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Cherish the Past, Embrace the Future



Greece enters the space sector
Hellenic Observatory: A research hub for contemporary Greece and Cyprus
25th of March : Greeks celebrate their National Day
Europe's view on Brexit by Evdoxia Lymperi
Ninth year for Symposio Gourmet Touring
Greece launches National Centre for Audiovisual Media and Communication
Charmed lives in Greece: Ghika, Craxton, Leigh Fermor
Guardians of the Aegean: Tackling overfishing through cinematography
Yiannis Kotsiras sings in London
Pavlos Pavlidis on his London performance
The Parthenon: An iconic symbol of Democracy, Religion, Culture, Art
'Muses and Makers' : Female Inspiration, Sensitivity, Creativity
Photo Exhibition: 'Impressions of the Peloponnese'
Clelia Charissi on her poetry collection 'Change of Guard'

GREECE

Greece enters the Space sector



The newly founded Hellenic Space Agency (HSA) was presented at a remarkable launching event on 19 of March, at the Ministry of Digital Policy, Telecommunications and Media. Minister Nikos Pappas underscored that «the diffusion of the Space technologies is necessary so that the citizens realise the usefulness of the sector. They should realise that it is about services that can improve our lives and render Greece more powerful, since the Space sector is a key sector, the spearhead of the national effort for recovery».

“I suppose we shall soon travel by air-vessels; make air instead of sea voyages; and at length find our way to the Moon, in spite of the want of atmosphere.”

Lord Byron, 1882



The Ministry aspires to:

- **Boost competitiveness and extroversion of Greek economy.**
- **Diffuse Space technologies and exploit the achievements of the Space sector to all other sectors of Greek economy (telecommunications, agriculture, transportation, education etc).**
- **Enhance Greece's defence capability (satellite communications, radio-navigation, etc).**
- **Empower Greece's position via collaborations with technologically advanced countries.**

The new agency aims at specifying and implementing Greece's Space policy, as well as running national projects pertaining to Space technologies.

Minister Nikos Pappas stressed that «in one year we made a great effort and managed to bring back to the public sphere the debate on the benefits our country can have through peak technologies and Space technologies. Our initiative is vindicated on a daily basis at schools, research institutions, and innovative businesses. »

Furthermore, Minister Pappas underlined that «the investments in the Space technologies constitute a commercial activity with an annual revenue of 200 billion euros, on a global scale. Moreover, according to the most recent study of the European Space Agency, the return on investment in the Space industry is 1 per 7, one of the highest ratios in any sector.»

Statements were also made by Vassilis Magglaras, Secretary General of Telecommunications and Postal Services and Stamatios Krimizis, Chairman of the Space Agency. Mr Magglaras emphasised

the significance of the Hellenic Space Agency for Greece's international image and the multiple benefits for the Economy and entrepreneurship, while Mr Krimizis pledged to «work with persistence and determination to prove that this country has the organisation, the capabilities and the will required for hard work.»

In conclusion, Minister Pappas welcomed the 26th General Lyceum of Athens – Maraslio who won first place in last year's «CanSat in Greece» school contest. Mr. Pappas offered them symbolic gifts and stated that the cost of their participation in the relevant European contest will be covered by the ministry.

The first board of the Hellenic Space Agency:

- **Stamatios Krimizis, President.**
- **Konstantinos Pilaftsis, Managing Director.**
- **Vasileios Anastasopoulos, Member.**
- **Vasileios Kostopoulos, Member.**
- **Georgios Mantzouris, Member.**
- **Athanasios Potsis, Member.**
- **Christodoulos Protopappas, Member.**



Hellenic Observatory: A research hub for contemporary Greece and Cyprus

The Hellenic Observatory, part of the European Institute at the London School of Economics (LSE), is internationally recognised as one of the premier research centres on contemporary Greece and Cyprus. @GreeceInUk spoke to Kevin Featherstone, head of the European Institute, about the role of the Hellenic Observatory as a research hub for contemporary Greece and Cyprus and his perspective on recent developments occurring in Greece, the UK and the EU.



Kevin Featherstone, head of the European Institute at LSE; Eleftherios Venizelos Professor of Contemporary Greek Studies and Professor of European Politics

Kevin Featherstone

Kevin Featherstone is Eleftherios Venizelos Professor of Contemporary Greek Studies and Professor of European Politics. He is currently the Head of the European Institute and was long-term Director of the Hellenic Observatory and Co-Chair of LSEE: Research on South-East Europe within the European Institute. In 2009-10 he served on an advisory committee to Prime Minister George Papandreou for the reform of the Greek government. He was the first foreign member of the National Council for Research and Technology (ESET) in Greece, serving from 2010-2013. In 2013 he was made 'Commander: Order of the Phoenix' by the President of the Hellenic Republic.

His research has focused on the politics of the European Union and the politics of contemporary Greece; his work has been framed in the perspectives of comparative politics, public policy and political economy. His main books on the EU have involved a comparison of socialist parties' approaches to European integration; relations between the US and EU; the negotiations leading to the Maastricht agreement on EMU; and, the politics of 'Europeanisation'. On Greece, he has co-authored or edited books on political change after 1974; Greece after the Cold War; Greece and the challenges of 'Europeanisation'; a history of the Muslim/Turkish minority in Western Thrace; the domestic meanings of 'Europe' in Greece; and the prime ministers of the post-1974 period (arguing that there is a paradox between their formal position and the informal constraints on the centre of government).

The Hellenic Observatory

The Hellenic Observatory, part of the European Institute at the London School of Economics (LSE), is internationally recognised as one of the premier research centres on contemporary Greece and Cyprus. It was established at the LSE in 1996 in order to promote the multidisciplinary study of contemporary Greek politics, economy and society. To this purpose, the Hellenic Observatory engages in a range of activities, including developing and supporting academic and policy-related research; the organisation of conferences, seminars and workshops; academic exchange through visiting fellowships and internships; as well as teaching at the graduate level through LSE's European Institute. In these activities, the Hellenic Observatory normally seeks to collaborate with other partners, both institutional and individual, and academic and corporate.

Its core academic staff consists of Professor Kevin Featherstone, head of the European Institute, Eleftherios Venizelos Professor of Contemporary Greek Studies and Professor of European Politics; Dr Spyros Economides, Director of the Hellenic Observatory, Associate Professor of International Relations and European Politics and Dr Vassilis Monastiriotis, Associate Professor of Political Economy.

In conversation with Kevin Featherstone

'Each year, we have over 26,000 visitors to our HO website ('hits'). Our publications have been downloaded on 30,000 occasions. Every year, we attract over 2,500 guests to our public events.'

1. The Hellenic Observatory was established at the LSE in 1996 aiming to promote the multidisciplinary study of contemporary Greek politics, economy and society. In your opinion, what are its major achievements? What kind of difficulties has it faced in fulfilling its aims?

The main achievement, I think, is to create a major focus outside Greece or Cyprus for the study of the countries' economy, society and politics. We are a platform that offers different audiences knowledge and information about their contemporary situation and we're a hub that brings people together - academics, public figures, business leaders, journalists and the diaspora. We try to place Greece and Cyprus in a broader, international setting so as to attract wider attention.

As such, we're ecumenical with regard to issues and opinions. We're a neutral stage, on which to have serious and informed debate.

We have received much help and support, so our 'difficulties' should be seen in that light. Our chief limitation is our size – we're much smaller than people often think. I guess this means we 'punch above our weight'.

2. Traditionally Greek professors and students have had a strong presence in UK universities. Moreover, in recent years Greece has experienced a "brain drain", as many young professionals and academics have left Greece trying to build their lives abroad. How have Greek scholars contributed to the Hellenic Observatory and to research institutes in the UK? How could the experience of young Greek academics abroad be used for the benefit of Greece?

As a hub, the Observatory provides opportunities for scholars of Greece (young and old) to hold visiting positions with us and their input into our activities is invaluable. But, as they're with us for fixed periods, they usually return to Greece or Cyprus. Hopefully, they return with a valuable experience from a university like the LSE, with its international reputation.

3. How far has the Hellenic Observatory influenced public debate about contemporary Greece and reached wider audiences beyond the academic community?

We're not here to advance a particular view or frame; rather, our task is to enhance knowledge and



The Hellenic Observatory team. Back row, from left to right: Ms Katerina Glyniadaki (HO PhD Scholar), Prof Kevin Featherstone (Head of the European Institute), Dr Spyros Economides (Director of the Hellenic Observatory), Mrs Ismini Demades (Hellenic Observatory Senior Manager) and Ms Aleksandra Stankova (Administrative Assistant). Front row, from left to right: Ms Polly Liouta (Events and Communications Manager), Dr Anna Tsiftoglou (Former National Bank of Greece Postdoctoral Research Fellow 2016-17), Dr Vassilis Monastiriotes (Associate Professor in the Political Economy of South East Europe) and Mr Michalis Cottakis (Research Assistant)

understanding of different opinions and approaches. And we reach a much wider community – beyond the diasporas – to our events. We do this by drawing links between our ‘Greek’ topics and a wider international agenda. Even our events in Athens attract many non-Greeks.

Each year, we have over 26,000 visitors to our HO website (‘hits’). Our publications have been downloaded on 30,000 occasions. Every year, we attract over 2,500 guests to our public events.

4. What are the Hellenic Observatory’s plans for the future?

To expand the opportunities for collaborative projects between academics at the LSE and their peers in Greece and Cyprus, thereby making an even stronger contribution to policy debates that link us.

5. Greece is gradually recovering from an unprecedented year-long debt crisis, which has been the subject of numerous publications and debates and left deep marks in the country’s economy, society and political system. In your opinion, what are the most important aspects of this transformation?

The straitjacket set by the Memorandum conditions on Greece’s finances is not conducive to a stronger growth model. Surely, most would accept that proposition. Within these confines, Greece must build broad support at home for far-reaching structural reforms. The objectives are clear: more effective public institutions, stronger social support for those who need it most, and measures to make the economy more competitive. ‘Reform’ is a term often used across the spectrum, but beneath the talk there needs to be serious and consistent implementation. Education is a sector crying out for reform – it’s simply not serving the country’s future needs. But, too often, good plans are made and are then thwarted. The ‘Troika’ didn’t help to move the focus to long-term planning. However, I’m mildly optimistic: one of the positive legacies of the crisis is the increasing acceptance of a reform agenda, the content of which is shared by a fairly broad consensus.

‘The biggest current challenge is the lack of ‘burden-sharing’ between EU states and the limited ‘reach’ of EU governance at the domestic level. A ‘union’ needs burden-sharing across many fields, economics, migration, security, etc. A ‘union’ cannot be built on leaving another state to solve the problem.’

6. In many respects, the Greek crisis has been part of a wider eurozone crisis. What lessons did the EU learn from the crisis? Do you think that the EU is turning away from the austerity as a dominant paradigm? Also, are recent reform proposals (i.e. by the French side) an indication that the eurozone is heading towards fiscal federalism?

The most important lessons from the crisis are for Greece and Germany. For Greece, the lesson is to have effective institutions – across sectors – and to focus the economy on the supply-side conditions for growth. For Germany, it’s that its own paradigm of *ordo-liberalism* doesn’t work so good for others. In a very diverse currency union, it makes little sense not to have fiscal federalism. Economies that fall into trouble need support – not the clumsy hammer of the bailouts, but effective long-term support for reform.

