

@GreeceInUK

April 2018

Cherish the Past, Embrace the Future



Dimitrios Papadimoulis is a Greek politician and Member of The European Parliament (MEP) as well as a member of The European United Left-Nordic Green Left.

He was born in 21st of March 1955 and he was an MEP from 2004 to 2009. He was a member of the Greek Parliament from 2009 to 2014. Since 2014, he was elected as an MEP and from July 2014, he is a Vice President of The European Parliament.

His responsibilities as Vice-President are for gender equality and diversity, he is both a member at WG on information and Communication Policy as well as at Chancellery of The European Citizen's Prize. Additionally, he is a Chairman at the High-level Group on Gender Equality and Diversity and he is also replacing the President for European trade Unions as well as for Council of Europe and the Inter-Parliamentary Union (IPU).

In 25 April 2018, he was the main speaker at the London School of Economics (LSE) on "Europe for the few or the many?"

Dimitrios Papadimoulis - "Europe for the few or the many?"

Let me thank the LSE Hellenic Forum for this invitation and for the opportunity to be here today and have this debate with you. My name is Dimitrios Papadimoulis and I am the Vice President of the European Parliament and Head of the SYRIZA Delegation in the European Parliament.

"The evolution of the European community since 1945 has been an integral part of the reconfirmation of the nation-state as an organizational concept. Without the integration process, the nation-state could not have offered to its citizens the same measure of security and prosperity which it has provided in the past".

It's not me, it's the academic Alan Milward that said those words 25 years ago. And it is certainly an interesting approach.

Milward's argument was that, the decision to found the European Economic Community 60 years ago, was not driven exclusively by a moral or ideological sentiment believing that this is the right thing to do. According to him, this was more a strategic decision, based on the experience of the two world wars and the risk of the seeing the nation-state to collapse, by not being able to cover the needs of its own citizens.

Instead, the decision to build a European Community was a way to rebuild the individual countries that

had suffered. It was a way to provide the European population with what the nation-state couldn't sufficiently do, which is to give a sense of security, cooperation and prosperity to the people.

Since then, European Union was the main driving force, that even though it took certain powers from nation-states, it helped them survive the new post-war era and provide its citizens with human rights, peace and stability.

But let me say that European Union wasn't only a post-war concept that based on a cost-benefit analysis in order to save the nation-state. It was also an idea of very visionary personalities, such as Altiero Spinelli. Spinelli, while being jailed by the Mussolini regime on the small Italian island called Ventotene, wrote together with Ernesto Rossi, the famous Ventotene Manifesto.

It was a Manifesto that meant to play a crucial role in conceptualising a united, peaceful and democratic Europe. The Manifesto called for a new political system that would be able to replace nationalistic antagonism with international cooperation, based on mutual institutional and economic relations.

This is how the European Vision started. As a necessity but also as an idea.



But how this old story, reflects today's situation?

It is true that we are going through a tough period in Europe and we are facing some of the most crucial challenges in EU and national scale.

Three of the most important challenges have to do with the institutional reform of EU and Eurozone, the ongoing negotiations for Brexit, and the efforts of the Greek Government to put an end to the devastating and lasting austerity politics and memoranda.

European Union and Eurozone

Beginning from the EU and Eurozone, it is vital to underline that the European project as it has been developed during the last ten years, needs to be reformed.

This reform refers to necessary actions that will increase democratic legitimacy of institutions like the Eurogroup, enhance citizen's participation in decision and policy-making, strengthen tax evasion regulatory mechanisms, and empower social rights, gender equality, and social justice.

In the European Parliament we have established a

group of progressive MEPs from the political groups of the Left, the Socialists and the Greens, called the "Progressive Caucus", and we are jointly work to build on an alternative scenario for Europe.

Our major pillars concern all above issues with the role of civil society and NGOs to be crucial in the making of our agenda.

We call for an alternative scenario for Europe and a different model of governance that overcomes the limits of the current model.

It takes time and big efforts to put this process on track, but it is important that such proposals and initiatives are coming into the public debate, especially in a period where we witness the increase of far-right parties and hate speech enters the public sphere.

The European citizens want a big change in the European establishment as they feel deeply disappointed by the political leaders and the way decisions are taken behind closed doors.

It has been quite a lot of years that EU leaders discuss more on technical details than on broader ideas on how to implement reforms and improve the living standards of the citizens.

This problem on EU policy-making has severely damaged the trust of the citizens towards the political leaders and weakened the European project altogether.

To that end, the role of Left and progressive forces is and has to be fundamental.

We need to stop making promises and saying to big words. It is necessary to elaborate a concrete plan that can provide specific solutions to the challenges we need to address and the problems we need to solve.

Otherwise we will keep witnessing populist parties growing across EU, undermining democracy and the major political values upon which the European project was built, back in the 1950s.

Greece

Going now to Greece, my birthplace, many positive developments have taken place since Syriza government came in power.

After almost seven years of financial instability and downfall, the economy is heating up its engines and recovers. Unemployment is steadily falling. Exports rate is increasing. Social safety nets are strengthened. Investments are going up, and the country is one step before exiting memoranda in August 2018.

Along with the fiscal consolidation program, the government has adopted many progressive reforms in the health sector, education, public administration, tax evasion and social issues, like the same-sex marriage or the legal gender recognition for instance.

At the same time, the Greek government is elaborating a broad strategic and growth plan for the period 2019-2023.

This program also refers to collective demands and reinstates all these social groups that have been tremendously suppressed during the austerity era.

This plan includes as major elements the strengthening of the economy's export-led capacity, securing sustainable growth, efficiently managing the long-standing consequences of public deficits and debt caused by decades of mismanagement and

corruption scandals of the previous governments of ND and PASOK parties.

At the same time, this plan is putting an end to austerity and strengthening social policies.

After August 2018, and as all parts involved in the bailout program underline (i.e. Commission, ESM, ECB), Greece will become, in economic terms, a normal European country once again.

Greece's economic policies will be monitored through the coordination process that applies to all member-states with similar programs, like Portugal, Ireland and Cyprus.

There will be no more memoranda. The Greek government will have more freedom and the means to implement a mostly self-designed program, following at the same time the fiscal targets that have been agreed.

Greece is entering into a new phase and can shape a better future. This is the big challenge for Syriza against all these political forces that have led the country to such a catastrophic social and financial state.

So, today from London, I need to emphasize on the following one: We have to turn brain-drain into brain-gain.

The younger generation that has left Greece to seek work elsewhere has to start elaborating the idea to come back to their homeland and help us shape together our own future.

Brain-drain has to be tackled and I am sure we can make it happen and create these conditions that could make Greece turn the page and invest in a strong post-bailout era.

Great Britain

As of UK, although being a demanding process, Brexit has stirred a growing debate in the EU and the policies that have led to this development.

For us, the most important thing is to have a viable agreement that can protect the rights of both EU citizens in the UK, and UK citizens in the EU.

Broadly speaking, as EU, we have not thoroughly

discussed about the roots and causes of Brexit. Is this a British issue or a European one? Should we blame the politicians or the people for this choice?

To be honest with you, I believe that we, as EU policy-makers, we have not heard the concerns of the British people, and generally of the European people.

And Brexit is a consequence of our short-sighted approach and the fact that we have not entered into a serious debate about What Europe We Want.

Britain is the fifth (5th) richest country in the world. But that means little when many people do not share in that wealth. Many feel the system is rigged against them. And this also the case for Europe as well.

What Brexit has taught is that we need an economy that works for all, institutions that work for all, policy-makers that serve collective demands.

We cannot measure our economic success by the number of billionaires nor by the amounts of money sent to tax heavens, but by the ability of our people to live in decency and improve their living standards.

As progressive politicians - and if we want to call ourselves like that - we need to upgrade our economies, break down the barriers that hold too many of us back, tackle the gender pay gap and improve social justice.

