research is focused on classical reception of the modernist and contemporary poetry in Southern Europe. She lives and works in Oxford.

Valia Tsaita-Tsilimeni

Contemporary Greek Poetry as an Invention of Modern Greek Society: The Collective Project of ΦΡΜΚ

In this paper, I will attempt to show how the team of the journal ΦΡΜΚ chooses the collectivity (είδος συλλογικότητας) that forms the political discourse mentioned in the introduction of their journal. What is this political discourse, which are the social processes that have created it, how do its authors distinguish the source/ the cause of each "problem" or social issue from its later elaboration? On the basis of a systematic study of the contents of this journal and the topics it presents to its modern Greek-speaking readers, I will follow the interesting discussions published in it, and comment on the dialogue with which its authors manage the material of each volume, both



from a practical and a literary point of view. The main contributors of the magazine talk about the need to invent a land in order to be able to walk; to progress, I would add. Even this brief remark allows us to detect in their publishing effort a movement of production of reflection, of questions as well as of various answers, which form an intriguing picture of what concerns and vibrates the Greek society today. It is a very successful publishing, literary event that urges us to think and to take a position, not only through texts but also through artistic interventions and performances.

Curriculum vitae

Valia Tsaita-Tsilimeni was born in Thessaloniki. She is a Senior Lecturer (Chargée de cours) and teaches literature, language and translation at the University of Geneva, where she defended her PhD thesis on identity, social criticism, and literary writing in the so-called "1920s generation" in Greece. She obtained her master's degree (Master II) from the Sorbonne University in Paris (Paris-Sorbonne IV) where she worked on Kostas Ouranis' and Baudelaire's poetry. Her research interests include interwar literature, reconstruction of identities, contemporary poetry, modernism, symbolism, contrasts, the power of ruins, etc. She has published the poetry collection entitled Άγρια Χόρτα by Kichli Publications (July 2017).

Panayotis Xenophontos

Greek Literature in Mariupol in the 1930s

This paper will look at Greek-language literature written and published in the city of Mariupol in the 1930s. What was this literature about? What happened to the writers of the city?

Curriculum vitae

Dr Panayiotis Xenophontos is a Stipendiary Lecturer of Russian at the University of Oxford. Panayiotis wrote his DPhil thesis on the relationship between the poet Joseph Brodsky and the visual arts. At Oxford he teaches various courses on 19th-, 20th- and 21st- century Russian literature as well as Russian film



Kristina Gedgaudaitė

On the occasion of the publication of her monograph *Memories of Asia Minor in Contemporary Greek Culture*, in the panel “Migration: Past and Present” Kristina Gedgaudaitė has invited scholars to reflect on the intersections of past and present migrations. The discussion will start with initial propositions by four distinguished panellists, including the author, approaching the topic of migration from different perspectives, and will then open up to the audience, inviting everyone to think through the questions brought to the fore by contemporary migrations and different pasts that echo within them.

Curriculum vitae

Kristina Gedgaudaitė is a Mary Seeger O’Boyle Postdoctoral Research Fellow at Princeton University. Her research interests fall within the fields of 20th century Greek literature and culture, cultural memory, migration, comics and graphic novels. Kristina holds a doctorate from the University of Oxford and has previously held Marilena Laskaridis Visiting Research Fellowship at the University of Amsterdam and Kostas and Eleni Ouranis Foundation visiting fellowship in Athens. She will be returning to Amsterdam as a Marie Curie Fellow in January 2023.

Emilia Salvanou

1922 in Greek National Memory: Meanings and Representations

Curriculum vitae

Emilia Salvanou is a historian of modern and contemporary history. She studied History at the University of Athens (1993), obtained her Ph.D. from the University of Aegean (2006), and completed her post-doctoral thesis at the University of Athens (2012). She has participated in various research projects



with national and European funding and has lectured on Greek History (University of Thessaloniki), European History, and Public History (Hellenic Open University). Her latest affiliation was to Utrecht University, as a post-doc fellow in the research program “Remembering Activism: The cultural memory of protest in Europe.” She is the author of two monographs, *The Shaping of Refugee Memory. The Past as History and as Practice* (in Greek, Athens: Nefeli 2018) and *How We Learn About the Past: History Education, Public History and Historical Culture* (in Greek, Athens: Asini 2021, forthcoming), and has published extensively in journals and edited volumes on topics of contemporary history, migration and refugeehood, memory, public history and historical culture.