7. Many analysts seem optimistic about the European economy, but less confident about the future of European politics. The outcome of the recent Italian elections as well as the rise of the far-right German AfD have given fresh ground for concern. What do you think are the main challenges for European party politics?

Populism has been a response to the international economic crisis. It offers easy answers – often promising to reconcile irreconcilable objectives. In the midst of a crisis, it's difficult to defeat populism. But Macron has shown a way. And with better economic times, the base for populism weakens.

That said, Europe needs to be brought closer to the needs of its citizens. 'Europe' must be made the solution to many of the problems people face – jobs; growth; security; climate change, etc. Opaque debates about narrow issues don't meet the needs.



'The uncertainties of 'BREXIT' are very troubling. It's important that the negotiations minimize the damage. But, the bilateral relations between the UK and Greece are built on strong foundations, across many fields.'

8. Apart from the debt crisis Greece as well as Europe have dealt and are still dealing with a refugee crisis, with major consequences for Europe's politics and societies. How does the migration crisis affect European unity? Do you agree with analysts that speak of the resurgence of a West-East divide, which tends to replace the North-South divide, mostly created by the debt crisis? What can the EU do to face this new challenge?

The biggest current challenge is the lack of 'burden-sharing' between EU states and the limited 'reach' of EU governance at the domestic level. A 'union' needs burden-sharing across many fields, economics, migration, security, etc. A 'union' cannot be built on leaving another state to solve the problem. Europe is full of member states that feel virtuous in distinct areas: a strong economy, but not paying enough for common security or refusing mutual obligations in a fiscal union, for example. At present, Europe doesn't have enough reach – whether its support for systems needing reform or where its societies are succumbing to populism and veering away from its core liberal values. Some of the illiberal developments in central Europe are terrifying. They are the cost of not having a full 'union', one that remains too superficial.

9. Living in the UK, one is "blessed" or "condemned" to live in interesting times, with Brexit on top of the agenda. What could be done to minimise the cost of Brexit both for the UK and the EU? How could Brexit affect the relationship between Greece and the UK? And finally, what kind of implications could Brexit have for the Hellenic Observatory and the LSE and for the cooperation between universities and research institutes in Europe?

The uncertainties of 'BREXIT' are very troubling. Few economists would predict economic gains for the UK – some would argue the possibility in the long-term. The economic hopes of the young are being sacrificed by the largely cultural fears of older voters. It's important that the negotiations minimize the damage. But, the bilateral relations between the UK and Greece are built on strong foundations, across many fields. Flows of tourists and students won't stop; London will still be a major centre for finance and shipping, etc. It's that the likelihood is that in many areas, the UK will perform less well. Britain will continue to have leading brands – and, I'm confident, the LSE will continue to be one of the foremost. 'BREXIT' is very unlikely to limit the purpose, scope or activities of the Hellenic Observatory. Our mutual interest will continue – and my personal obsession with the Greek world will be undiminished.

25th of March : Greeks celebrate their National Day

The 25th of March is a double celebration for Greeks: a historical and a religious one. Greeks celebrate the Revolution and the War of Independence against the Ottoman Empire, which was declared in 1821 and resulted in the liberation of Greeks from the Ottomans and in the creation of the independent state of Greece. The Greek Orthodox Church celebrates the Annunciation to the Virgin Mary that she should become the mother of Jesus Christ, the Son of God.

Greek schools, churches and associations of Greeks in the UK celebrated the 25th of March with a series of events commemorating the Independence War Day.

Saturday 24th March: Greek schools celebrate the Greek Revolution

On the eve of the National Day, the Greek nursery and primary school in London organized a commemorating celebration at the school auditorium which was decorated accordingly. Pupils

recited poems, presented small performances in the spirit of the Day and sang songs about the heroism and the courage of the Greek Revolution leading figures. His Excellency, the Ambassador of Greece in the UK Mr Dimitrios Karamitsos-Tziras, attended the school festivities and congratulated the teachers on the flawless organization of the celebration.

The Deputy Foreign Minister, Mr. Terens Quick





Sunday 25th March: Doxology, speeches by officials, Greek and Cypriot community schools festivities

The traditional official Doxology and thanksgiving for the anniversary of the Revolution of 1821 took place on Sunday March 25th, at the Cathedral of the Divine Wisdom in London, presided over by the Bishop of Tropaïou Athanasios. A great number of Greeks living at or visiting London attended the 25th March Doxology which marks a great event for all Greeks of Diaspora. Pupils from the Greek nursery and primary school wearing blue and white clothes or traditional folk costumes and holding Greek flags accompanied by their teachers attended the ceremony.

Representatives of the Greek Armed Forces designated in the UK, in official uniform, as well as members of the Greece's and Cyprus' Diplomatic missions participated in the Doxology for the National Day.

After the religious ceremonies were completed, His Excellency the Ambassador of Greece in the UK Mr Dimitrios Karamitsos-Tziras gave a short speech on the messages the National Day conveys to contemporary Greeks and introduced the Deputy Foreign Minister, Mr. Terens Quick.

His Excellency the Deputy Foreign Minister, Mr. Terens Quick delivered the traditional celebratory address for the Anniversary sent by His Excellency the President of the Hellenic Republic Mr. Prokopios Pavlopoulos.

In his message His Excellency the President of the Hellenic Republic underlined the considerable contribution of the Hellenic Diaspora to the successful outcome of the Greek Revolution.

In the afternoon of the same day the National Federation of Cypriots in the UK organized a great event at the Auditorium of the Ashmole Academy (North London). The event was attended by His Excellency the Deputy Foreign Minister Mr. Terens Quick, His Excellency the Ambassador of Greece in the UK Mr Dimitrios Karamitsos-Tziras, His Excellency the High Commissioner of the Republic of Cyprus in London Mr. Eviropides Evriadiades and by representatives of many Greek and Cypriot Communities in the UK.

The Auditorium of the Ashmole Academy was decorated with Greek and Cypriot flags and pictures of the leading figures of the Greek Independence War, pictures of Cypriot heroes of the Cyprus' Liberation struggle. It was a celebration intended to

Extracts from the message of His Excellency the President of the Hellenic Republic Mr. Prokopios Pavlopoulos:

«...We celebrate, with due respect and splendor, the Uprising of 1821, which led to the abolition of the long enslavement of our ancestors under the Ottoman rule and resulted in the "Resurrection" of our nation and the creation of the Modern Greek state.

Decisive to the success of the 1821 Holy War was the role of the Greeks abroad, especially in Odessa, Vienna, St. Petersburg, Paris, and Belgrade who were enthusiastic in joining arms with their "rebellious brothers". At the same time, their acts set an example that contributed decisively to the diffusion of Philhellenic values in many places of the European continent. Modern Greece has never forgotten the great contribution of the Greeks of Diaspora. On the contrary, Greece always expresses its gratitude to them. (...)

In conclusion, I express once again the Greek people's gratitude for the Hellenism of Diaspora all over the world. Hellenism of Diaspora constitutes an integral and precious part of our nation that has contributed to their utmost in order for our nation to be able to move ahead in accordance with its heritage and its destination. And we are confident that the Hellenism of Diaspora will show the same, and even greater support in the future so that our People and our Nation will respond, in the most appropriate and suitable way to the great challenges of the future»





highlight the commonalities between the country's struggles for freedom and independence and to highlight the common historical, traditional and cultural ties that bind them together.

Introductory speeches addressed to the crowded audience were given by the President of the National Cypriot Federation Mr C. Karaolis, His Excellency the Ambassador of Greece in the UK Mr Dimitrios Karamitsos-Tziras, His Excellency the High Commissioner of the Republic of Cyprus in London Mr. Evripides Evriviades, the President of the Greek-orthodox Communities of the UK Mr. Marios Minaidis,

and His Eminence the Bishop of Tropaïou Athanasios.

The celebratory speech of the Day was given by His Excellency the Deputy Foreign Minister Mr. Terens Quick, who elaborated on the role Greeks of Diaspora have played all along the Independence War and the modern Greek history, analyzed the current goals of the state's foreign policy, emphasized Greece's respect for the international law and underlined the fact that Greece and Cyprus form a joint power that guarantees the peace and stability in the East Mediterranean as well as in the wider area of the Middle East.

Extracts from the speech of His Excellency the Deputy Foreign Minister Mr. Terens Quick:

«The role of the Greek Diaspora is and, from a historical perspective has always been, extremely important, because Greek and Cypriot citizens, outside national borders, are our unofficial 'ambassadors', who quietly promote our positions on national issues and shape the public opinion which undoubtedly in its turn influences not only the domestic affairs but more significantly the foreign policy of the Greek and Cypriot Communities' host countries.

(...) I would say In brief, action and extroversion is the only way for Hellenism. Idleness and introversion have never driven to success. I believe that our foreign affairs policy should be thoughtful, multisided, multidimensional, active, based upon the knowledge of the international environment and the norms ruling it.

(...) Greece and Cyprus are considered the stable pillars both within the closest geopolitical area but also in a wider area shaken by turbulence.

(...) Cultural diplomacy is an excellent instrument of foreign affairs policy and can support considerably our extrovert policy through our Diaspora.

(...) Greek language under the 400-year Turkish dominance has not disappeared. We have not lost our language and our religion under the long period of slavery as was the case for other nations. I seize the opportunity to mention the role that the Orthodox Church played in the Greek Revolution of 1821. There are numerous names that have never become widely known but who have substantially contributed to the Greek Revolution.

(...) Greece has learned a lesson from its history, in order to handle the threat from East, it should first tackle issues in the Balkan Peninsula. The military penetration of the Turkish factor in Skopje is widely known. Discussions between Greece, Albania and Skopje have a specific diplomatic purpose. Athens makes efforts to persuade these countries to participate in a joint development effort in the interest of all peoples in the area. Conflicts will cause misery and unhappiness in the populations of the region, while dialogue and cooperation could guarantee a safe and prosperous future.

(...) Greece and Cyprus certainly remain countries of the West, where they belong from a cultural point of view., but on the other hand they are in a position to understand the East and can therefore contribute to the alleviation of the great clash of civilisations that many foresee».



The Deputy Foreign Minister Mr. Terens Quick concluded his speech stressing that Greece shares common values with Europe based on freedom, and on the development of a civilization open to a global prospect of mutual understanding».

Straight after the speeches by Greek and Cypriot officials, pupils of the nursery, primary and secondary Greek and Cypriot Community Schools presented a rich festive program in accordance with the spirit of the Day. Greek and Cypriot pupils wearing traditional folk costumes danced traditional dances, recited poems, sang songs and performed shows highlighting aspects of the harsh struggles of Greeks and Cypriots for independence and Liberation respectively.

Pupils who had produced paintings on the theme of the Day were awarded prizes by the Deputy Foreign Minister Mr. Terens Quick.

Monday 26th March: The great reception of the Embassy of Greece

On Monday March 26, the Greek Embassy celebrated



the National Day at the Europe House (Westminster) where His Excellency the Ambassador of Greece in the UK Mr Dimitrios Karamitsos-Tziras welcomed eminent personalities from UK and from the Greek and Cypriot Communities, academics, politicians and journalists.

The Deputy Foreign Minister Mr. Terens Quick addressed the attendants stressing the importance of the strong bonds between the Greek state and the Greeks all over the world and promising to help strengthen the voice of the Greeks abroad.