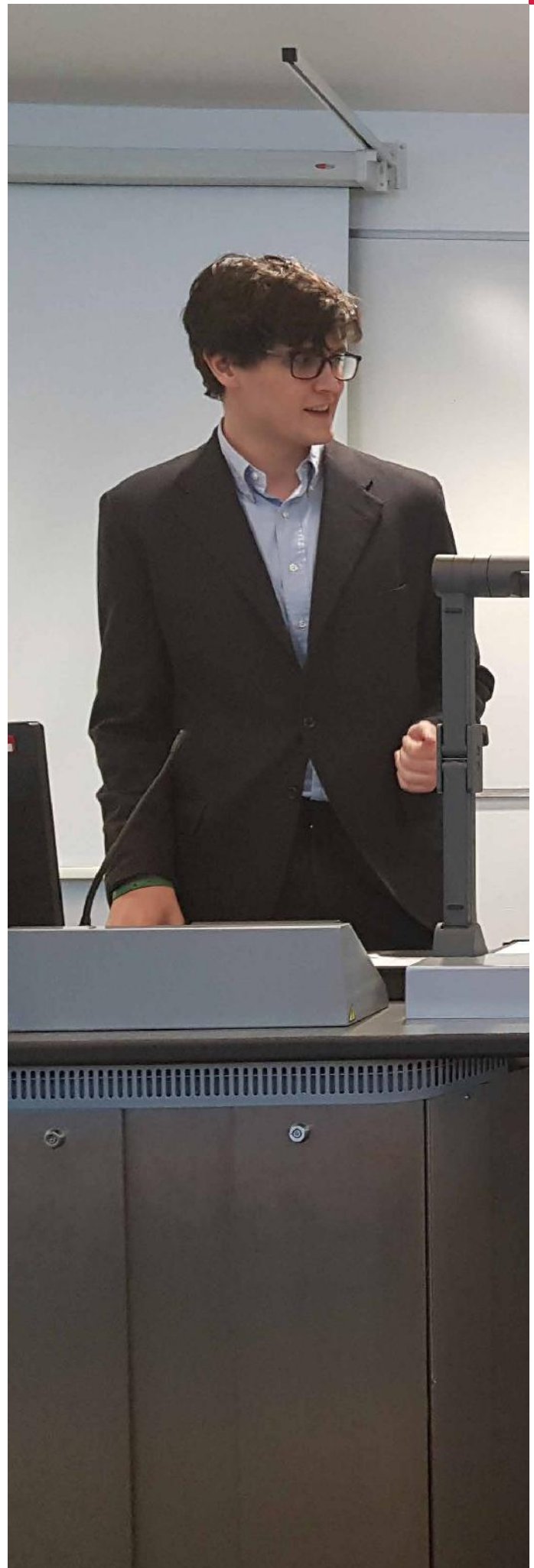
For years the European and British leadership has put first the gains and interests of small, vested groups against the interests of the many.

We have reached a point where we need to choose between two different political and ideological models: from one side, the neoliberal and conservatism politics that work for the few, and from the other side the progressive and left-wing forces that work for the many.

It is as simple as that. We are at crossroads and there are no longer mild choices left. Either we stand with the many, either with the few.

Thank you again all for being here this evening.

The European Debate is vivid and vibrant. I am sure that you - as students and young researchers - will contribute to this debate!



Onassis Prizes 2018 Announcement

Onassis Prizes 2018 in Finance; in International Trade; in Shipping

Established in 2007, following the announcement by the then Lord Mayor, Alderman Sir John Stuttard, the Onassis Prizes are the result of strong cooperation between City, University of London, its Centre for Shipping, Trade and Finance, Cass Business School, the Onassis Public Benefit Foundation, and the City of London. The Prizes of \$200,000 each (shared in cases of two recipients) are awarded triennially to the most internationally distinguished academics - who are not Nobel Laureates - for their lifetime academic contribution in each of the areas of Finance; International Trade; Shipping.

The Panel of Judges met at Cass Business School, London on 22nd June 2017 and selected the Prize recipients. They were announced at the Mansion House on Monday 20th April 2018 while the award ceremony will take place at the Guildhall, London on Monday 24th September 2018.



The Panel of Judges:

Chair: Mr. Anthony S. Papadimitriou, President, Alexander S. Onassis Public Benefit Foundation;

Professor George Constantinides, Leo Melamed Professor of Finance, University of Chicago;

Professor Costas Th. Grammenos, LRF Professor in Shipping, Trade and Finance, Cass Business School, City, University of London;

Professor Elhanan Helpman, Galen L. Stone Professor of International Trade, Harvard University;

Professor Robert Merton, (1997 Nobel Laureate), School of Management Distinguished Professor of Finance, Massachusetts Institute of Technology;

Professor Myron Scholes (1997 Nobel Laureate), Frank E. Buck Professor of Finance, Emeritus, Stanford Graduate School of Business;

Professor Eddy Van de Voorde, Professor of Port and Maritime Economics, University of Antwerp.

Alderman Charles Bowman, representative of The Rt Hon The Lord Mayor of London



photo credits: Duncan Phillips

The Prizes were announced by Alderman Charles Bowman, representative of The Rt Hon The Lord Mayor of London, on Friday 20th April 2018

"It is my great privilege this evening to announce the recipients of the 2018 Onassis Prizes in Finance, International Trade, and Shipping", he said. "The association between the City of London and these fantastic awards is close and longstanding. Established in 2007, following an announcement by the then Lord Mayor, Alderman Sir John Stuttard the Prizes represent a collaboration between the City of London; City University of London, Cass Business School and its Centre for Shipping, Trade and Finance; and the Onassis Public Benefit Foundation.

Every three years, a Panel of Judges comes together to identify academics who have made lifetime contributions to the areas of Finance, International Trade and Shipping. This Panel is advised by three most senior professors from their respective disciplines. The academics they identify are world-leaders in their fields, well-deserving of this fantastic accolade."

Before he announced the names, Alderman Charles Bowman reflected on the significance of these Awards, by saying:

"The Lord Mayor is a principal ambassador of the UK's financial and professional services sector.

- This is a sector that employs 2.2 million people nationwide.
- It accounts for 11% of the UK's GDP.
- And financial services alone return £72.1 billion pounds in tax per year.

Meanwhile, the UK's shipping industry has an annual turnover of nearly £40 billion pounds, supporting more than 150,000 jobs.

Like financial services, the UK's shipping industry is a genuinely national sector – with the City of London representing one cluster of excellence, alongside regional hubs elsewhere.

Shipping has long been the engine of British trade.

As an island nation, shipping – and its related services – make up a sector in which we have the heritage, the expertise and the competitive advantage.

By way of example: this week the City of London Corporation hosted the Commonwealth Business Forum, in advance of the Commonwealth Heads of Government Meeting currently ongoing.

And as the Business Forum progressed, it became clear that there is much opportunity for the UK to expand its international trade.

Dr. Papadimitriou, President of the Onassis Foundation



photo credits: Duncan Phillips

Our historical excellence, as well as our future prospects, are founded on the type of expertise fostered at the Costas Grammenos Centre for Shipping, Trade and Finance.

In the City we provide services to the national economy and to the globe. These services are supported by education and research programmes that are among the best in the world. "

He then announced the prize-winners.

The Onassis Prize in Finance will be awarded to...

Professor Douglas W. Diamond – Merton H. Miller Distinguished Service Professor of Finance in the Booth School of Business at the University of Chicago.

The Onassis Prize in International Trade will be shared between...

Professor Jonathan Eaton – Distinguished Professor of Economics at Pennsylvania State University...

... and Professor Samuel S. Kortum – the James Burrows Moffatt Professor of Economics at Yale University

And the Onassis Prize in Shipping will be shared between...

Professor Mary R. Brooks – Professor Emerita in the Rowe School of Business at Dalhousie University and Chair of the Marine Board of the National Academies in Washington DC...

... and Professor Wayne K. Talley – Professor of Maritime and Supply Chain Management; Executive Director of the Maritime Institute; and Eminent Scholar, Strome College of Business, Old Dominion University.



Dr. Papadimitriou, President of the Onassis Foundation, during his speech said that “The symbolic value of things can be great. This is what an award stands for. To symbolize and represent the essence of excellence that comes with great effort. The result that comes through a long and demanding process.

Here we stand, all of us, and this gathering standards for the value of strategic collaboration in order to create impact:

- A Private Public Benefit Foundation, starting from business
- An educational institution, a business school creating the citizens [and business] men and women of tomorrow
- The City of London, representing the citizens and [business] men and women of today

The Onassis Foundation is proud to be associated with the City of London, Cass Business School, and the Costas Grammenos Center for Shipping, Trade and Finance for the Onassis Prize. These three subject matters are those in which Onassis himself has proven his genius. The recipients continue on this path of excellence uniting academics and the business world in a most appropriate way.”

photo credits: Duncan Phillips



ENCYCLICAL OF HIS EMINENCE ARCHBISHOP GREGORIOS OF THYATEIRA AND GREAT BRITAIN ON THE OCCASION OF THE FEAST OF THE PASSION OF OUR LORD JESUS CHRIST AND HIS RESURRECTION FROM THE DEAD

Beloved in the Lord,

On the occasion of the Great and illustrious Holy Week of the Passion of our Saviour Jesus Christ and His Resurrection from the dead, we send warm and heartfelt paternal greetings of love to all the Christian Faithful of this biblical province of the Ecumenical Throne of Constantinople, within the United Kingdom and the Republic of Ireland. I pray that Christ, the True God, who rose from the dead for our salvation, blesses you all and the whole world and that he gives us that blessed peace, the "Peace unto all", by which the Risen Christ greeted His disciples when they first "went up into the upper room and the doors were shut where the disciples were assembled for fear of the Jews, and said to them, "Peace be with you." (John 20: 19-20).

The Sacred, Salvatory and Divinely Majestic Events that we celebrate during these Days, are events that save, they are unique and extraordinary, because they are the culmination of Divine Love towards the Human Race and the whole of Creation, which, following the disobedience of Adam and Eve, was led into the Fall and sin. So, both the Holy Gospels, and the rich hymnology of the Church, beautifully and majestically illustrate the Passion, and the love and mercy with which Christ, the God-Man, accepted crucifixion, death, and His burial, to fulfill the mystery of the Salvation of the Human Race. The Risen Christ turns to a lamenting Mary Magdalene, and says, "Woman, why are you weeping? Whom are you seeking?" (John 20: 15). Go to My brethren and say to them, I am ascending to My Father and your Father, and to My God and your God (John 20: 17).