Olga Demetriou

Curriculum vitae

Olga Demetriou is a social anthropologist based at the Durham Global Security Institute, Durham University. Her current interests focus on European refugee regimes, especially in locations of first reception. She has authored the monographs, *Capricious Borders: Minority, Population and Counter-Conduct between Greece and Turkey* (Berghahn, 2013/2017) and *Refugeehood and the Post Conflict Subject: Reconsidering Minor Losses* (SUNY Press, 2018).

Linda Xheza

Visualizing Refugees in the Greek Media: The politics of Hospitality

In this paper I focus on a photograph of the ‘Grandmothers of Lesvos’ carrying and feeding a baby of a refugee mother. This is a significant moment for the visualisation of the arrival of refugees in Greece not only because of the wide attention this image received, but mainly because the discursive choices that framed the image creating in this way new ways of seeing and understanding the photograph. In the photograph we see three older women feeding a refugee baby while their mother stands a few meters away from them. My



intention is first to analyse the image by employing theories of ethical responsibility and hospitality as developed in the work of Emmanuel Levinas (1969) and Jacques Derrida (2000). However, I anchor my analysis through the work of Judith Butler in *Precarious Life* (2004) and *Frames of War* (2009). Butler's approach on ethical and political responsibility transgresses the dichotomy that Levinas and Derrida put in the notion of responsibility and hospitality and opens the space to see how the notion of the 'frame' challenges, displaces, reconstructs ideas of the 'Other' and responsibility.

My second aim is to analyse the way two Greek mainstream media channels, Skai and ANT1, 'framed' the image and produced new ways of seeing the photograph that transcend or alter the meanings that are offered through the image itself. The altruistic gesture of these three women to care for the baby and its mother were related to national imaginaries of the hospitable Greek state and the hospitable Greek citizen. The Greek broadcasting channels focused on the stories of the three women while effacing the baby and its mother. The spectators were not given any information about their stories and the mother herself was never included as an equal interlocutor. Therefore, I argue the image was instrumentalised by political discourse to construct the idea of the hospitable nation while effacing the other as such. More specifically, I plan to reflect on the frame of the image, the camera and editing choices, the discourse around it and by doing so I aim to reflect on the idea of hospitality and care. My purpose is to examine and analyse the idea of hospitality that emerges through these representations and reflect on how gestures of responsibility and care are instrumentalised to construct a national identity.

Curriculum vitae

Linda Xheza is a PhD candidate in Media studies at the Amsterdam School for Cultural Analysis (University of Amsterdam) and a lecturer at Amsterdam University College. She is currently working on the visualisation of hospitality in the Greek media from a philosophy of ethical responsibility perspective.



Eva Fotiadi

Curriculum vitae

Eva Fotiadi (PhD) is a historian and theorist of contemporary art specialized in process-based, interdisciplinary and hybrid artistic practices and in art in public space. She is a lecturer at and a researcher at CARADT (Center for Applied Research in Art, Design and Technology). Between 2014-2016 she was a research fellow at Free University Berlin (DRS/Marie Curie) and Princeton University. Recent publications include (forthcoming 2022) 'Revisiting documenta 14's magazine South as a State of Mind. On Southernness in contemporary art and theory', *Journal of Greek Media & Culture*. (2021); 'On the adventures of site-specificity. Documenta 14 in Athens and Maria Eichhorn's Building as unowned property', *Field. A Journal of Socially Engaged Art Criticism*, 18/19; (2021) 'Community Art. Between situatedness and globalization'. *A Public Art Handbook*. Ed. Angeliki Avgitidou. University Studio Press. [in Greek].