European Philhellenes

On the occasion of the National Day of Independence (25 March 1821), the Peloponnesian Association of Great Britain hosted a very successful event on Friday 23th March at Europe House. Thanassis Christou, Associate Professor of Modern and Contemporary History at the University of Peloponnese gave a lecture with the title «European Philhellenes – the European background of the Revolution of 1821», followed by a discussion with the audience and a reception on the premises. The lecture was given in Greek. Dr Eleni (Lena) Marcou, chairperson of the association, prefaced the talk, welcoming the lecturer and stressing the importance of the celebration. Members of the association and friends brought a considerable turnout to Europe House. The event was also honoured by the presence of General Consul of Greece in London Mr Athanassios Rizos.

**«The benefits of a state participating in the Union is the EU's ace up its sleeve»
Evdoxia Lymperi, Greek Public Broadcaster Correspondent**



«The clock is ticking against the UK, since they will have to change approximately 80% of their laws to adjust to the new reality.»

«Whether the UK will keep a decision making role on EU military missions after Brexit raises concerns to certain countries, including Greece»

The School of Public Policy of University College London (UCL) organized a special event on the 21st of March, in the framework of the Policy and Practice Seminar Series, under the title: «Europe's view on Brexit - and beyond». In the panel participated Jacqueline Minor, former Head of European Commission's Representation in the United Kingdom, as well as Jürgen Kröning, London Correspondent for the German newspaper Die Zeit weekly, Jacob Krupa, UK Correspondent for Polish Press Agency covering Brexit and Evdoxia Lymperi, London Correspondent for Hellenic Broadcasting Corporation, ERT, the Greek Public Broadcaster.

Evdoxia Lymperi conveyed in her talk the pulse of Greek public opinion ahead of Brexit, by offering an overview of the main concerns and interests of the Greek society, during the ongoing crucial negotiating period.

Evdoxia Lymperi argued that Greece was benefited from the Brexit vote, as the Brexit issue shifted public attention from the ailing Greek economy to the new hot issue of the UK leaving the EU. She outlined Greece's ambivalent stance towards Brexit: on the one hand, Greeks perceived the Brexit vote as a blow to the growingly discredited in their eyes

European institutions, on the other hand they were concerned about the future of the privileges Greek citizens enjoy within the UK, as in all member states (freedom of movement, exports of Greek goods, tourism, trade, security and defence etc.). She spoke of the cross-ministry committee set up by the Greek Ministry of Foreign affairs, to address each one of the above issues, in the light of the ongoing Brexit process.

The issue of the rights of EU citizens seems to be the main issue for Greek people. She underscored that Greece stands with the rest of the member states, arguing for the rights to remain the same all the way through the transition period and for the next 5 years. It is unknown what UK will do as it still hasn't designed its migration policy of the future.

Trade, Tourism and Services Sectors seem to present extra difficulties. She underlined that the clock is ticking against the UK, since they will have to change approximately 80% of their laws to adjust to the new reality.

She emphasized the special interest that Greece has in the Agricultural products with protected origin, Protected Designation of Origin (PDO). The European Commission has called on the UK to guarantee the protection of food products labeled with the EU's geographical indications after Brexit. However, she said, this issue still remains unresolved. Brussels works to include this clause in the withdrawal deal, while the UK wants to hold it as leverage ahead of the future trade deal.



In the Intelligence, Safety and Security sectors, the EU seeks to maintain close cooperation with UK, while trying to figure out what grade of authority the Europeans should grant to a country exiting the Union. Whether the UK will keep a decision making role on EU military missions after Brexit raises concerns to certain countries (France, Germany and Greece).

In conclusion, Evdoxia Lymperi stressed that at this moment the unity of the EU and the benefits of a state participating in the Union is the EU's strong argument (the ace up their sleeve, as she said). And Greece of course has all the reasons to support and strengthen the unity of the EU, she added.



Ninth year for Symposio Gourmet Touring

'Home cooking' as the Greeks love the most arrived on the shore of UK & Ireland.

The 9th Greek Symposio Gourmet Touring arrived in the UK on Monday 12 March and visited London (12 March), Dublin (13 March), Manchester (14 March) and Edinburgh (15 March). Memorable evenings of interactive cooking, Greek style were enjoyed by over 100 travel agents that attended each of these four events.

Symposio was created by Alexandros Angelopoulos,

Chef Ioannis Rodokanakis of Aldemar Resorts with Travel Editor of the Scottish Sun, Heather Lowrie and Anastassios Pissas of the Greek National Tourism Organisation (UK & Ireland) at the Edinburgh Cookery School, preparing the dough for the spinach & cheese pies



VP of Aldemar Resorts to promote the authentic and tasteful importance of Greek cuisine. This ninth year had the support of the the Greek National Tourism Organisation, the Regions of the Peloponnese, under the auspices of the Hellenic Chamber of Hotels and the Enterprise Greece. The sponsors for the UK & Ireland are Aldemar Resorts, Aegean Airlines and Dublin Airport for the event in Dublin, alongside Classic Collection Holidays for London, Manchester and Edinburgh.

Andrew Farr of Classic Collection Holidays sampling the outstanding Peloponnese wine





Chefs Ioannis Rodokanakis and George Chatzopoulos

Symposio is an established annual event which brings together Greek producers, chefs, hoteliers, airlines, tour operators and travel trade businesses for an evening to experience and discover the treasures of Greek culinary traditions. This year the theme is 'Peloponnese, the Unexplored Island' with the dishes reflecting Greece's most fertile region boasting exceptional agricultural diversity from the olives and olive oil of Kalamata, to the raisins from Aigialeia and the distinctive wines. This year's cuisine and wines will travel to a total of 37 cities in 14 countries.

"Home cooked Greek food is all about commitment and genuine hospitality, a homemade meal arouses a sense of belonging with family. It is made with such consideration, that it ensures nutritional value without losing its distinctive taste. This year's Symposio events provided a taste of Greek home cooking (the cuisine of grandmothers and mothers) as the UK's travel trade re-created the dishes whilst savouring them in the company of colleagues. We saw from social media posts that when they got home, armed with recipes and apron, they tried

out the dishes on family and friends" commented Alexandros Angelopoulos, the Vice President of Aldemar Resorts.

This year the tastes, aromas and sentiments of Greek home cooking were harnessed by Aldemar Resorts chefs and created into dishes, accompanied by wines from the Peloponnese Region. The menu includes Spinach & Cheese Pies with feta sauce, hugely popular with all participants. The main dish, Aromatic Chicken with vegetable trachanas was also enjoyed by all. As one of oldest foods in the Eastern Mediterranean, trachanas is made with cracked wheat mixed with sour milk or yoghurt to form a thick mass and in recent years, this ancient product has captured the imaginations of many chefs. The dessert, a Caramelized Phyllo Pastry with yogurt cream & grape spoon sweet, was a big hit too.

Emy Anagnostopoulou, Director for UK & Ireland for the Greek National Tourist Office commented "The Greek word 'symposium', a word that is as old as Greece itself, literally means "drinking with

friends". We value the role of authentic, local cuisine in providing travellers to Greece with an added reason for returning to our shores as often as possible, enriching the overall travel experience. Greece has enjoyed exceptional visitor numbers and the Symposio cooking events showcase Greece's culinary and cultural heritage, while at the same time they highlight the diversity and high quality of Greece's tourism product to the UK's travel trade market, that can satisfy even its most demanding visitors."

Lynda Betsch, Country Manager UK, Ireland and Benelux for Aegean Airlines, member of Star Alliance, commented "we were delighted to be taking part in these events, which promote Greek gastronomy. Being a full service schedule carrier offering complimentary hot meals and drinks on board, the opportunity to participate in an event of this kind is a showcase not only for Greek food but also for Greek hospitality."

aromatic chicken and vegetable trachanas



spinach and cheese pies

Classic Collection Holidays, the Sussex-based award winning luxury tour operator, was equally delighted to be participating in three of the four events. Claire Stafa, Travel Agency Marketing Manager said, "Travel agents are crucial to the success of Classic Collection Holidays, and we were delighted to support both the UK travel trade and our Greek tourist board and hotelier partner with this entertaining and enjoyable marketing venture. Greece is performing particularly well for the coming spring and summer season, and memorable events like this can only help to build on the early sales momentum, reminding us of the tradition, taste and hospitality that have secured Greece's position as a perennial favourite with holidaymakers."

For more information on Symposio Greek Touring visit www.symposio.gr

caramelized phyllo pastry



Greece launches National Centre for Audiovisual Media and Communication

Greece set to become a top choice for film makers.



The Ministry of Digital Policy, Telecommunications and Media launched the National Centre for Audiovisual Media and Communication (EKOME) at an event at Michalis Kakoyannis Foundation, on 26 March. The country's new economic incentive for the support of audiovisual productions was laid out to representatives of the industry – producers, directors and actors.

The Minister of Digital Policy, Telecommunications and Media Nikos Pappas noted that «today we are not announcing something, but we are bringing to public attention what should already have been a reality. Unfortunately, in the past the State failed to make efforts and allocate resources to support this industry». He added that «the new framework for the support of the audiovisual productions has excellent advantages», explaining that «75 million euros are already available» and asked the industry representatives to embrace it and help it grow, because «the creative industry can be the locomotive

of economy.» The Secretary General for Media and Communication Lefteris Kretsos underlined the need for cooperation between the State and all shareholders of the film industry.



Charmed lives in Greece: Ghika, Craxton, Leigh Fermor

Friendships are strengthened by shared memories and experiences, common interests and mindsets, but often location also proves to be crucial. Nikos Hadjikyriakos-Ghika (1906-1994), John Craxton (1922-2009) and Patrick Leigh Fermor (1915-2011) were three creative figures of the 20th century who bonded over a shared love of the Hellenic world. Their enduring friendship is being celebrated through the exhibition 'Charmed lives in Greece: Ghika, Craxton, Leigh Fermor', which takes place this spring at the British Museum and provides visitors with the opportunity to rediscover Greece through the outlook of these influential artists and the aesthetics of the exhibition curators.



'All of Greece is absorbing and rewarding. There is hardly a rock or a stream without a battle or a myth, a miracle or a peasant anecdote or a superstition; and talk and incident, nearly all of it odd or memorable, thicken round the traveller's path at every step.'



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The protagonists, two British men who viewed Greece as their second homeland and one Greek whose life events brought him to Great Britain, became lifelong friends and spent much of their subsequent lives in Greece. The cross-pollination of their artistic work and personal life was enabled by the sights, sounds, lights and characters of Greece and shaped on of these rare friendships that succeed in making history.

Nikos Ghika was a painter born in Athens. He moved young to Paris, where he studied at the Académie Ranson and held his first exhibition at the age of 21. Patrick Leigh Fermor, otherwise known



as Paddy, was a man of letters born in London. After his adventurous school years, he decided to cross Europe on foot, travelling from the Hook of Holland to Constantinople. While in Greece, he took part in the Battle of Crete, spent two years in the mountains in support of the Cretan Resistance and masterminded the abduction of General Heinrich Kreipe, leader of the German forces in Crete. John Craxton was a British painter who enjoyed a Bohemian upbringing from a family of musicians. His nomad spirit longed for freedom to roam abroad and led him to frequent travels, Greece among them. He was closely related with and supported by the co-founder of the influential *Horizon* magazine.