The message of Christ's Resurrection is one of joy and hope, which inspired the Holy Apostles and all the Saints, to bring the Gospel to the ends of the World and much more. It taught people the peace of Christ and reconciled different peoples who were united in the new faith. Today there is great spiritual and physical upheaval, there are divisions and hostilities in families, amongst Nations and the different communities within the whole world. All these saddening events need more extensive and active love and forgiveness towards all, for whom our Lord Jesus Christ died and rose again, showing an eternal example of patience and condescension, and a physical and spiritual sacrifice for all Nations.

"This is the reverend Feast of Pascha. And these are the mysteries of Christians. We celebrate the resurrection of dead and eternal life "(6.995 Vol. II Chrysostom). In these days we are invited to forgive everyone in the Resurrection, because this is the only way that we will celebrate the feast peacefully, modestly and humbly; imitating Christ who has Risen from the Dead, in whose name we "live and move and have our being" (Acts 17: 28). This is why, all of us, both young and old, should hurry to our churches, so that we can celebrate with our soul, mind and body. So that we can chant and be led to salvation through the Holy Services and what is said and done within the mysteries of our Orthodox Churches. We should participate in the sacrament of repentance and confession, we should commune the Immaculate Mysteries for the remission of sins and for life everlasting. It is only by participating in the sacramental life of the Church that we will become communicants of the death and Resurrection of our Saviour Christ. It is only in this way that we can become communicants and partakers in the joy of the Resurrection and the blessed hope of the Holy Apostles and the Myrrh-bearing women, who had the sacred privilege of seeing Christ Risen from the dead and glorified.

We greet everyone with the heartfelt festal resurrectional greeting "Christ has risen from the dead, by death he has trampled on death, and to those in the graves given life". To him belongs glory and the Kingdom and infinite mercy unto the ages. Amen.

London, Pascha 2018

Archbishop of Thyateira
and Great Britain, Gregorios



photo credits: Konstantinos Varsis

Easter at the Greek Cathedral of Aghia Sophia.

'This year, the Greek Cathedral of Aghia Sophia again celebrated Holy Week and Greek Easter with great splendour and ceremony.

The clerics, Father Theonas and Father Dionysios, were supported by the all the Cathedral staff, the Choir and the Churchwardens and the services were very well attended. The presence and participation of the congregation was impressive throughout.

The Cathedral was honoured once more by the presence of the Archbishop Gregorios of Thyateira and Great Britain during Good Friday and Holy Saturday.'

Bilateral trade in goods between Greece and the United Kingdom

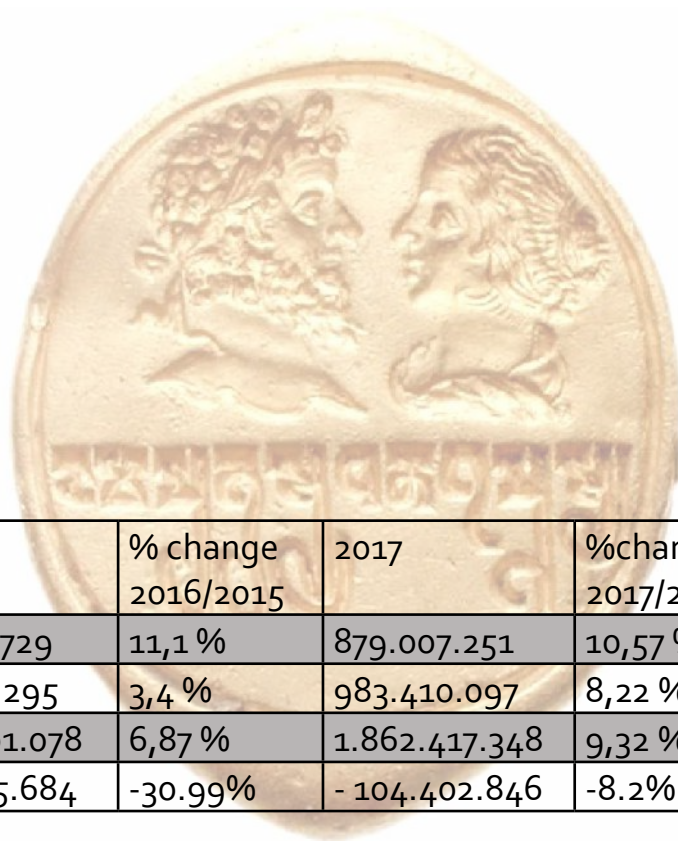
According to the interim data of the Greek Statistical Authority - ELSTAT (total commodity trade) in 2017 the United Kingdom occupies 11th place among the trading partners of Greece and 8th among the customers of our country. Trade volume amounted to 2.3 billion euros, with Greek exports amounting to 1.11 billion euros and imports to 1.18 billion euros.

According to interim data from the ONS of the UK Greece occupies the 48th position among customers and the 52nd among UK suppliers. The volume of bilateral trade between Greece and the United Kingdom stood at £1.86 billion in 2017, contrary to £1.70 billion in 2016.

More specifically, the value of Greek exports to the UK (including petroleum products) amounted to £879 million compared to £795,01 million in the previous year. Excluding petroleum products, the value of exports amounted to £847,83 million, recording an increase of 9,0%. It is worth noting that, according to the corresponding ELSTAT interim data, Greek exports (including petroleum products) to the UK recorded an increase of 10.8% compared to 2016. The value of Greek imports from the UK (including petroleum products) amounted to £983.4 million pounds against £909.33 million in 2016, recording an increase of 8.1%.

The top 10 product categories imported from the UK are: pharmaceutical products, electrical machinery and equipment, motor vehicles and tractors, nuclear reactors, alcoholic beverages and vinegar drinks, fossil fuels, mineral oils and their distillation products, various chemical products, knitted garments, knitted garments, , photography or cinema, measurement, control, precision or surgical instruments.

The following table shows the main categories of exported and imported products and their participation in total exports and imports respectively, according to the ONS.



In pounds	2015	2016	% change 2016/2015	2017	%change 2017/2016
Greek Exports	714.245.423	793.326.729	11,1 %	879.007.251	10,57 %
Greek Imports	878.980.205	909.325.295	3,4 %	983.410.097	8,22 %
Trade Volume	1.593.225.628	1.703.701.078	6,87 %	1.862.417.348	9,32 %
Balance of trade	- 164.734.782	- 113.675.684	-30.99%	- 104.402.846	-8.2%

The top 10 categories of Greek products exported to the UK are: pharmaceutical products, milk and dairy products, electrical machinery and equipment, fruit and vegetable preparations, copper and articles of copper, edible fruit and nuts, aluminium and articles of apparel, clothing and clothing accessories, articles of iron or steel, plastics and plastic products and various food preparations.

Source: British Statistical Office, www.uktradeinfo.com
edited by Economic and Commercial Section
Embassy of Greece in London

Greek exports to the United Kingdom, value in pounds	2017	% of total exports to the UK	Greek imports from the United Kingdom, value in pounds	2017	% of total imports from the UK
Tariff Classes			Tariff Classes		
30 - Pharmaceutical products	131.412.589	14,95%	30 - Pharmaceutical products	123.421.813	12,55%
04 - Dairy produce; birds' eggs; natural honey; edible products of animal origin, not elsewhere specified or included	97.689.181	11,11%	85 - Electrical machinery and equipment and parts thereof; sound recorders and reproducers, television image and sound recorders and reproducers, and parts and accessories of such articles	107.735.389	10,96%
85 - Electrical machinery and equipment and parts thereof; sound recorders and reproducers, television image and sound recorders and reproducers, and parts and accessories of such articles	84.026.899	9,56%	87 - Vehicles other than railway or tramway rolling-stock, and parts and accessories thereof	85.444.010	8,69%
20 - Preparations of vegetables, fruit, nuts or other parts of plants	66.120.358	7,52%	84 - Nuclear reactors, boilers, machinery and mechanical appliances; parts thereof	68.460.455	6,96%
74 - Copper and articles thereof	58.094.411	6,61%	22 - Beverages, spirits and vinegar	60.991.081	6,20%
08 - Edible fruit and nuts; peel of citrus fruits or melons	53.589.484	6,10%	27 - Mineral fuels, mineral oils and products of their distillation; bituminous substances; mineral waxes	40.431.972	4,11%
76 - Aluminium and articles thereof	39.401.385	4,48%	61 - Articles of apparel and clothing accessories, knitted or crocheted	34.648.009	3,52%
61 - Articles of apparel and clothing accessories, knitted or crocheted	33.147.613	3,77%	62 - Articles of apparel and clothing accessories, not knitted or crocheted	34.146.136	3,47%
27 - Mineral fuels, mineral oils and products of their distillation; bituminous substances; mineral waxes	31.179.904	3,55%	90 - Optical, photographic, cinematographic, measuring, checking, precision, medical or surgical instruments and apparatus; parts and accessories thereof	32.468.872	3,30%
39 - Plastics and plastic products	27.671.970	3,15%	38 - Miscellaneous chemical products	29.270.716	2,98%
19 - Preparations of cereals, flour, starch or milk; pastrycooks' products	26.854.428	3,06%	39 - Plastics and plastic products	25.528.607	2,60%
21 - Miscellaneous edible preparations	25.005.923	2,84%	32 - Tanning or dyeing extracts; tannins and their derivatives; dyes, pigments and other colouring matter; paints and varnishes; putty and other mastics; inks	25.173.282	2,56%
84 - Nuclear reactors, boilers, machinery and mechanical appliances; parts thereof	23.051.022	2,62%	33 - Essential oils and resinoids; perfumery, cosmetic or toilet preparations	23.820.509	2,42%
73 - Articles of iron or steel	20.082.443	2,28%	49 - Books, newspapers, pictures and other products of the printing industry; manuscripts, typescripts and plans	20.229.074	2,06%
25 - Salt; sulphur; earths and stone; plastering material, lime and cement	16.722.521	1,90%	64 - Footwear, gaiters and the like; parts of such articles	20.069.089	2,04%
Total of Greek exports to the UK	734,050,131	100,0 %	Total Greek imports from the UK	731.838.534	100,0 %

Daphne Patakia speaks about her career and filming in Greece @GreeceInUK

Daphné Patakia grew up in Belgium and graduated from the Greek National Theatre Drama School. Ever since she has appeared in major stage productions throughout Europe.