Herbert Ploegman

Athens as a Multiple: A City Enacted Through Art & Solidified by Infrastructural Change

For a better understanding of the dynamics of the recent urban changes in the Greek capital of Athens, I argue that it is imperative to closely and ethnographically attend to specific practices, and trace their relationalities with what is around. Following John Law (2004), I take these gatherings as method assemblages. In this paper, I will juxtapose two different sets of practices – or method assemblages – occurring simultaneously in the summer of 2020: firstly an artistic walk through central neighbourhoods, across Philopappou Hill and alongside the Acropolis, and secondly a different kind of walk: the urban renewal project of Megalos Peripatos (The Great Promenade) in the centre of Athens. Through these case studies, I aim to trace the ways in which Athens as a city is made manifest, and, given their proximity, how these varying practices partly cohere, and are partly at odds with each other. If, as Law claims, method



assemblage is both a "reality detector" and a "reality amplifier", engagement with these varying cases is a significant political practice, and it offers a justification for attending to seemingly insignificant practices and processes.

Curriculum vitae

Herbert Ploegman works as a PhD candidate and lecturer at the Department of Social and Cultural Anthropology of Vrije Universiteit Amsterdam, the Netherlands. Intrigued by the burgeoning of artistic activities in the city of Athens in the wake of the 'Greek crisis', he set out to investigate aspects of these developments from an anthropological angle, resulting in an analysis (in progress) of the coming about of multiple Atheneses at once. Before starting the PhD, he was an editor for the academic art journal *Kunstlicht*; a curatorial fellow of the 'plugin' program at Schloss Ringenberg; and a program editor for *Perdu*, centre for experimental poetry in Amsterdam.

Efi Giannetopoulou

Cultural Wastelands. Heritage in Ruins

This paper is an attempt to present a research that started in 2021 and is a work in progress. This research concerns the sense of the urban 'gap' as a place of multiple layers of heritage and human performativity. In particular, I am interested in examining the part of the Athenian historical centre, where one can find a lot of empty spaces in between the massive inhabitation of the city. Many of these spaces, surrendered to the indefinite, stigmatized/determined by human presence or absence and physical decay, contain many different landscape layers as ruins, human waste or even nature are blending into a daily flow. These cultural wastelands, immersed with history that does not fit into the state's boundaries over 'official' heritage, are left abandoned, developing into spaces of a different culture, becoming places of different uses, such as graffiti, art or taken over by communities. The aim of this work is to report and examine some of these cultural wastelands in the midst of the city centre of



Athens and identify their current uses or reuses. Can ruins that do not demand a ticket, be understood as heritage?

Curriculum vitae

Efi Giannetopoulou is an independent researcher of Public Archaeology and a MA graduate from the University of Amsterdam in Landscape Archaeology and Heritage. Her Bachelor was realized in the Department of Archaeology, University of Athens. Her research interests focus on Public Archaeology, Landscape multi-layeredness, Crisis years and the sense of decay on the urban scenery. Her latest work concentrated on the Graffiti movement in Athens, enhanced by the gentrification and touristification of specific areas. Her current subject of research will focus on the sense of the urban 'gap', constructed in abandoned archaeological areas in the city centre of Athens. She has also participated in excavations on the island of Crete and the suburbs of Athens

Yannis Apostolopoulos & Anna-Maria Papagiannakou

Post - pandemic Spatial Narratives: Revisiting Takis Zenetos' 'Electronic Urbanism'

The recent pandemic outbreak has imposed new ways of managing both spatiality and sociality. Within a larger condition of negative freedom, the new cultures of lockdown have confined spatiality as well as sociability exclusively to the dimension of their virtual version, deserting - or highlighting the culmination of an evolutionary course of desertion - of physical and social space. At this pivotal moment, technology was the only conditional way out, allowing the conceptual transformation of the original 'social distancing' into 'physical distancing'. The conditions with which we were confronted were those of the biopolitical implications of this unique outlet. Two years later, this



renegotiation of technologically mediated spatial and social relations is not only not over, but also remains unresolved - just like the pandemic. The footprint of the pandemic event has introduced a new era in which social interactions and processual movements in physical space are evaluated against the criterion of necessity for physical presence, with those deemed as not meeting this condition getting transferred to the digital space. This intermediate condition, which seems to operate 'temporarily' by necessity - while at the same time acquiring a status of consolidation - has significantly weakened the public debate on renegotiation at a time when it should perhaps be more active than ever. In that context, we suggest putting the contemporary condition into dialogue with the pioneering vision of the architect Takis Zenetos. In the post-war futurism ambience of the 1960s, Zenetos explored in his project 'Electronic Urbanism' the possibility of designing a decentralized electronic system of urban planning for Athens, in an attempt to reprioritize the -marginalized by production- sociality, under the explicit aim of saving the city. Sharing the same purpose today, this research aims at critically examining Zenetos' proposition and recontextualizing it in the contemporary global condition.