The three men met at the end of the Second World War, sometime between the winter of 1945 and the spring of 1946 and their almost 50-year-long friendship coincided with the golden period of Anglohellenic artistic and literary collaboration, in which the British Council had a facilitating role. Their time spent together was split in four key locations, around which the exhibition accordingly revolves;

Hydra, Kardamyli, Crete and Corfu.

Ghika's family house in Hydra was the first gathering point for the three friends. By restoring his ancestral house and transforming it to a new home, Ghika rediscovered the place of his childhood memories and embarked on a practical involvement with architecture. He regularly offered hospitality to artists from Greece and abroad and fostered an atmosphere highly conducive to discussion, intellectual work and recollection. Inevitably, the morphology of the island interlocked with his cubist style and infused his painting with 'silent symphonies of geometric symbols'. Craxton benefited from his stay there both artistically in terms of embracing a newly found Greek light and color palette as well as interpersonally thanks to the temperament of people that matched his own philosophy of life and led him to integrate a variety of Greek figures in his work. Fermor lived there for almost two years, during which he wrote most of his book 'Mani: Travels in the Southern Peloponnese', and let Greece enthrall him: 'All of Greece is absorbing and rewarding. There is





hardly a rock or a stream without a battle or a myth, a miracle or a peasant anecdote or a superstition; and talk and incident, nearly all of it odd or memorable, thicken round the traveller's path at every step.'

In 1961, while Ghika and his wife Barbara were in London, a major fire destroyed the Hydra house. Without the strength to personally confront this disaster, Ghika asked his dear friend John to visit the remains of the house and collect on his behalf anything salvable. John not only organized and supervised the necessary works but also inspired the other locals as well as his friends, trying to make

them see that event on a more optimistic note. The chapter of Hydra had firmly closed, but the influence of the island remained lastingly present in the friends' artistic creations.

A new era began when Patrick and his wife Joan built their haven in southern Peloponnese, in a place called Kardamyli, where 'There is not a house in sight. Nothing but rocks, trees, mountains and sea.' The Leigh Fermors lived in a tent supervising the construction of their new house, while the Ghikas were also closely involved. Of paramount importance were the views through the exedra





'I can work best in an atmosphere where life is considered more important than art – where life is itself an Art.'



roof and the windows. Ghika was invited to spend his time at the Kardamyli house whenever he felt bothered by Athens and he contributed to the house decoration by painting any area possible. The house was filled with the books of a lifetime as well as cats, for which all friends had a soft spot. The recipe of Kardamyli's idyllic atmosphere was a combination of peace and sociability, good food, remoteness from worldly concerns, a playful attitude, drinking and reading indoors.

Craxton's motivation to see the Palace of King Minos at Knossos, to pay pilgrimage to El Greco's birthplace and to look up the first Cretan he had ever met led him to Chania. Eventually, he settled in a Venetian house near the old harbour of Chania. During his time there, he was painting in his small studio, influenced by the wildness of the landscape and the figures of shepherds and sailors. Elements of the god Pan were omnipresent and goats were used as a symbol of independence and escape. Craxton found the people of Chania incredibly kind and helpful and as he wrote: 'I can work best in an atmosphere where life is considered more important than art – where life is itself an Art.' Although his house seemed constantly unfinished, it inspired grandiosity and enjoyed a cosmopolitan atmosphere of a maritime Greek style.

After their house had been destroyed by fire, the Ghikas travelled a lot and shared their time between London, Athens and their friends' houses. During a sea excursion in Corfu, they were amazed by the sharp rocks, the humid landscape and the remoteness of an area called Sinies and acquired an olive press lodge, that afterwards transformed into a charming home. Combining a Western European influence with the traditional Corfiot architecture and Ghika's passion for ancient ruins, they decorated most of the estate in which the belvederes and the inner courtyards had a salient position. The influence of the Ionian environment became evident in Ghika's paintings, since it replaced his rigid angles and lines with spontaneous curves. The Ghikas and their guests felt as if they were living in *A Midsummer Night's Dream*, with the place constantly unfolding more of its beauty. It was an idyllic refuge that intrigued exhilarating creativity and memorable conversations.

Ghika moved to Athens after Barbara's death and lived in a flat at Kriezotou Street, beneath which he later opened the Ghika Gallery. Fermor lived at Kardamyli until he died and had a thrilling life defined by long-lasting friendships. Craxton died in Hampstead, where he had moved to his family house unaware that he wouldn't see his house in Chania

again. Overall, Paddy was lonely and optimistic, John robust and cheerful and Ghika the most introvert of all, emitting a sense of Stoic melancholy.

This exhibition is characterized by novelty in that it includes not only artworks but also extracts from texts, photographs, letters, sketches, notes, publications and dedications, which follow their friendship and are displayed for the first time in the UK. A secret world unfolds giving access to a lifetime friendship and the unexpected charm of Greece. Highlights of the exhibition include Ghika's extraordinarily atmospheric 'Black Sun' and the enigmatic yet radical 'Still Life with Three Sailors' by Craxton. Also featured is Craxton's original artwork for the book covers of Leigh Fermor's travel classics 'A Time of Gifts' and 'Between the Woods and the Water'.

Charmed lives in Greece offers an opportunity to reflect on Greece's enduring role as a source of inspiration for artists. While the country's ancient past is a recurring theme in art, Ghika, Craxton and Leigh Fermor were inspired by the landscapes and local people that they encountered in their day-to-day lives. The works on display in the exhibition therefore offer a valuable image of 20th century Greece. This exhibition is an invitation for a different journey in Greece, it is, though, worth keeping the words of Craxton in the back of our mind: 'The Greek landscape is wonderful but...it makes one realise that the only really important things are people'.

The exhibition is organised by the A. G. Leventis Gallery in Nicosia, in collaboration with the Benaki Museum in Athens and the Craxton Estate in London. After its first presentation in Nicosia it was transferred to the Benaki Museum in Athens in June 2017. The exhibition at the British Museum runs from 8 March to 15 July 2018 in Room 5 with free admission. A series of lectures, gallery talks and special guided tours are planned to take place during this period.

The three exhibitions were sponsored by the A. G. Leventis Foundation. The A. G. Leventis Foundation was founded in 1979 by the Cypriot entrepreneur Anastasios G. Leventis (1902-1978), who laid the bases of its focus on society, education and culture. Now in its fourth decade, the Foundation retains its adherence to these priorities, keenly supporting the dissemination of Greek and Cypriot cultural heritage, as well as extensive public benefits programs,

pioneering environmental protection projects, and medical research.



*The article is based on the book accompanying the exhibition, 'Ghika•Craxton•Leigh Fermor, Charmed Lives in Greece', edited by Evita Arapoglou, © 2017 A.G. Leventis Gallery, Nicosia.



Guardians of the Aegean: Tackling overfishing through cinematography

On March 1st, the European Bank for Reconstruction and Development hosted a screening of the documentary film 'Guardians of the Aegean' at its headquarters in London. Omiros Evangelinos, a filmmaker experienced in environmentalist documentaries (vid. 'Toxic Crisis', his documentary on waste management), embarked on a five-year-long journey with his caique 'Odyssey' in order to explore the impact of overfishing in the Aegean Sea. The movie documents an unruly state, where intense industrial fishing and illegal fishing practices lead to the depletion of an erstwhile rich marine ecosystem and subsequently jeopardise the livelihood of local fishermen. During his voyage, though, Omiros discerns 'a small light at the end of the tunnel' when he comes across the efforts of Pierre-Yves Cousteau in assembling a network of all affected parties to establish a Marine Protected Area in Santorini.

Under Omiros' direction, the movie succeeds in bridging the multifaceted views of all the related stakeholders. Of the coastal fishermen, who share their opinion on overfishing and the toll it takes on their profession, only few seem resistant towards enacting limitations in fishing areas, whereas the majority willingly embraces the initiative. They unanimously, however, express their dissatisfaction with the decision-making processes that take place at the higher echelons of power which do not consider the practical realities of fishing. Marine ecologists on their part explain how overfishing alters the biodiversity of the marine ecosystem and highlight the need for new sustainable methods of fishing and efficient marine management plans. Local politicians and representatives of the contested ways of fishing likewise express their sympathy to the cause and disclose their personal outlook on overfishing.





The movie advocates for the introduction of Marine Protected Areas as a solution suitable to restore marine life diversity and animal populations in overfished areas. The establishment of such an area in Santorini would be a 'bottom-up' policy illustrating the ability of citizens and local communities to empower themselves. Even though environmental issues need to be examined through a scientific lens in order for their causes and consequences to be fully understood, it becomes apparent that the insights of local fishermen, who might be lacking in formal education but have first-hand experience of the problem, should be put at the forefront of the discussion. The problem of overfishing is not examined solely from the local standpoint but is rather placed within a global context, since it equally disrupts many other areas of the planet. Considering the legacy that the Pierre-Yves Cousteau family carries, the launch of Marine Protected Areas serves as a symbolic gesture and sets a real-life example for other international initiatives to follow.

The screening was followed by a Q&A with Omiros Evangelinos and a drinks reception. During the Q&A, Omiros provided the audience with updates on the establishment of the Marine Protected Area

in Santorini, which has not yet launched due to overdue fishery reforms. The implementation of this project, being the first of its kind, will be vastly beneficial but also requires effective regulations to come into force. Adequate policing of such areas is crucial, given that just one instance of negligence is sufficient to endanger long periods of protection, thus it is necessary to ensure funding for surveillance,





boats and human capital. So far, the Stavros Niarchos Foundation has financially supported the Hellenic Centre for Marine Research, whereas the Managing Committee of the Marine Protected Area, comprised of fishermen, scientific advisors and local politicians, is waiting for the relative legislation to pass in order to immediately launch the process.

Omiros underlined the importance of timely interventions when dealing with environmental problems. Based on his personal experience as an island resident himself, he stated that it is imperative to take measures before it is too late, lest future generations miss the opportunity to enjoy a sea that is rich with marine life.

With regards to the particular struggles faced by fishermen, Omiros reminded the audience that fishing from islands during the winter months incurs little profit since there is a limited market for their catch, meaning that any excess is simply discarded. This is particularly significant considering that these coastal communities mostly depend on fishing for their livelihood. Their problems are compounded by EU efforts to reduce the fleets of small-scale fishermen by subsidising the destruction

of their boats without issuing new fishing licenses. Rather than being gradually dismantled, the art of shipbuilding should instead be preserved as part of cultural heritage and displayed as a touristic attraction. This overall hostile climate has rendered fishermen suspicious towards political authorities and more eager to follow a grassroots initiative than official paths.

Unfortunately, Omiros confirmed that the illegal use of dynamites for fishing is indeed persistent. The appropriate laws are not enforced and especially in Koufonissi, because of its location, the situation is calamitous.

In terms of addressing the problem at an individual level, anyone can act as a guardian of the Aegean and help preserve its valuable fish stocks. As consumers, we must be both vigilant and informed. During the high tourist season, the demand for fish is often so vast that it cannot be met by local fishermen, which all too often means that even protected species are found on restaurant menus. The first step we need to take to support coastal fishermen and marine life is to begin asking restaurants and market vendors where our fish comes from. Though we



are accustomed to the abundance of seafood, it is largely a deluded view, based on extensive imports and the use of harmful fishing methods.

The movie, produced by the Aegean Odyssey Documentary Productions in association with Cousteau Divers, a non-profit dedicated to studying and protecting marine life worldwide, has been awarded the George Kolozis Eco Award of the

10th Chalkida Documentary Festival 2016 and the Best Documentary Award of the Mediterranean Film Festival 2017. A plethora of international film festivals have included the movie in their official selection and the Hellenic Broadcasting Corporation has also acquired its rights, while many successful screenings have also taken place on Greek islands as well as overseas.