1. You recently attended the screening of DJAM in London at an event co-organised by the South Social Film Festival and the Secretariat General for Media and Communication. What were your impressions from this event?

I was really excited that the movie was screened in London, especially in a festival that I was also able to present. The fact that the event included dishes from the Greek cuisine and Greek music (rebetika) made the experience pithier. The following conversation with the audience completed in the best way this wonderful evening.

2. The film was shot in Lesbos in the middle of the refugee crisis. How was the crisis intertwined with the film? What was your personal perception of what was happening around you during the shootings?

In the past I have shot another film in Lesbos in which crisis was the main subject ("Meltem" by Basile Doganis) but in the case of "Djam" it was not like that. Tony Gatlif has started writing the script for the movie 2 years ago. The story unfolded in Lesbos. However, the subsequent occurrence of the financial and refugee crisis could not be overlooked. It had to be added in the film since they were happening in the island where the story took place. Despite this, the film chooses not to show the refugees just to create emotions. This does not mean that their presence is not everywhere since the two protagonists encounter their traces in the way.

Personally, I was fully aware of the situation in Lesbos and I have seen and read many things but when I went there for the shooting of the film I realized that my knowledge was incomplete. Certainly, a movie cannot change the existing condition, but it is possible to raise awareness. Recently in Paris, I was working with an English association in order to do theatrical workshops with refugees. I was personally sensitized by this participation.

3. How did the locals receive the presence and the stay of the production team on the island? What kind of interaction did you have with the locals?

The locals helped us a lot. We worked mostly with musicians and the experience was very good.

"My classmates from the National Theater have created a group and perform in the National Theater. Many Greek films are distinguished in international festival such as in Cannes, Berlin and Venice. The artistic landscape is interesting right now due to all the creative things happening in Greece"

4. How did it feel to collaborate with a film industry legend such as Tony Gatlif?

I have seen his films and I liked how he blends fiction with documentary. In this film he is doing it less but in his previous ones it was more apparent. I was excited that I would work with him. His way of shooting is unique since he did not give me the whole script at once, but specific screens either the day before the shooting or at the same day. It is a different way to communicate with an actor.

5. The film DJAM where you played the central part will soon be playing in theatres in Greece. What are your expectations? Do you believe the screenings will enhance your recognition with a wider audience in Greece? Do you think that this might be the beginning for a new career in your country?

This does not concern me at all. What really matters to me is that all those people that will watch the movie will have a good time with the songs that they will listen to and at the end the movie will sensitize them.

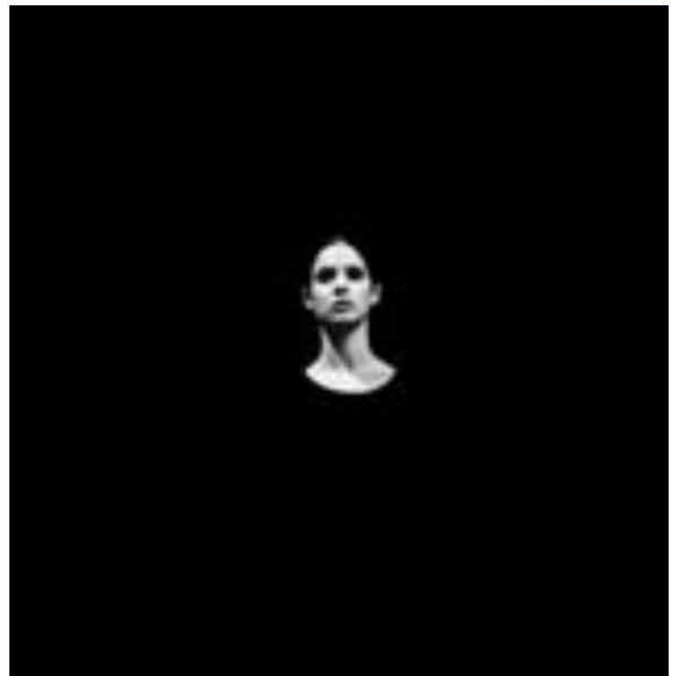
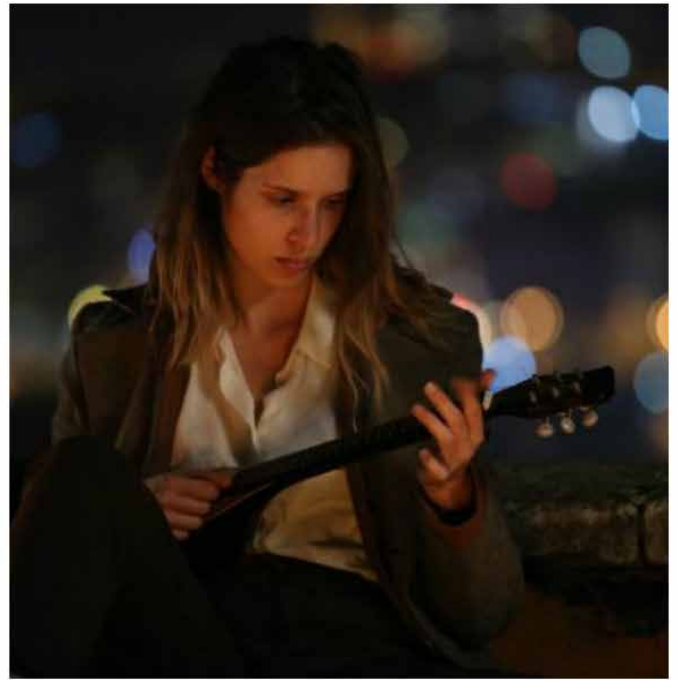
6. You chose Paris to build an international acting career. What do you think should change in Greece in order for Greek young and up-and-coming actors to remain and pursue a career in Greece?

I chose Paris because French is one of my native language since I grew up in Belgium. I think that great things are happening in the Greek theater and cinema. For example, my classmates from the National Theater have created a group and perform in the National Theater or many films are distinguished in international festival such as in Cannes, Berlin and Venice. The artistic landscape is interesting right now due to all the creative things happening in Greece.

7. *There is currently a new legislation in Greece to boost film productions in our country. Are you aware of this new legislation? From an actor's perspective, do you think that this government's initiative will boost the film industry to an extent that it will make a great difference for the careers of all those involved in film making?*

I didn't know about that! This new legislation will boost the purely Greek productions. Apart from attracting foreign productions, it will boost financially the country as it will give jobs to Greeks' actors, crews, technicians or people from the industry with whom the foreign productions will want to co-operate.

"I think that Greek productions and crews have nothing to be jealous of in comparison to crews in France or others I have worked with. So, there is no reason not to come to Greece and shoot"



8. *From your discussions with people of the film industry, is there an interest in choosing Greece as a filming location?*

This has to do with the director's story. I think that Greek productions and crews have nothing to be jealous of in comparison to crews in France or others I have worked with. So, there is no reason not to come to Greece and shoot. I do not know how it is in Italy or in Spain, but in Greece I can say that the production teams can do excellent work. Consequently, the new legislation will boost the current situation. At least in two films that I worked for, which were Greek-French co-production, the French part of production was very pleased by the work of the Greek production crew. I hope that many productions will decide to shoot their films in Greece. This will open many job positions for Greeks too and maybe be the beginning for co-productions to emerge. It sounds positive to me.