Curricula vitae

Yannis Apostolopoulos is a freelancer Architect Engineer and an independent researcher in the areas of philosophy, architectural history and theory, based in Athens. He holds a Diploma in Architectural Engineering from the Technical University of Crete (T.U.C.) and a M.Sc. degree in 'Research in Architecture: Design - Space - Culture' from the National Technical University of Athens (N.T.U.A.). His Master Thesis titled, 'Mediated Ontologies: Desi(r/gn)ing Space in the age of Dating Apps', is an exploration through the fields of philosophy, anthropology and architectural theory of contemporary concepts on subjectivity (the posthuman condition), objectivity (object oriented ontology) and the way a new gendered spatiality is formed (queer theory). He has worked as a Teaching Assistant in the undergraduate courses of Department I 'Architectural Design' at the N.T.U.A. School of Architecture. He has participated in various exhibitions and conferences such as the Public Space Plus Conference held by the TEE/TKM in Thessaloniki, 2019.



Anna-Maria Papagiannakou is an independent researcher in philosophy, art and architecture history and theory, artist and curator, based in Athens, Greece. She holds a BA in Art History and Theory from the Athens School of Fine Arts (A.S.F.A) and a MSc degree in ‘Research in Architecture: Design - Space - Culture’ from the School of Architecture Engineering of the National Technical University of Athens (N.T.U.A). Their Master thesis, “Simulacra and ‘any-spaces-whatever’: A potential (r)evolution of simulacra” focuses on the contemporary philosophical approaches on the interrelated concepts of individuality and spatiality. They have work experience as a Teaching Assistant in the undergraduate courses of Department III ‘Architectural Language: Communication and Design Visual and Plastic arts (Painting, Media and Sculpture)’ at the N.T.U.A. School of Architecture. She has participated in various art projects, exhibitions and conferences, such as the NTUA Architecture Faculty Conference: ‘60+60| Electronic Urbanism II, The first era of remote architectural education’ (Under publication, 18 July 2020, NTUA, Athens, GR).

Julia Tulke

The Great Intervention: Anti-Graffiti Campaigns as an Aspirational Performance of Post-Crisis

In 2014, Amalia Zeppou, then Athens’ deputy mayor for civil society, proffered one of the most-cited statements on the significance of street art and graffiti in the context of the crisis: “When a city collapses, and has been tagged everywhere, we have an obligation to stop it. Once graffiti becomes commissioned art, it is a signal of the beginning of the end of the financial or social crisis that a city has gone through.” At the time, Athens was widely known as one of the most “saturated and stained” (Pangalos 2014) cities in Europe, a status facilitated by the abandonment of graffiti removal amid austerity and crisis. Signalling a performative shift, since 2019 the liberal-conservative mayor’s office of Kostas Bakoyannis has initiated several high profile anti-graffiti campaigns, discursively framed as a return of municipal control to the city’s “smudged” public spaces, in turn, projecting—as



anticipated by Zeppou—an end to the city’s state of crisis. This paper contrasts the selective staging of this “great intervention” via mayoral social media posts with the everyday failures of graffiti removal on the ground to examine its aspirational performance of post-crisis.

Curriculum vitae

Julia Tulke is a PhD candidate in Visual and Cultural Studies at the University of Rochester, NY and the 2021-2022 Pre-Doctoral Fellow at the Fisher Center for the Study of Gender and Justice at Hobart and William Smith Colleges. Her research broadly interrogates the politics and poetics of space, with a particular focus on crisis cities as sites of cultural production and political intervention for which Athens has figured as her central case study. Her work on the city through the past decade has included research and writing on political street art and graffiti, austerity urbanism, crisis photography, and the emergence of feminist and queer protest. Cumulating and concluding these endeavours, her dissertation “Artist-Run Athens: Mapping Spaces of Critical Practice between Two Crises, 2008-2020” traces the proliferation and significance of artist-run spaces and initiatives during the historical period bounded by the 2008 economic crisis and the 2020 pandemic emergency.