Filmmaker Omiros Evangelinos and Gender Adviser at EBRD Marialena Vyzaki

The beautiful sceneries and landscapes that the Omiros' crew captures are instrumental in strengthening the messages conveyed throughout the movie. What is at stake, apart from the environmental damages, is also a part of our own national identity, an identity inextricably woven within the image of artisan fishermen aboard their caiques and the overall piscatorial culture of Greece, which is now under threat. At the same time, the movie touches upon the perpetual clash between human interests and animal ones and the role of humankind in relation to its surrounding nature. It is certainly difficult to restrain the human instinct of greed but according to Omiros 'people protect what they love' and, hopefully, their love for nature will commit them to more sustainable forms of consuming, living and working. To paraphrase a well-known quote, with great knowledge comes great moral responsibility, and in the case of Omiros' documentary, its comprehensiveness and accuracy forms such a strong case that it is impossible to leave its audience indifferent.

Photo credits: Guardians of the Aegean, www.guardiansoftheaegean.com

Yiannis Kotsiras sings in London

The Greek popular singer Yiannis Kotsiras is noted for his passion, his energy and his memorable voice and music. On 2 March 2018 he performed at the Union Chapel in London, presenting new songs as well as a selection of all time favorite songs by the greatest Greek composers and song writers. @GreeceInUk talked to Yiannis Kotsiras about the presence of contemporary Greece in the production of music and culture and the role of music as a means of cultural diplomacy.



1. *You are embarking on a major tour abroad. How do you feel when you sing outside Greece? How do people welcome you?*

Yes indeed. This year's European Tour will be my biggest so far. 2018 is also a year of many concerts all over the world. Well, all this is very intriguing. You see, the audience of these concerts is not Greek. What I mean is, in my last tour we saw that only 20-30% of the audience was Greeks. And that is something very challenging for me. It is a wonderful experience and because of the reason that people don't have the chance to see me very often, as I make a tour every 2 or 3 years, the embrace is very warm.

2. *Greece is worldwide known for its cultural tradition and achievements. How do you see the presence of contemporary Greece in the production of music and culture?*

That is the main reason why this project we named "Greece on the road" is so important to us. When I started this project, I wanted to talk about Greece. Most Europeans learned about Greece and Greek people by the smear front page announcements of the European newspapers. I wanted to prove through music that Greece is a country that still produces culture that we are hard working people (if you see the statistics you will find out that Greeks

are the most hard working people all over Europe) and through this very depressing economic situation we are trying to survive, without "being a headache" for other countries. Greece is alive. We still produce cultural and scientific achievements and we are still trying to create new dreams and new possibilities for everybody.

3. *What is the role of music in bringing people closer? Is contemporary Greek music a means of cultural diplomacy?*

From what I've seen at my last concerts, music is for sure a great diplomatic tool. And the new generations of artists are certainly the best diplomats that Greece could ever hope for.

4. *During the 2004 Athens Olympic Games you performed "Pass the flame" – an optimistic song about the power of unity and cooperation. After all those years, as Greece is gradually recovering from a year-long socioeconomic crisis, what message would you like to send to your audience?*

My message is simple, clear and straight. Greece is alive, is still creating civilization and the next years, if our European friends don't stand against us, we will be wiser and strong again. We are here and we are, as always, the torch of spirit and civilization.



Photo credits: Yiannis Kotsiras, www.kotsiras.gr

«The timelessness of your work is perhaps the biggest reward for an artist. It means that for some reasons our songs are useful»

Pavlos Pavlidis is an iconic figure of Greek rock music scene. He participated in the band "Mora sti Fotia" and then left his mark as a frontman of "Xilina Spathia" during the 90's. After their break-up, he followed solo career and collaborates with the group "B-Movies".

Prompted by their live performance in London, he gave an interview for the March newsletter of the Greek Embassy.



1. Beginning your career in the 1980's, your audience includes older generations but also spreads to younger ones. There is continuity between the past and the future. How does an artist feel when his pieces have a resonance and they still charm the youth 20 years later?

The truth is that even the "B-Movies" band includes different generations of people. I am 54 years old, Orestis is 33 and Dimitris is 22. The timelessness of your work is perhaps the biggest reward for an artist. It means that for some reasons our songs are useful.

2. You lived during the "rampant" era of the 90s when the Greek rock music had flourished and there were many remarkable samples of work in our country.

Are you being nostalgic of that craziness as you experienced it with "Xilina Spathia", or do you prefer it now that the world is comparatively quieter, humming your lyrics?

You would have been surprised if you had come in one of our concerts with "B-Movies". There is intensity and dance because the last two years the program has been shaped accordingly. This is mainly due to the fact that there is a trio with which we play mainly acoustic tracks and ballads, so, as a result, the two musical directions have been separated. "B-movies" is the group that creates the party atmosphere. The trio is more atmospheric and wandering. I like both of them very much, but I am delighted that I have separated them and as it seems our audience agrees with us.

3. *What does Pavlos Pavlidis listen to nowadays? Have your music sounds and stimuli changed in relation to the past?*

I cannot complain because I always try to discover new great bands, as well as the next amazing songs. There are wonderful new things out there. The world music scene creates masterpieces. Precisely because information travels on the Internet very quickly and easily we all have access to different types of music. Simultaneously I am exploring a hard disk that a friend gave me as a gift. It contains rare discs from all over the decades and while I sort them out I have the chance to listen to tracks that I did not know their existence or other experimental music of the past decades that I have forgotten.

«Every time we play in this country is like a fairytale and every time the way we look at our audience, into each other's eyes, is special. It seems like we are sharing a secret. Like we are doing something naughty and we flew away from our homes. Or, like we are celebrating the distance and the fact that our home is the road and our friends.»

4. *In your songs you often refer to the urban landscape. You praise the "city" either implicitly or explicitly, for example in your song "Xessaloniki". If you had in front of you someone that has lost his interest in Greece's "άστν" (asti) what would you say to him?*

Over the last few years during my interviews, people often tell me that I praise the nature so your question surprises me. I like the cities. And some of them very much. I have lived in big cities like in Paris but also in small islands like in Amorgos. The issue is not if someone has lost his interest in the "άστν" in general, but if he has lost his interest in life. The significant point is what each person wants to do and what kind of stuff fulfils them. Following our instinct, we usually choose places that suit us. The problem arises when we reach a deadlock with our



inner selves and we start accusing everything around us. This is a serious problem. Nor a countryside or a megacity can save you. The only certainty is that within the noise of the cities it is easier to hide than in our inner noise, and I do not mean the sonic noise. I mean the supersonic of our soul. As long as we are not dealing with it, it can be transformed into clinker or discord which can turn dangerous sometimes. Inside us is where the real struggle is taking place. Certainly you are talking with someone who was lucky and thanks to his job is constantly moving. Isolation can be awkward but it also helps us to listen to "the noise of our soul", no matter whether this happens in the city or in the countryside.

5. *You are doing a concert in a multicultural city like London where a large number of Greeks lives. Being a child of immigrants and having lived abroad, do you think that is critical for the artists to offer to the Greeks abroad a part of their culture like music they miss?*

I do not know if my music can be considered a part of the Greek music culture. The form of my songs is totally western-style. However, the element of the language is decisive. In that sense, yes. I have performed many times in the past with "Xilina Spathia" in London and in other English cities. I have remarkable memories of all these times but I have also written lyrics while I was in the UK. "Grand Hotel" was written in Brighton, "Μόλις αρχίζω και θυμάμαι" (Molis arxizo kai thimamai) in Manchester and "Δέντρα" (Dentra) in Durby. Every time we play in this country is like a fairytale and every time the way we look at our audience, into each other's eyes, is special. It seems like we are sharing a secret. Like we are doing something naughty and we flew away

from our homes. Or, like we are celebrating the distance and the fact that our home is the road and our friends.

6. *Perhaps the most insightful comment about you, is that you are not just a singer but a poet. What constitutes a source of inspiration for you?*

If there was a general source of inspiration, I think we would not be able to approach it since it would have been unreachable and packed and we would have died from spiritual thirst. Seferis has lived in London too. "Σου γράφουμε όλοι τα ίδια γράμματα κοιτώντας ο καθένας τον ίδιο κόσμο χωριστά", it is somehow like that the way he put it. I have on my left shoulder a badly made childish tattoo that I

made at my 16, with a sewing needle of my mother and ink I had bought from a bookstore in Veroia. It reads "FOG". It is one of the poems Seferis wrote a long time ago while he was working in the Greek Embassy of London, if I am not mistaken.

Thank you very much for honoring me to answer your questions.

«Isolation can be awkward but it also helps us to listen to "the noise of our soul", no matter whether this happens in the city or in the countryside.»