"This new legislation will boost the purely Greek productions. Apart from attracting foreign productions, it will boost financially the country as it will give jobs to Greeks' actors, crews, technicians or people from the industry with whom the foreign productions will want to co-operate"

Panayis Chrysovergis – Freezing the memories and converting them into pictures



photo credits: Panayis Chrysovergis

Greek photographer Panayis Chrysovergis lives and works in London. After working for eight years as a mechanical engineer, Panayis decided to dedicate himself to documentary photography and pursued the studying of the field with vigor and passion. He travelled the world to places such as India, Turkey, Syria, Jordan, France, Italy, Estonia, Sweden, Finland, and the USA among others, focusing on social issues and producing pictures on humanitarian crises. His photo projects have been published in websites, newspapers, and magazines worldwide and have received many awards. Whilst his interests and subjects expanded into additional artistic and creative areas, the story-telling part of working as a documentary photographer is what has shaped his approach, influences and drives him to this day. Panayis currently also specializes in wedding, family and corporate event photography, as well as private events, live concerts and theatrical shows. His pictures evoke emotion and capture the sensitivity of the moment. In 2014 Panayis was awarded 1st Place at the Sony World Photography Awards and in 2017 he became an awarded member of the Wedding photojournalistic Association.

“My role as story-teller photographer is to freeze the memories and convert them in pictures. My clients quite often wonder when that moment happened as they could not recall it...

And this is my goal. To show them that there is another reality, behind all these daily moments that you can easily miss”

In the Event Photography Awards 2018, which were announced in London on 3 May, Panayis won first place in the category 'Private Events' for his photo "The Kiss" and in people's choices and second place in the overall competition.

More info: <http://www.panayispictures.com/>

1. You spent eight years working as a mechanical engineer before deciding to pursue a career in photography. What prompted you to change direction and how has this decision affected your life?

It felt like a natural and almost instinctive transition. My journey began from an amateur team of photographers before progressing further in the field. I studied towards a BA in Photography and Audiovisuals in Athens, then moved to France where I continued my studies in Photography at the ENSP (Ecole Nationale Supérieure de la Photographie) in Arles. I have also completed a course at the International Centre of Photography in New York. Photography became the medium that helped me rediscover the world around me through the photographic lens, but also reflect on and mediate my relationship with the everyday reality and the ordinary.

2. You have travelled a lot, often covering social issues such as humanitarian crises and depicting people of different cultures and backgrounds. How has this experience shaped your perspective?

It mainly forced me in a way to stop and take in what I am witnessing. I realised that I as an observer, I had the distinct responsibility to reflect back on a complex situation and emotions without words. In order to do those types of situations justice, I would



photo credits: Panayis Chrysovergis

We need to seriously consider the kind of photographs we leave behind for the next generation to see; in parallel, let's remember the strength of the simple, classical familiar portraits of our grandparents. Let the power of the black and white photograph underline the emotion but equally, let's preserve the coloured-pictures so that we are anchored in the present.

need to invoke a certain slowing down process. Since then, I have advanced into applying an attentive micro-view to details, even to what passes unnoticed by everyday perception, as it simultaneously invites an inward looking into the psychical relationship between me and the photographic subject.

3. You are a creative, story-telling photographer. Why have you chosen this approach in photography? In your opinion what is the importance of story-telling in our lives?

As (the great photographer) Diane Arbus says: "For me the subject of a picture is always more important than the picture. And more complicated." Story-telling is everything. The moments of our lives in frames. The laughter, the crying, the pain and the

happiness. Honestly, whether I am photographing a live event, a birthday party, a wedding or the most intimate ceremony is irrelevant; it is always about the story and the emotions evoked during this story.

4. Your photo "The kiss" has been shortlisted for the Event Photography Awards 2018 in the category "Private Events". Your photos often capture private moments in people's lives. How do your subjects respond when looking at their photo? What kind of message do you want to send out when exhibiting a private moment photo?

My role as story-teller photographer is to freeze the memories and convert them in pictures. My clients quite often wonder when that moment happened

as they could not recall it... And this is my goal. To show them that there is another reality, behind all these daily moments that you can easily miss. This is emotional reality, where the camera is the tool to freeze the time, extract the memories, and store them to the future. I always explain that you don't own these photos, you just borrowed them from your children. To convert a simple photo to something artistic you have to distance and remove yourself from reality. To give a much more general meaning than this represents. The photo with the kiss for my clients was an intimate moment, for the rest of us it is something much more than the persons who represent the photo. Of course as a professional my approach is really delicate, and I always ask for permission from my clients before I publish a photo.

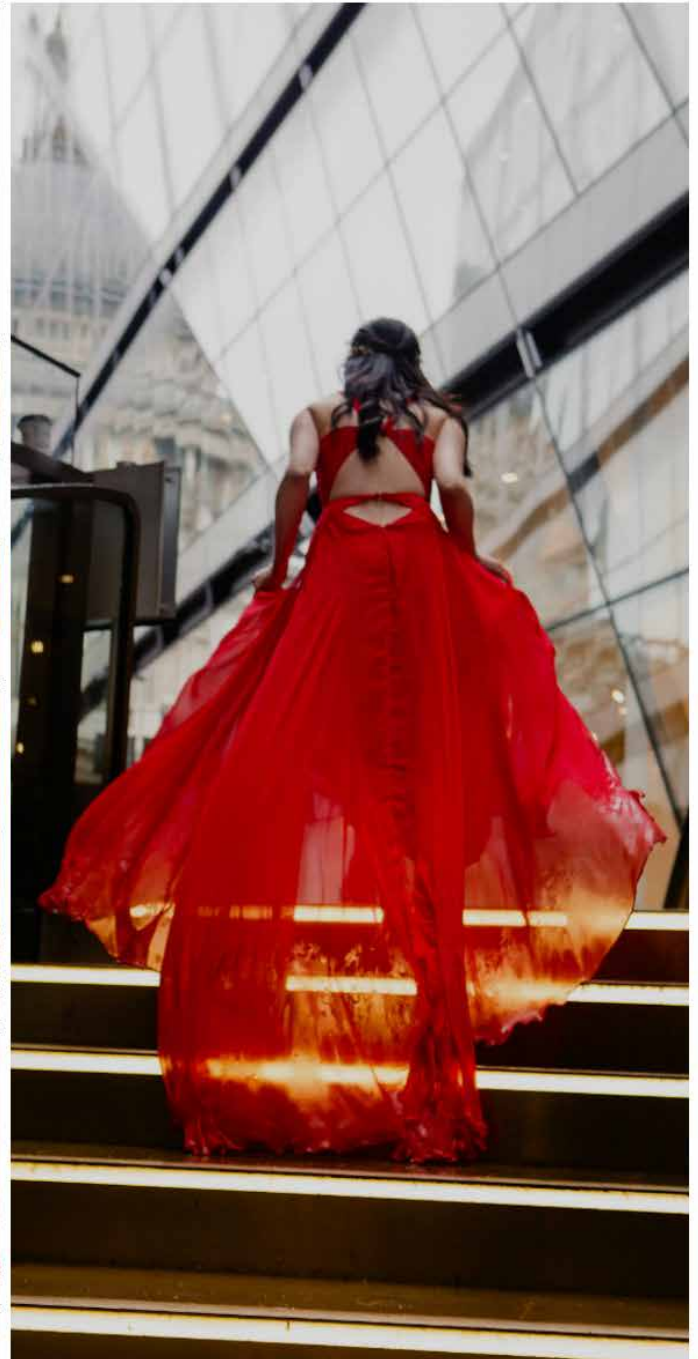
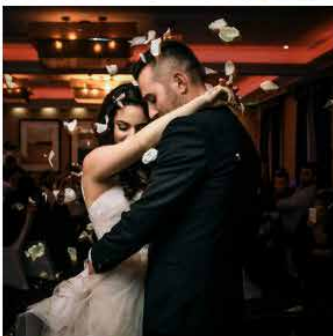


photo credits: Panayis Chrysovergis

5. *In a series of pictures titled "Genesis" you have documented the birth of your son. How difficult is it for an artist to document an event filled with such heavy emotions for all the people involved including yourself?*

I believe this is the artist's life. To expose your own feelings, your own life and your private moments. If I don't do it for my own life, how is it possible to do it for my clients? How difficult? You cannot fathom it. It was the most difficult photography work I have ever undertaken. Taking photos means being an observer. So believe me, it was really difficult to keep taking photos while my wife was crying during labour, or when we were both in tears crying meeting our son for the first time.

6. *You have worked in Greece, in the US, in France and now you are based in London. You belong to a generation of qualified Greek young professionals who left Greece to work abroad. What is your opinion on Greece's 'brain drain'? To what extent could Greeks working abroad collaborate with professionals in Greece, exchange ideas and contribute to the development of their field?*

If you would allow me, I would like to concentrate my answer around the Photography field I belong to instead of generalizing.

There are many well-regarded artists in Greece today. Unfortunately, there are many more Technical Camera Users as well. The nature of being a photographer-artist demands as a pre-requisite

extensive studies on the art but I personally feel there is a confusion in Greece nowadays.

Documentary Photography is the trend in Europe and the USA today. The times when a couple is treated like fashion models by the photographer is starting to evolve into something more rational, more real; we now see them crying, either from being emotional or happy. Of course, posing has always existed in photography but maybe it should not be monopolizing the real life? Whether I am right or wrong, I believe we are and we want whatever our pictures show us. And the truth is always somewhere in the middle.

We need to seriously consider the kind of photographs we leave behind for the next generation to see; in parallel, let's remember the strength of the simple, classical familiar portraits of our grandparents. Let the power of the black and white photograph underline the emotion but equally, let's preserve the coloured-pictures so that we are anchored in the present.