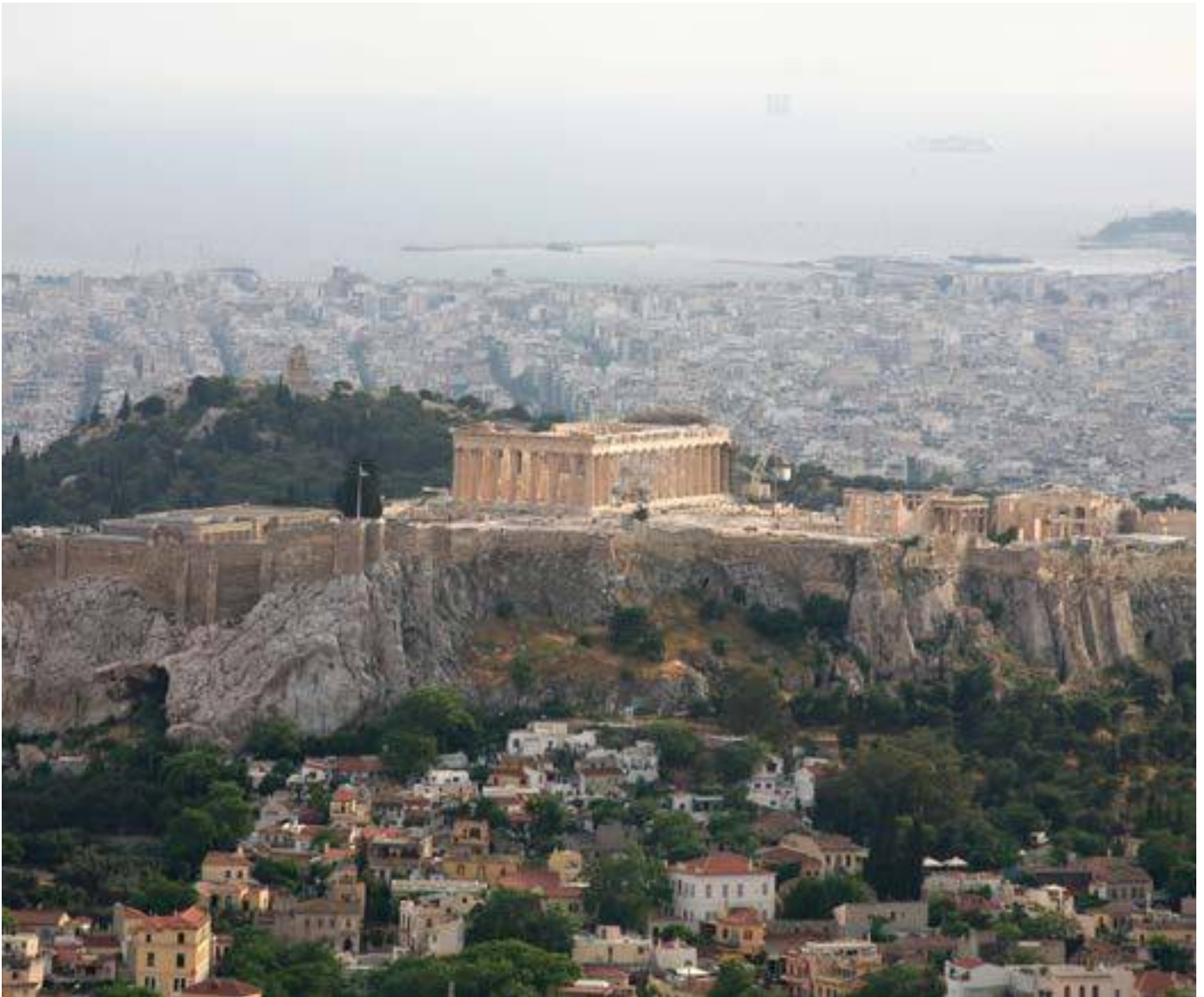


Photo credits: Panayis Pictures

The Parthenon: An iconic symbol of Democracy, Religion, Culture, Art

On Thursday 8 March 2018, at the Lecture Theatre of the British Museum, writer, lecturer and dramatist Mr. David Stuttard made a lecture on the historical context of Parthenon's creation elaborating on how the Parthenon represents Periclean Athens' definition of itself as the embodiment of civilisation.

The @GreeceinUK is publishing a summary of Mr. David Stuttard's lecture kindly offered by him for our readers.



The Parthenon (seen here from Lykavittos Hill) still dominates the skyline of Athens

Parthenon: First Monument to Civilization?

Dominating the Athenian skyline, the Parthenon is often thought to be the embodiment of Classical Greek civilization. But was this how its creators perceived it? A consideration of the circumstances leading to its construction, as well as of its sculptures and of contemporary literature will help us answer this question.

First the back-story: in 490 BC, desperately outnumbered Athenians defeated invading Persians at Marathon, as a thank offering for which they began constructing a temple in the southern quadrant of the Acropolis. But ten years later the Persians returned, their seemingly unstoppable army marching south through Greece as their navy hugged the coast. Advised by the Delphic oracle to 'trust the wooden walls', the Athenians took to



The creative layout of the new Acropolis Museum, Athens allows us to appreciate the relationship between the Parthenon's metopés (here Greeks fighting Amazons), pediments (here the contest between Athene and Poseidon) and frieze.

their ships and abandoned their city to be burnt and looted. Even the temples were torched. But next day Athene's sacred olive tree on the Acropolis put forth a fresh shoot. The gods, it seemed, had sent an omen.

Just days later the allied Greek fleet smashed Persia's navy at Salamis in waters opposite mainland Eleusis, where annual initiation mysteries promised rebirth after death. Indeed, the battle probably took place on the very day in September when the central ceremony was usually performed. Again this seemed to be a sign: Athens may have been sacrificed; the city may have died; but it would rise again. And, when (in 447 BC after being deliberately preserved in ruins for a generation) the temples were rebuilt, this message of rebirth was proclaimed in the sculptures of the Parthenon, the brave new jewel-box of a building constructed on the site of the burned half-finished Marathon temple.

There were three sculptural zones: the two triangular pediments; the metopés (self-contained rectangular sculptures above the outer columns); and the continuous frieze high on the wall behind them. Each had its own subject matter. The pediments showed two key scenes involving Athene: her birth

and her contest with Poseidon for the land of Attica. The metopés showed scenes of struggle between Greeks (and their gods) and the forces of barbarism – Amazons, Centaurs, Asiatics (the Trojan War) and Giants. And the frieze showed the Athenians, men and women, citizens and resident foreigners, taking part in a procession. This was not (as is so often suggested) a representation of the annual Panathenaic Procession in honour of Athene, but a procession in honour of all the gods, who appear seated at its climax. I believe that the scenes on these three sculptural zones were deliberately chosen to mirror those shown on the shield that Hephaestus crafts for Achilles in Iliad 18. For here, too, are shown the cosmos, a city at war, and a city at peace enjoying a festival. So the Parthenon, like the shield, expresses a vision of heaven and earth.

Moreover, the Parthenon and the Acropolis itself involve a sacred journey from the earthly world to the world of the divine. Running round the topmost steps as we climb onto the Acropolis is a thin band of grey limestone sandwiched between the blocks of marble. It is no accident (I would argue) that the limestone comes from Eleusis, home to the mysteries. It has been deliberately set here to form

a magical threshold, over which all must pass as they approach the sacred rock, a portal into a more sacred world. And, as we approach the main doors of the Parthenon we make another sacred journey, for, while the sculptures we see first on the west side of the temple show scenes set on the Acropolis itself (the contest between Athene and Poseidon; the battle between Athenians and Amazons), those on the farther east side are set in an altogether more cosmic sphere (the birth of Athene; the battle between gods and giants). Walking from west to

east, then, takes us from the immediate physical setting of the Acropolis into the world of the gods.

Nor is it an accident that those very gods are shown seated at the climax of the procession on the frieze – or that the order in which they are shown appears to proclaim a message, too. For the first gods we see (the four on the left) are all connected in some way to the underworld: Ares, god of war, sends men there; Hermes conveys souls there; and Dionysus and Demeter are both connected with

A strip of grey Eleusinian limestone provides a spiritual threshold to the Acropolis



the Eleusinian Mysteries, promising renewed life to those facing death. All these gods are shown eagerly awaiting the procession's arrival. On the right hand side, however, four of the six gods seem almost to be ignoring it: Athene, goddess of art and crafts, protector of the city, chats with Hephaestus, god of craftsmen; Poseidon, god of the sea (on which Athens' economic wealth was built), confers with Apollo, supreme god of the Arts. Only Artemis and Aphrodite seem to be interested in the approaching humans. And this, I think, is significant, because – reading from left to right, as Athenians did – we find the procession is being eagerly awaited by gods connected to the underworld and rebirth, while gods of prosperity, security and artistic endeavour (of civilization, indeed) converse with one another. Surely we are meant to see this as a progression: the Athenians sacrifice (here they sacrifice animals and wine; in 480 BC they sacrificed the very city); the gods

contest for Attica and the battle with the Amazons). But it is the epitaphios logos that Thucydides puts into the mouth of Pericles (whose brainchild the Parthenon was) that pulls all the themes together. Here, after referring albeit briefly to Athenian victories over barbarians, Thucydides has him say: 'When our work is over, we are in a position to enjoy all kinds of recreation for our spirits, all kinds of games and religious ceremonies held regularly throughout the year. In our own homes we find a good taste and a beauty, which delight us every day, and which drive away our cares. Then the greatness of our city brings it about that all the good things from all over the world flow in to us, so that to us it seems just as natural to enjoy foreign goods as our own local products.'

Art, culture, sport, prosperity: surely these are the



Seen from Pnyx Hill, site of the Athenian Assembly, the Parthenon epitomizes classical Greek civilization

accept their sacrifice with the Eleusinian promise of rebirth; and as a result Athens is – and will continue to thrive as – an economically rich centre of civilization.

This was one of the messages contained in another classical Athenian institution, the epitaphios logos, an annual speech delivered in honour of men who had fallen in war the year before. Several epitaphioi logoi survive, and most seem to have contained a brief history of Athens, including the two Athenian myths shown on the Parthenon's west face (the gods'

hallmarks of civilization. And the speech goes on: 'Taking everything together, I declare that our city is an education to Greece.' This is very close to saying that Athens is a beacon of Greek civilization. A few sentences later, referring to the Parthenon itself, he concludes: 'Mighty indeed are the marks and monuments of our empire which we have left. Future ages will wonder at us, as the present age wonders at us now.'

So the Parthenon, I believe, is the embodiment



The island of Salamis and the waters where the Greek fleet defeated Persia's navy can be seen from above the Great Hall of Initiation at Eleusis

in stone of the ideas expressed in the Periclean epitaphios logos, ideas that come very close to expressing what we might call 'civilization'. And, while buildings such as the Egyptian pyramids or the Persian palace at Persepolis were erected by sophisticated civilizations to express a ruler's power, the Parthenon was the first built by a democracy to extol the civilized values that it believed made democratic society great, values that were represented in terms of its people's relationship with the gods and fellow citizens as well as an opposition to the uncivilized barbarian 'other'. But is our understanding of civilization the same as the fifth-century BC Athenians' (a slave-owning society whose city was the head of a ruthlessly enforced empire, and in which women had few if any rights)? That is an entirely different question.

Mr. David Stuttard's 'Parthenon: Power and Politics on the Acropolis' is published by The British Museum Press.

A few words about David Stuttard's next book 'Nemesis: Alcibiades and the Downfall of Athens'

«David Stuttard recreates ancient Athens at the height of its glory as he follows Alcibiades from childhood to political power. Outraged by Alcibiades' celebrity lifestyle, his enemies sought every chance to undermine him. Eventually, facing a capital charge of impiety, Alcibiades escaped to the enemy, Sparta. There he traded military intelligence for safety until, suspected of seducing a Spartan queen, he was forced to flee again—this time to Greece's long-term foes, the Persians. Miraculously,

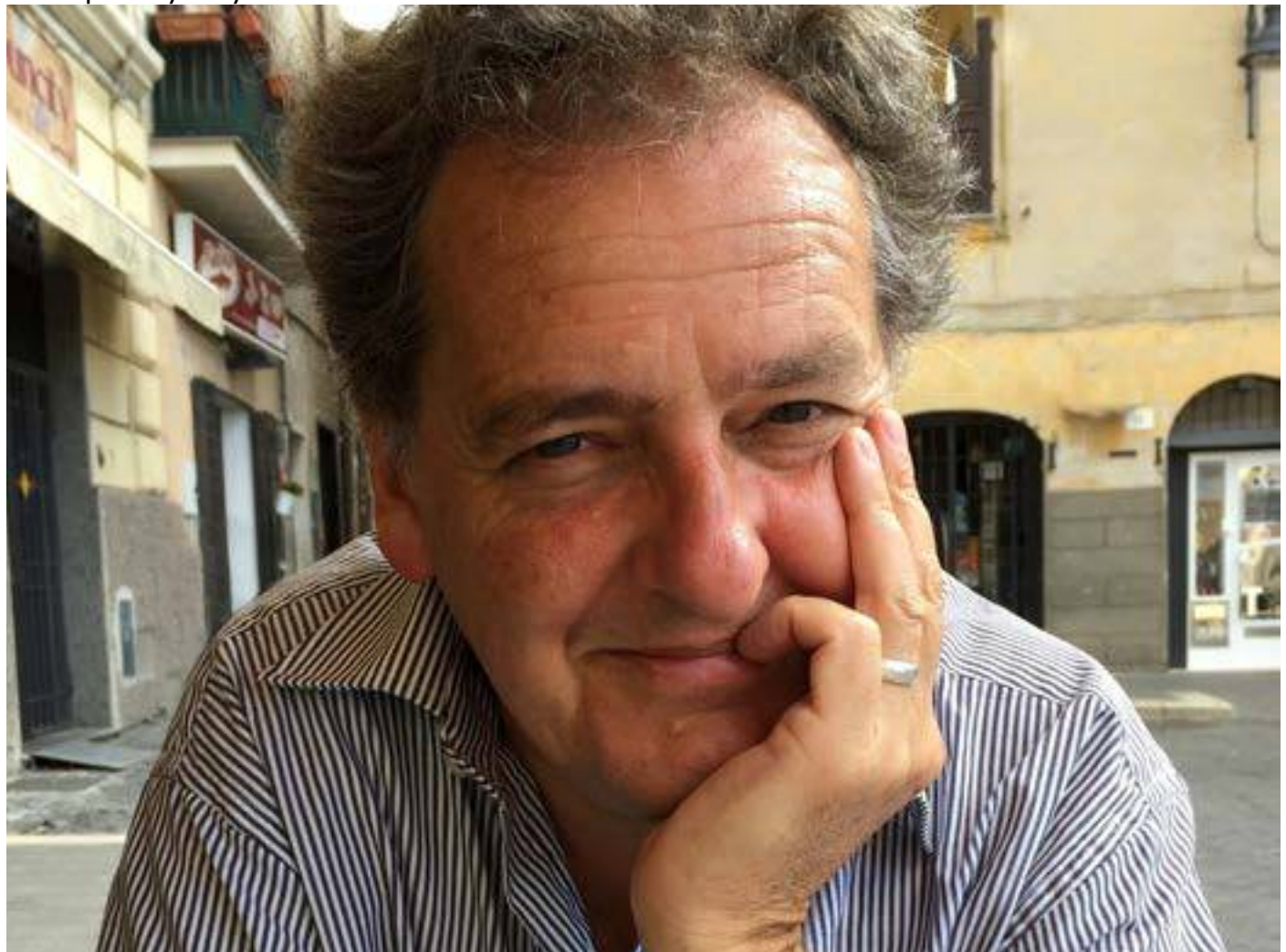
though, he engineered a recall to Athens as Supreme Commander, but—suffering a reversal—he took flight to Thrace, where he lived as a warlord. At last in Anatolia, tracked by his enemies, he died naked and alone in a hail of arrows.

As he follows Alcibiades' journeys crisscrossing the Mediterranean from mainland Greece to Syracuse, Sardis, and Byzantium, Stuttard weaves together the threads of Alcibiades' adventures against a backdrop of cultural splendor and international chaos. Navigating often contradictory evidence, *Nemesis* provides a coherent and spell-binding account of a life that has gripped historians, storytellers, and artists for more than two thousand years».

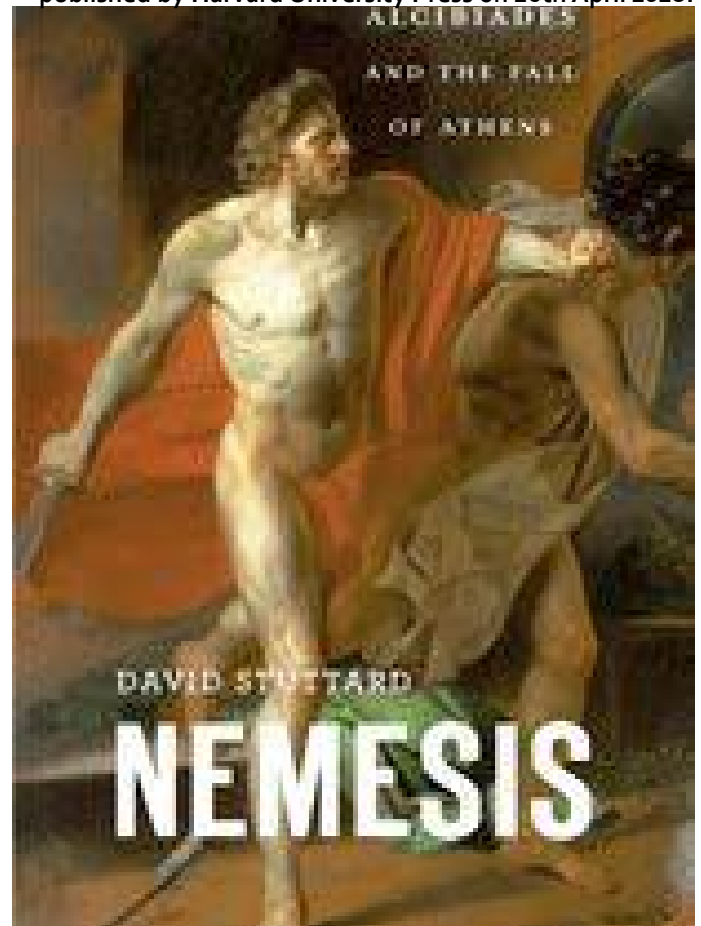
'*Nemesis: Alcibiades and the Downfall of Athens*' will be published by Harvard University Press on 26th April 2018.

Mr. David Stuttard is a writer, theatre director and dramaturg. You can find more information about his biography and works at <http://davidstuttard.com/home.html>

Author photo by Emily Jane Stuttard



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'Muses and Makers' : Female Inspiration, Sensitivity, Creativity



The 'Muses and Makers' Exhibition that opened on March 14th at the Sofia Gallery (Bulgarian Embassy, South Kensington) included everything: Art, music, food.

The Exhibition of photographs and paintings, organized on the occasion of the Bulgarian Presidency of the EU, was in fact a celebration of female inspiration and creativity. Three women - artists exhibited their works: The photographer Margarita Mavromichalis-Tziras (Greece), the photographer Christine Bory (France) and the painter-artist Silvy Georgieva (Bulgaria).

Three women artists - three unique insights into contemporary life.

Mrs. Margarita Mavromichalis-Tziras exhibited a collection of black and white photographs which

documented the drama of refugees arriving in Lesvos during the peak of the refugee crisis, 2014-2016.

Mrs Mavromichalis' shots capture the huge humanitarian crisis which continues to unfold in the Aegean, even though international media have ceased to shine their lights upon it.

The faces of people in the centre show relief after having safely arrived ashore and at the same time they look obviously bewildered, lost and frightened, which stands in striking contrast to the background of the calm sea.

Sea, land and abandoned boats form the context of the first part of the journey of distraught families and desperate individuals who hope to move further into Europe. On the other hand, Mrs Mavromichalis'



shots seek to underline the compassionate response of locals of all ages and the relentless efforts of volunteers to relieve the pain as well as implying the struggle of authorities to register the endless queues of silent newcomers.

Mrs Margarita Mavromichalis-Tziras told guests at the Sofia Gallery: "I speak five languages, but I hope the sixth is photography and it is the most important language". With this language she has tried to draw the attention on the ongoing humanitarian crisis at the south-eastern borders of Europe.

Mrs. Christine Bory, who is married to the ambassador of Luxembourg to the UK participated in the Exhibition with a collection of shots depicting the spouses of diplomats. The collection focused on the life and identity of the spouses, not just in terms of countries served by each couple but in terms of how these personalities, rather than simply living in the shadow of their husbands, lead successful lives of their own.

Mrs. Christine Bory sought to find out what it takes to be "the follower" in a diplomat partner's life, a challenging status. She asked the subjects of her images to talk about their education and skills, to comment on the life they had to live as ambassadors' spouses and to share the list of countries to which



they have been sent – a long list in some instances. “I invite the viewer to look beyond the stereotype and open up to another vision of the diplomatic spouse,” said Christine.

Mrs Silvyia Georgieva exhibited her artworks in collage. Her canvases were a piecing together of images, impressions, materials, shapes and colors directly connected to our contemporary societies.

Apart from the Exhibition the Sofia Gallery hosted a concert of the acclaimed Bulgarian pianist Mrs Savelina Kancheva who played symphonies by renowned Bulgarian and other European composers.

The Exhibition offered the guests who represented different nationalities the opportunity to meet, to exchange views, to discuss about the artworks with each other and with the artists as well and to develop an interesting networking experience.

Fingerfood and wine were kindly offered to all guests who gathered at the opening of the Exhibition which lasted till the end of March.



Photo Exhibition: 'Impressions of the Peloponnese'



this last gift being in a precious currency that I will never forget.

There are still plenty of towns, beaches, mountains and other parts of the Peloponnese for me to see - and show – but here is the photographic outcome of my first visit in May 2017. I hope it conveys the beauty I encountered. I will be going back!

This is how photographer Ravenna Moncreiff describes her impressions of the Peloponnese after her first exploration journey round the southern towns of Kardamyli, Exohori, Koroni, Mystras and Monemvasia. The unpretentious beauty of the natural landscape in late spring and carefully chosen aspects of the towns Mrs Moncreiff visited, were captured by her camera's lens and shown at her first personal exhibition in London.

Images of olive trees, flowers, green hills, coasts, little stone-paved streets incite the Exhibition's visitors to embark into their personal discovery journey of mountainous and coastal Peloponnese.

Impressions of the Peloponnese, Hellenic Centre, until April 12, free entry

'Everywhere I went in the Peloponnese, I was met with warmth, hospitality and kindness: gifts of a red rose, a huge bag of oranges, coffee, delicious home-made dessert wine, actual dessert, high quality local produce and lots of cake, were spontaneously given to me, and all appreciated. I visited Kardamyli, Exohori, Koroni, Mystras and Monemvasia. I found ideal places to stay. Without exception, they were spacious, comfortable and spotlessly clean.

People were not only generous in a material way, but with their time and energy as well: from carefully-chosen reading material and walking recommendations in Kardamyli, to lending me a mobile phone in Exohori to (very nobly) trying to teach me some proper Greek, and conversations about the economy, the EU, Brexit and politics in general, and especially taking me to special viewpoints to get the best (and unique) photographic shots of Mystras,



'My eyes seek a change of Guard from the eyes of Wisdom'

At an event of words and music, to mark the International Day of Poetry, the new poetry collection of Clelia Charissi was presented at the Hellenic Centre on the 21st of March. @GreeceInUK seized the opportunity to talk with Clelia, a representative of the new generation of Greek poets, in a discussion that brought up subjects such as the Greeks abroad, the relationship and possible synergy of poetry with other form of arts, the role of poetry in the promotion of Greek Cultural Diplomacy as well as her active participation in social campaigns of public interest.



1. Your new poetry collection bears the evocative title «Change of Guard». What does this Change imply for you?

As in my previous poetry collections «Roof of Quests» and «Emigrant hope», in my new collection «Αλλαγή Φρουράς - Change of Guard», the title was gestated inside me out of my need to illustrate in one image the reason for the birth and, by expansion, the existence of my poems. The «Change of Guard» is

nothing else but the simple, necessary and dynamic change in the pace of mind and soul that each of us should follow, thus honouring the future of their Ancestral Bedrocks, that is Democracy. If someone asked me: «how can this be done?», I would answer with an excerpt from the poem that was born with me from such a question: «On the background of today's travelling souls, I walk through the districts of Yesterday looking for the shadows that have not been lost by the look of our values... shadows that

inhabit us and illuminate the brawls of times deleting history circles. My eyes seek a change of Guard from the eyes of Wisdom».



Credits: John Kolikis

2. What are your impressions from the International Poetry Day Event at the Hellenic Centre, where you presented your work?