Collaboration can exist when adaptability also prevails. When photography in Greece receives the kudos it deserves as an art and not as a technical degree, when the younger generation is thirsty for knowledge and applies it with the right direction and when we go back to our roots and reclaim the pedestal as a very artistic country, these collaboration activities will rise exponentially. Until then, the brain drain you are referring to will mostly apply elsewhere.



photo credits: Panayis Chrysovergis

BACCHUS UNCOVERED by Pr. Bettany Hughes on BBC4

A fascinating documentary by Professor Bettany Hughes on the ancient God Bacchus-Dionysos whose origins date back to early human societies but whose spirit still survives in our modern world.

Professor Bettany Hughes investigates the story of Bacchus, god of wine, revelry, theatre and excess, travelling to Georgia, Jordan, Greece and Britain to discover his origins, his presence in the modern world and explore how 'losing oneself' plays a vital role in the development of civilisation.

In this fascinating journey, Bettany begins in Georgia where she discovers evidence of the world's oldest wine production, and the role it may have played in building communities. In Athens she reveals Bacchus' pivotal role in a society where his ecstatic worship was embraced by all classes, and most importantly women. On Cyprus she uncovers startling parallels between Bacchus and Christ. Finally, Bettany follows the god's modern embrace in Nietzsche's philosophy, experimental theatre and the hedonistic hippy movement to conclude that while this god of ecstasy is worthy of contemporary reconsideration it is vital to heed the warning of the ancients - "MEDEN AGAN" – nothing in excess. Hughes balances the need to be both serious and entertaining, both rigorous and accessible. We need them both; but neither Apollo nor Dionysus should get the upper hand.

From the Neolithic to now, being Bacchic has been central to human society It's why Bacchus still matters today.



Copyright SandStone Global Ltd - Bettany Hughes at the Georgian National Museum with ancient wine vessel

1. A God incarnating deep rooted human needs

"The business of living together is, frankly, tricky. Drinking or any journey to rapture loosens inhibitions and the boundaries between individuals are dissolved. The community becomes the thing. In a perilous, punishing, prehistoric world the cohesion of the group didn't just mean quality of life, it meant survival. All this helps to explain why, as soon as records begin, we hear of myth-stories such as the Middle Eastern Epic of Gilgamesh where the gift of alcohol to a wild, savage man, is a mark of his humanity".

"Sex and drugs and rock 'n' roll have been lambasted as a symptom of the post-modern world, a vogueish search for extreme and excess – but I'd argue that our desire for release, to go wild, to get off our heads can be traced right back to the very beginning of civilisation itself.. Archaeological discoveries are jigsaw-puzzling together new evidence that alcohol, and the shared experience that revelry can encourage, were features of a number of the very first settled communities. That ecstatic man was moulded onto the huge pots containing traces of wine from the newly excavated Stone-Age villages near Gadachrili Gora in Georgia" (Bettany Hughes, "Party animals: How ancient cultures let loose Bacchus-style", BBCArts, Apr 9, 2018).

2. For Ancient Greeks Bacchus-Dionysos is a God who abolishes human boundaries

" It's also why the early Greeks give the idea of ecstasy – literally standing outside yourself – a name and a face – Dionysos, or Bacchus as he was known by his cult-followers. He was a wildly exciting god who could cross borders of all kinds, travel continents, and was often portrayed as gender-fluid. Bacchus was even believed to break down the barriers between the living and the dead – offering his followers the chance of an after-life".

"Some Greeks described him as Dionysos Psilax – he who gives men's minds wings. His gifts were treasured for stimulating the creative juices, helping early communities think outside the box. One poet Archilochus declared he composed with his mind thunder-bolted by wine' and the comic Cratinus sniped that water-drinkers never came up with ingenious ideas".



Copyright SandStone Global Ltd - Bettany Hughes with revelers at a carnival on Skyros

“Partying, feasting, endorsing transgression and transcendence – it’s easy to imagine why Bacchus was so popular. Critically, and unusually, his cult was open to all – women as well as men, infants as well as adults, slaves and the have-nots as well as the haves” (Bettany Hughes, “Party animals: How ancient cultures let loose Bacchus-style”, BBCArts, Apr 9, 2018).

“When the Greeks invented him back in the Bronze Age, Dionysos (Bacchus is the god’s cultic nickname) gave a name and a face to something essential. As a species we seek release. Whether it’s through ecstatic ritual, musical trance, drink, drugs or rock ‘n’ roll – we crave that journey of un-selfing. We are, too, the only mammals who choose to take stimulants we know can do us harm, compelled as we are to dance with both dark and light”.

“The ancients’ genius was to recognise our need for rapture and transcendence, and to put it at the heart of society. So yes, people could go wild – but in the safety net of a shared experience. In ancient Greece the god was honoured at a third of all festival days and at both the Rural and the City Dionysia – huge affairs where the whole community headed out onto

the streets to let loose” (Bettany Hughes, “We should all be more Bacchic, as long as we know when to pull away from the edge”, iNews, Apr 6, 2018)

3. An exciting God worshipped by both women and men

“Bacchus-Dionysos was avidly worshipped throughout antiquity, and particularly by women, because this deity transgressed social norms – he was boundary-crossing, half-mortal, half-divine, a rule-breaker who welcomed all-comers, rich and poor, free and unfree, female and male. From the Neolithic to now, being Bacchic has been central to human society. It’s why Bacchus still matters today.

Men also worshipped Dionysos at the heavily-regulated Symposia – literally a drinking together, while women escaped to mountainsides to meet the god in the wilds of raw nature. (Bettany Hughes, “We should all be more Bacchic, as long as we know when to pull away from the edge”, iNews, Apr 6, 2018).

“We’re told that Plato’s Symposium were based on real, three-day long, regulated drinking sessions and attended by Socrates. These sought to identify



Copyright SandStone Global Ltd-
Bettany Hughes at the Goat Festival on the Greek island of Skyros

the value and essence of emotional connectedness. The great festivals to Dionysos were heady, state-sponsored affairs, involving up to 70,000 people, featuring high-octane music processions. Trumpets, cymbals, flutes and drums all percussing the faithful (some of whom cross-dressed) into a gargantuan, bonding, trance-dance". (Bettany Hughes, "Party animals: How ancient cultures let loose Bacchus-style", BBCArts, Apr 9, 2018).

4. A cult feared and persecuted by Romans and Christians

"The early Roman Republic was very leary about the power of high priestesses of Bacchus such as Paculla Annia who initiated teenage boys to the mysteries, encouraged excessive drinking and the "nightly comingling" of women and men. The Bacchic cult was beginning to look like a state within state, attractive to marginals – plebeians, the poor and "men most like women". So there was a crackdown. We're told that thousands were brutally executed and Bacchus-worship was reformed to become a state-controlled affair. Bacchus-Dionysos was troubling too because he was a gender-fluid god. In one stone carving now in the New Acropolis Museum, Athens, Dionysos has

long-flowing hair and prominent breasts. Intriguing images on Greek pots show young men at Bacchic rituals looking into mirrors while a woman's face stares back. Bacchus' followers regularly cross-dressed. (Bettany, Hughes, "We should all be more Bacchic, as long as we know when to pull away from the edge", iNews, Apr 6, 2018).

"In fact the Bacchic cult became so popular that in the early Roman Republic the Senate tried to shut it down. Developing into a quasi-parallel state, with a hierarchy, cult cells, and, most worryingly, female high-priestesses who initiated young men and indulged in orgiastic excess, this was all starting to feel troublingly subversive. But even the Roman machine couldn't stamp out the Bacchic appeal. For at least 2,000 years the god endured as one of the most popular and powerful deities in Europe, North Africa and the Middle and Near East". (Bettany Hughes, "Party animals: How ancient cultures let loose Bacchus-style", BBCArts, Apr 9, 2018).

"As late as 691AD in Constantinople the Christian authorities frantically tried to outlaw the stubbornly popular Dionysiac festival when grapes were trod, and a procession of transvestites roared through the Christian capital".

The pagan god's embrace of the weak and outcast, his access to the worlds of both living and dead made for a tightly-fought popularity contest with the fledgling Christian faith. Like Jesus, Dionysos was said to perform miracles, turning water into wine, healing the blind. A tetchy missive from the early church harrumphs that one Christian priest insisted on singing hymns of praise to Bacchus during the church service. In a remarkable mosaic at Nea Paphos in Cyprus, the baby Dionysos, be-haloeed, is cradled in Hermes' lap while three men bow down to him". ((Bettany, Hughes, "We should all be more Bacchic, as long as we know when to pull away from the edge", iNews, Apr 6, 2018).

The pagan god's embrace of the weak and outcast, his access to the worlds of both living and dead made for a tightly-fought popularity contest with the fledgling Christian faith.