For an artist, reward comes way beyond the moment of inspiration and creation. It is the moment of connecting with the audience. It is only at this moment that the artist realizes if indeed his /her work can speak the language of the audience and the spectator. I deliberately chose to present my new bilingual spiritual child on the International Day of Poetry, having worked for a long while on a video, a tribute to the relationship between important British and Greek poets. My vision was that the older generation could on such a day welcome a young artist like Clelia Charissis, who aims at promoting Greek cultural diplomacy through the art of poetry. Arriving from Greece, my baggage was filled with the powerful energy, professionalism and talent of my collaborators, however I still felt stressed and anxious. It was only when the performance started that it all went away. All fears and concerns disappeared in a sort of magical way. I kept watching the audience throughout the performance. Each separate section came as a great surprise. All the presentations came as a surprise. Mr. Tsavliris, Helena Mattheopoulou, Andrea Sckourtis, the recitation by Ms Vafidou, my songs interpreted in such an

excellent way by Krinio Nikolaou. Everything, to the great surprise of the evening – the gripping modern theatrical presentation of my poetry by Christina Kapadocha.. In each one of them, the audience was part of this energy, as if blending with poetry. The greatest reward for me? The fact that Greek and foreigners, on such a night, could «felt what they watched through the eyes of the soul of art, deciphering the emotion of the language».

3. Having lived abroad both as a child and as a student, how has this shaped your personality?

The ties between Italian and Greek culture have always been powerful (we often mention the phrase “una faccia, una razza”). However, being born and stepping at the same time into two neighbouring worlds which interact continuously with each other, can be a kind of double-edged sword. On the one hand, it could open new horizons by making oneself more plastic with the fellow humans surrounding you, on the other hand, it creates a feeling that there is always a part of you missing. Certainly you feel enthralled that you come from two different peoples, you speak fluently two languages, you realise in a different way the outer world, you are a citizen of intercultural values. I have powerful memories from Italy when I was a child and a student. I have similar memories from Greece. Certainly these memories deep down in my subconscious they are co-related, they kind of keep company with each other and it is maybe for this reason that time chose eventually to call them “memory”.

Credits: John Kolikis





4. *A large number of Greeks have left Greece and settled in Britain in pursuit of their professional aspirations. Is there a message you would like to send them?*

I am taking this opportunity to mention the title of my previous collection "Emigrant hope". It is all about that. About the need of hope itself to emigrate from a Greek to another Greek, so that at some point in the future it can repatriate where she deserves to be: Its roots. Most of the times, the feeling that many young people leave our homeland to seek a better professional future in other countries like Britain gives us a feeling of insecurity, despair and sadness. Nobody wants to live away from the place where they were born and grew up. But those Greeks, as you already know them here in England, as I have known them through the shows I have done for ERT about the Greek Diaspora are twice a Greek! You can view them observe vigorously tradition, morals, customs and habits, and you are proud of them because they transfer to foreigners a scent of Greece. Getting seemingly detached from the family environment because of circumstances that led you elsewhere doesn't mean that «memory stops toiling at the mines of unconstructed morality». That's why I feel the need to say a great thanks to all our brothers and sisters out there who keep extracting «pure gold

from the value of emptiness»

5. *You have studied Economics, and you did your second degree in Special Physical Education. Moreover, you are currently a journalist and a poet. Do these changes suggest a restless spirit of introspection? Have you eventually found the field in which you feel you belong?*

«All things are in flux». Heraclitus is one of my favourite philosophers. Everything around us interacts and changes. Knowledge and science change along with nature. What always remains intact as a whole is our existence. Our need for development is perhaps one of the most basic parameters of our existence. Each of us with the passing of time discovers one's own methods of knowledge and development. From the outset, I found them in Heraclitus. In due course, motivated by my inherent restlessness, I found my own ways to knowledge and development. It was my need to set foot to the highways leading to my own selfhood. The course took me to seemingly different paths. As I write in one of my poems: "Between the forks in the road deep down myself, my need to serve the law of opposites was set to music". It is likely that economics, journalism, poetry even the professional sports which I engaged with for years, seem to many

as separate paths. But it is the same highway to which those cross streets converge, the highway of my life. There were times when I searched for answers through a vertical street. But they eventually were given to me through a parallel one. As for journalism and poetry, they are two rivers that exit through each other.

6. You have been ambassador of the "Movement Mast" of the Greek Anti-Cancer Company for breast cancer. Currently you serve as an ambassador for the campaign "Let's PAP" of HeCPA for the prevention of ovarian cancer. What motivated you to engage in these movements and what have you derived from them?

It was a baptism of fire! My involvement with these quite significant social campaigns in the health sector came in a phase of my life where I sought a step further in my journalistic and television career. Great thanks to those who trusted me and assigned me with such a responsibility. They were both great campaigns: the movement «Mast» of the Greek anticancer union for the prevention of breast cancer as well as the «LET'S PAP» of HeCPA aspiring for each woman to be able with just one click on her mobile or tablet throughout Greece (and not only Greece) to remain informed therefore free from uterus cancer in an immediate and interactive way. First of all, as a woman I realised the great steps that science has



Credits: John Kolikis

taken so far towards prevention and how the private initiative which is at times neglected by governments is necessary for the next steps to be taken in science and health sectors. My thanks go to the private initiative of the Greek drug industry ELPEN and the Greek pharmaceutical company AENORASIS. Thanks to their kind contribution, a large part of the expenses of those 2 campaigns was covered. No woman should, out of fear or ignorance, say No to the necessary preventative test, either breast test or test PAP. That's why our motto is «let's PAP». A constant prerequisite for a woman's happiness (and by expansion to her child's and spouse's happiness) is prevention. Through those 2 journeys of life I have learned to love myself more.



Credits: John Kolikis

7. *What does Poetry mean for Clelia Charissi? Is a poet someone on a mission?*

Poetry to me is the invisible line joining inspiration with expression, expression with communication, possibility with conclusion. Art in its every form is one of the few steady and sustainable points of reference for social values. Art has the power to unite, to wake up, because it is nothing else than the ultimate communication with our superior self. People always accept it as something spontaneous and genuine, beyond ourselves. In the face of a cultivable landscape, why should the manual labour of soul hold back? Poetry is one of the most ancient forms of art but it is a little bit sidelined in our times. How can this happen to such an art, having the capacity to transform abstract into a tangible reality? It is because of the way poetry is usually articulated: only through word. Poetry is not only meant to be read or recited. Poetry has colour, vibration, and measure. Poetry exists to be set to music, to be set on stage, to be interpreted since it is Word. That's why my motto in my presentations is the following phrase: «The Arts are sitting by the Word so as the greatest desire of humankind: the need for communication, can burst into a storm». Therefore, if the "art's calling" conceals a "mission" for an artist, this remains to be discovered from all of us in our common journey to «Ithaca».

8. *Memory and Loss seem to play a role in your poetry, which therefore bears an existential streak. Is this the case?*

Memory and loss are maybe the main chemical ingredients that constitute an «artistic union», a poem in the case of the art of poetry. In my own

poetry, these two complementary elements play a major role, since they constitute the inspiration. I could draw a parallel between the cycle of inspiration with the cycle of life. "It is born through intense memory, it raises its fruit and this matures through an eventual loss, it gets cut off from the umbilical cord when it is transferred on to the paper". The moment that your inner world crystallises in a poem, the same moment inspiration culminates. It takes its form, it gets an expression, it stops existing inside you, it now exists in front of you!

9. *You belong to the new generation of Greek poets and you have already had the blessing of seeing your poetry translated into English by a major Greek poet and set to music by important composers. How do you feel about that?*

The dream of every artist is to be able to speak to the soul of people through their work. When your work speaks to the soul of a significant poet – translator like Katerina Anghelaki – Rooke, who translated the «Change of Guard» from Greek into English, then your dream becomes a "dream without borders". You start wondering how to switch, how to transform this blessing and responsibility into a stream of communication between the Greek cultural diplomacy and the outer world. How you will create those conditions that will lead to a tight handshake between the old generation of poets and the new generation, but also between the new generation of Greek poetry and foreign poetry. What is certain is that poetry cannot afford to do it on its own. In addition, it needs other arts to speak on its behalf, to share its vision and convey it through a more immediate way. That's why so far, beside poetry, I have placed high value on writing lyrics too. And I feel blessed to have worked with such remarkable artists as Lavrentis Machairitsas, Lakis Papadopoulos, Krinio Nikolaou, Georgia (Ble), Zoi Tiganouria. Moreover, our new song «Agapi planodia» (Itinerant love) sung by Lavrentis Maxairitsas with my own lyrics and music by krinio Nikolaou has just been released and I hope it will speak to the souls of listeners because it is exactly this need it talks about. The need for the soul to stop wandering through all that have been lighting up and fading out for years. This year in London, on the International Day of Poetry, a channel of communication has opened for me with abroad. I hope that this channel will mark the beginning of a journey for all those who "emigrate from youth to experience distributing a piece of hope to all those that are seeking 'their own' Ithaca".

April events

The Classical Now – Art Exhibition

When: Tuesday-Saturday, 2 March – 28 April, 11am-5pm

Where: The Arcade at Bush House and Inigo Rooms, Somerset House East Wing King's College London

Charmed lives in Greece - Ghika, Craxton, Leigh Fermor

When: Friday, 8 March - Sunday, 15 July

Where: British Museum, Great Russell Street, London WC1B 3DG

Impressions of the Peloponnese

When: Wednesday, 21 March - Thursday, 12 April

Where: The Hellenic Centre, 16–18 Paddington Street, Marylebone, London W1U 5AS

Orthodox Easter Fiesta

When: Sunday, 8 April, 2- 7pm.

Where: St John The Baptist, Wightman Rd, Hornsey, London N8 0LY.

Rules and the Disruptive Power of Desires

When: Tuesday, 10 April, 6-8pm

Where: Gazelli Art House, 39 Dover St, Mayfair, London W1S 4NN

The Delights of Constantinople in 18th Century Greek Literature

When: Tuesday, 10 April, 6:30pm

Where: The Hellenic Centre, 16–18 Paddington Street, Marylebone, London W1U 5AS

The Macedonian Front 1915-1918: Soldiers, Nurses and Politicians at the Forgotten Front

When: Tuesday, 17 April, 7pm

Where: The Hellenic Centre, 16–18 Paddington Street, Marylebone, London W1U 5AS

Michalis Sougioul 'The Last Tram'

When: Friday, 20 April, 7:15-9:15pm

Where: The Hellenic Centre, 16–18 Paddington Street, Marylebone, London W1U 5AS

DO NOT MISS

Angelos: Let There Be Light

When: Saturday, 28 April – Tuesday, 8 May

Where: The Hellenic Centre, 16–18 Paddington Street, Marylebone, London W1U 5AS

Greek Music Workshop (Choir & Orchestra)

When: Sunday, 22 April 11:45am-3:30pm / Concert presentation 4:30pm

Where: The Greek Orthodox Church of the Holy Cross and St. Michael, Golders Green Rd, London NW11 8HL

Bailamos Opa! – Performance

When: Wednesday, 25-Thursday, 26 April, 8pm

Where: Blue Elephant Theatre, 59A Bethwin Rd, Camberwell, London SE5 0XT

@GreeceInUK is a newsletter with a monthly roundup of news related to Greece, Greek Politics, Economy, Culture, Civil Society, the Arts as well as Greece's distinctive vibrant presence in the UK. Our ambition is to offer an accurate and rich source of information to those interested in Greece and her people.

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