5. Bacchus-Dionysos still lives in modern societies

"Neuroscientists and psychologists can now explain what the ancients instinctively felt. Alcohol promotes a chemical called Gaba which reduces brain activity – it stops what has been described as the 'hamster wheel of anxiety'. Collective ecstasy can force a sense of belonging and unity. So when



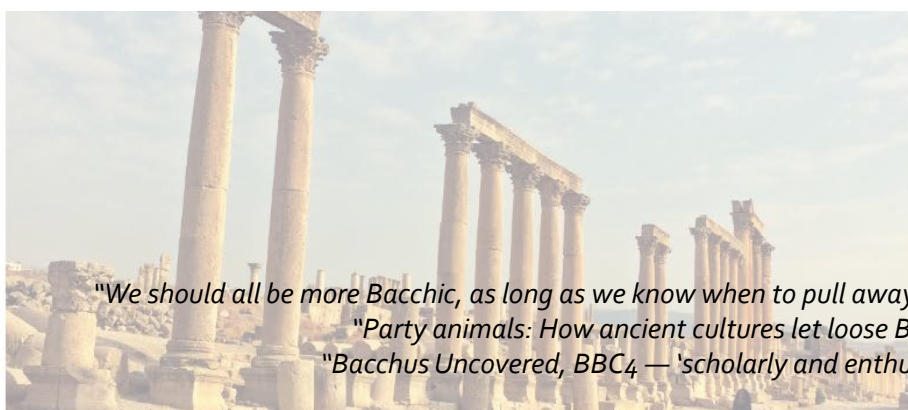
Copyright SandStone Global Ltd - Bettany Hughes on location in Skyros

the counter-culture protagonists of the 20th century fought the suppression of the establishment – by tuning in, turning on and dropping out – being Bacchic was an explicit aim. The academic Norman O. Brown would declare that ‘resisting madness can be the maddest form of being mad’. He was inspired in part by the legacy of Nietzsche, who claimed that Dionysiac intoxication was the basis of all creativity. The radical German philosopher would tragically end his life mentally unstable, signing his name Dionysos and dancing naked around his rooms in pursuit of Dionysiac excess”. (Bettany Hughes, “Party animals: How ancient cultures let loose Bacchus-style”, BBCArts, Apr 9, 2018).

“From the Neolithic to now, being Bacchic has been central to human society. Even today, on the tiny

island of Skyros, masked women and men dress as half-goat to trance-dance and sing in his honour. The Greeks, as ever, saw us coming. Written over the Sanctuary of Delphi – sacred to Dionysos for the winter months of the year, were the words Meden Agan “Nothing in Excess”. That seems about right to me. Sure, find the animal in you, lose yourself so you know who you truly are, but always keep just enough back to pull away from the edge”. (Bettany, Hughes, “We should all be more Bacchic, as long as we know when to pull away from the edge”, iNews, Apr 6, 2018).

Written over the Sanctuary of Delphi – sacred to Dionysos for the winter months of the year - were the words Meden Agan “Nothing in Excess”.



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Let There be Light – An impressive exhibition of renowned artist Angelos



(from left to right) Maridia Kafentzopoulou, Constantine Lemos, Angelos, Margarita Mavromichalis, Greek Ambassador Dimitris Caramitsos-Tziras

A stunning new exhibition, *Let There be Light*, featuring two singular Greek talents, the renowned artist Angelos and the celebrated musical composer Stamatis Spanoudakis, is now open at the Hellenic Centre in London.

The exhibition showcases the ways in which Angelos and the composer Stamatis Spanoudakis believe that the responsibility of art and music is to heal society from a brutal reality. Angelos's traditional paintings employ imagery of an infinite cosmos, depicting hyperrealist and decadent still-lives sit hovering against black background and starry skies to further highlight the play of light. Angelos's constellation of paintings are paired with individual compositions by the prominent Greek composer Stamatis Spanoudakis and short thoughtful passages, providing a rich and emotional density to the works. The conjoined forces of the music and art, by two renowned masters, together deliver a fully immersive, cinematic experience.

On the 27th of April, *Let There Be Light* was inaugurated with an opening speech by the Lord Mayor of Westminster Councillor Ian Adams, who praised the progressive and innovative work of Angelos, noted the role of the Hellenic Centre as an "award-winning hub for cultural exchange and cooperation" and commented on the importance of

the exhibition in furthering the relationship between the Greek diaspora and the London community. "There is a long-standing Hellenic diaspora in the UK, and its representatives have contributed immensely, and are continuing to do so, towards enriching and diversifying the rich and symbiotic relationship between our two countries in a variety of areas- arts, cuisine, literature and music," Mr Adams said adding that "the incredible work of Angelos stimulates the senses through striking imagery and challenges the viewers to question today's reality. I congratulate the organizers for such a positive and inspirational show, which sends an uplifting message of hope and enduring humanity."

Amongst other notable attendees was the Archbishop Gregorios of Thyateira and Great Britain, the Greek Ambassador Dimtrios Caramitsos-Tziras, the High Commissioner of Cyprus Euripides Evriviades, the Vice-President of Greece's opposition party Adonis Georgiadis and many others.

Year 2118

"If we only live once on this unique planet
Let us live peacefully, let us admire its
grandeur and beauty.
Because after a single moment, we will be
gone forever."

The artist- Angelos

Angelos Panagiotou was born in Farkadona near Trikala in Central Greece in 1943. Having studied Painting at the Athens School of Fine Arts (1962-67) under professor G. Mavroidis, he continued his education on numerous trips to European museum, where he studied both the Great Masters of the past and the latest trends in Western Art. Setting his super-realistic and specific depictions of favoured themes – still lifes, landscapes, nesting doves – within backdrops of the starry cosmos, Angelos expresses his vision of the relationship of all things. The poignancy of his choice of subjects is contrasted with the great unknown that lies beyond. Angelos encapsulates his philosophical musings in highly visual, skilfully rendered and accessible forms. In 2017, Angelos’ painting “Girl with a pair of doves” sold at Bonhams for over £106,000 (over its estimate of £12,000) in London.

The Philosopher’s Home

“I often consider escaping life’s frantic rhythms, to isolate myself for a while so that I could reflect my principles. Without the influence of ready-made, evolving norms designed to target power and profit.”

The Curators - Maridia Kafetzopoulou and Constantine Lemos

Lemos and Kafetzopoulou are founders of maca.space. Graduating from the Architectural Association School of Architecture in London with honours and distinction, Lemos and Kafetzopoulou have worked with the New Museum in New York and the UNHCR in Lesvos, Zaha Hadid Architects, Anouska Hempel, Falconer Chester Hall, ACME London.

This is their first collaboration as curators. Maca.Space are responsible for the execution of the exhibition design, and acting as the reflection of Angelos’s work, aim to “turn the space into art rather than placing art into space.” The exhibition brings together skills learnt in the architectural field and seeks to examine how a space itself can be viewed as an extension of the artwork.

CAPTIONS: Constantine Lemos and Lord Mayor of Westminster Ian Adams; Destruction and Regeneration; Platos Ideal State; Year 2118



Arabella Dorman @GreeceInUK speaks about Art, Conflict and War



Arabella Dorman is an internationally renowned war artist and one of Britain's leading portrait painters.

Arabella's war art explores the immediate impact and long-term consequences of conflict today. Over the past decade, her work has taken her to Iraq, Afghanistan, Palestine, Gaza and refugee camps across Europe and Lebanon. Arabella has recently returned from Syria where she bore witness to the devastating cultural and social damage of the ongoing war across the country.

Arabella enjoys a prominent reputation as a public speaker and fundraiser. She was listed as one of BBC's Top 100 Women in 2014, and Salt Magazine's 100 Most Inspiring Women in 2015. Her work has been profiled across national and international television, radio and print, including BBC, CNN, Radio 4, BBC World Service, and featured on the front cover of The Times, The Guardian and The Sunday Times Magazine.

Arabella's critically acclaimed installation artworks, 'Flight' and 'Suspended' at St James's Piccadilly and Canterbury Cathedral have raised global awareness about the plight of refugees, while her last exhibition, Before the Dawn at La Galleria Pall Mall raised over £30,000 for charities Afghanaid and Walking with the Wounded.

Arabella lives in London with her husband and two young children.

1. Your art installation «Suspended» consists of the clothing elements of refugees. How did you collect those items?

Over 1,400 items of clothing were collected from the beaches, roadsides and camps of Lesbos and the refugee camps of Calais, between September 2017 to February 2018, by volunteers from the Starfish Foundation and Dirty Girls Laundry who are doing such amazing work to support refugees arriving in Lesbos, and for whom Suspended has raised funds. Over 800 of these items were used in the creation of Suspended.

2. An empty dress or coat, an empty clothing item in general, evokes in itself a sense of absence of the human being that wore them. What was uppermost in your mind while you were involved in the creation of «Suspended»?

When working in Lesbos I was struck by the number of clothes and debris left by those who were arriving on Europe's shores in search of a better life. I found it very powerful to contemplate the lives of those who had worn the clothes. Each item held a hidden story of its inhabitant and asked of us the question 'where had they come from, what had they seen, what dreams had they carried, and where are they now'?

In using these worn items of clothing I am asking my viewer to imagine themselves as a refugee, and their children as those vulnerable young who wore the tiny shoes or little vests that make up Suspended. No one becomes a refugee by choice, to leave everything that you have ever know, loved and worked for and to journey into an unknown future that is fraught with danger, this is something that you only do when you are desperate. In lighting these clothes in a fragmented explosion, lit from a central orb that changes in density, I am asking people to consider their own humanity in relation to the light of hope that a refugee carries with them on their journey. As the central light brightens, it represents the light of hope, and the light within us that will validate that hope. As it dims, it serves to remind us of the darkness that we leave our fellow human beings in should we ignore their plight.

3. What is the feedback you get from viewers of «Suspended»?

Have you had so far any feedback on «Suspended» from refugees who viewed the installation?

The feedback has been overwhelmingly positive, from a wide and varied audience. I think it has been



a very moving experience for some, as they see their own humanity and vulnerability reflected back at them. Several refugees and asylum seekers have worked on Suspended with me and have expressed how powerful an experience it has been for them. There are of course a few detractors who do not agree with the installation, but I am delighted that amongst those, many have changed their opinions when encountering Suspended for the first time.

4. In your website your art is labelled as «conflict art» and you define yourself as a «war artist». War is closely associated with pain, suffering and death. Would you like to talk to us about what is the element in warfare that motivates your artwork?

My interest lies in the consequences of war, it's immediate impact and its long term consequences, and all that it can teach us about what it means to be human today. War reveals the very worst and the very best of humanity. My work is about suffering, pain, despair and exile, but it is also about the light that is born out of the darkness, it is about the preciousness of life revealed and the transformative power of hope, love and faith.

5. You have worked on the war front embedded with British forces in Iraq and Afghanistan. We read somewhere in your website that at some point you even came under fire. For the average reader this

might sound too risky or even insane. How do you account for your readiness to take such risks?

I have never come under direct fire aimed at me, although there are many times I have been under mortar attacks and the like. My response is that I trust the men I work with when embedded with our armed forces, my overwhelming concern being not to put anyone else's life in danger. Of course, there are risks to what I do, but I believe that the work validates the risk. It is deeply humbling to witness the courage of our soldiers and the tenacity and strength of the civilians with whom I have worked. I try and focus on the job in hand and all that I am witnessing, rather than concern myself with surrounding dangers about which I can often do very little.

6. Have you ever felt overwhelmed confronted with such tragedies? Do you perceive art-making as a sort of refuge or as a kind of political activism?

I am often overwhelmed by the sadness of war, the inevitability of violence and destruction, over the power of dialogue and compassion. Having recently returned from Syria, I have been overwhelmed by the absolute destruction of a beautiful country and the marathon of ongoing pain endured by the Syrian people. I see my work as apolitical; it is a cry against the suffering of war, a cry against the injustices, corruption, traffickers and militants that cause such suffering and the institutions and individuals who seek to dehumanise their fellow human beings. In fear we put up walls, in faith I seek to tear them down and to build bridges.

7. Generally speaking, at which point does the creative process start and at which point does it end? Is a work of art finished as soon as it takes its final form or is its reception from/ and interaction with the viewers and the public an integral part of the artistic process?

The beauty about art is that it is an interactive, subjective process living for as long as it is viewed and engaged with. A work of art may take years in conception and live on in people's memory, interpretation and other work. In the case of *Suspended*, the clothes have been added to, and with each new location, the installation will take on a different narrative and interpretive response. In this way, art never dies, it lives on in the soul of the viewer and each life is different.

8. What was your experience from getting involved with refugees in Lesbos? Is there anything you have learned from this experience?

My work with refugees continues to be a profoundly humbling experience. Having recently returned from Syria I have witnessed first hand the horrific scale of destruction and persecution from which so many people have sought refuge. When I meet these people, men, women and children from Aleppo and Homs, Mosul and Kabul, I am humbled by their generosity, and in awe of their dignity. I visited a refugee camp in Lebanon last week where I was invited into the tents of Syrian families. It was very moving to see how clean the tents were, how immaculate the kitchens, how whole families spanning several generations lived with dignity and hope. Above all, I have learnt that the beauty of being human resides in our hope and our capacity to love, and I will remain indebted to the many refugees from Iraq, Afghanistan, Syria and beyond for all that they have taught me about courage, faith and love. There is more that unites us than divides us and my work is celebration of that shared humanity.

9. In hindsight, which work of yours so far would you consider the trademark of your art? And which one is your weakness?

I believe *Suspended* is the most complete expression of that which I hope my work illustrates, in that it is a celebration of a shared humanity, the diversity of existence and the urgent need for compassion and empathy through an act of imagination. In literal terms alone, it was no small achievement to gather 1,400 items of clothing from Lesbos and Calais, and to then hang them in a giant installation about St James's Piccadilly, followed by Canterbury Cathedral. For me that has been a dream, as it has been to work with The Revd Lucy Winkett, Canon Nick Papadopoulos, and the incredible volunteers in both diocese.

Primarily however, I am a painter and my paintings that commemorate the cost of conflict, such as 'PTSD', 'Faces of the Fallen' and 'I Am Strong' (the latter painted for Westminster Abbey, 2012) are work that I have pride in.

10. Some artists talk solely through their work of art. It seems that you don't just settle for creating works of art, since you are also actively involved in giving public talks. Are your talks just a way to promote your art, or are they an alternative, more direct way to send your message to the public?

I enjoy public talking as a way of unpacking my work to an audience that may not have an understanding of the background story. I do not speak to promote

my work in any way but to try to raise awareness about the pain and preciousness of life, and the light that can be born out of darkness. In talking I seek to build bridges and ask that we all recognise a shared humanity, through greater understanding of one another, empathy and compassion.



Photos sent by Arabella Dorman

Reverend Nick Papadopoulos talks about the artwork *Suspended* currently on display at The Canterbury Cathedral.

The striking art installation *Suspended*, by war artist Arabella Dorman, hangs in Canterbury Cathedral until mid-May. Nick Papadopoulos is an Anglican priest who has served as the Cathedral's Canon Treasurer since 2013, and will in September take up a new post as Dean of Salisbury. Here he talks about the significance of the artwork to the Cathedral's life. He also talks about the significance of his first career, in law, and of his Greek-Cypriot heritage to his own life.

Photo Credit: Lisa Emmanuel, Canterbury Cathedral



*1. The striking artwork *Suspended* by artist Arabella Dorman is currently on display in the nave of Canterbury Cathedral. In*

your opinion, what is the message this artwork conveys?

The story that the Bible tells is a story told by refugees. Abraham; Joseph; Moses; Jesus himself: all were at some point compelled to leave their homes and seek sanctuary in another land. So historically the story of God has been told by refugees. *Suspended* is an art installation made up of hundreds of items of clothing discarded by refugees on the beaches of Lesbos and at the port of Calais. It embodies their stories – and through their stories I believe God still speaks to us, enlarging our hearts, opening our minds, and deepening our compassion. And it gives us hope. How, on the very first Easter morning, did the disciples know that Jesus had been raised? They saw his discarded (grave) clothes. That sight filled them with hope. Looking at *Suspended* we see shoes, trousers and shirts not so very different from the ones we and our children wear. That sight reinforces for us the ties that bind us and the obligations we owe one another, whatever our nationality, ethnicity, or faith tradition. As on Easter morning, the discarded clothes of *Suspended* give us hope.

2. You studied History and Law. You worked as a barrister for several years and practiced criminal law. What made you change tack and turn to religion?

Yes - my first degree was in History, which I loved. After completing it I studied for a Diploma in Law and was called to the Bar. I practised for seven years, defending and prosecuting cases across the south-east. But God and God's Church had been part of my life from my earliest childhood, and as my 30th birthday approached I found myself wondering whether I was using such gifts as I have in the best way possible. I discovered I was more interested in my clients' stories than in their cases – who they were, why they had got themselves into the mess they were in, what might make a real difference to them. Those questions just aren't a lawyer's questions. They are about the meaning of life, not about the weight of the evidence. Then one evening I was sitting in the parish church of St Thomas's Finsbury Park (interestingly, in the chapel used by the local Orthodox community) when I was quite sure I heard God telling me, gently, but firmly, to be a priest in the Church. That's how it all started – I went and spoke to my vicar, and the Church's discernment process got underway. I don't regret a minute of my time at the Bar. It's where I met my wife! It gave me an intellectual invaluable formation and some unforgettable experiences which I still draw upon. I am one of those very lucky people who has done not one but two things that they love.

3. To what extent has your previous experience as a criminal lawyer influenced your perspective on human affairs?

My early faith explains why among the different areas of law I chose to become a defence advocate. My task was to speak for those who had no one else to speak for them. It was to ensure as far as possible that no one was convicted of an offence unless the evidence against them had been tested in a fair trial.



Photo Credit: Katherine Skeates, Canterbury Cathedral

I believed (and I believe) that everyone is entitled to that protection and that process. Everyone. It is an embodiment and working-out in practice of that core text of the Judaeo-Christian Scriptures which states that men and women are made “in the image and likeness of God”. That’s all men and women. And if all men and women are made in the image and likeness of God then they must without exception be treated as such – properly, fairly, and well. The story of Jesus Christ is the story of God’s solidarity with humankind. In Jesus, God comes alongside his people, as one of his people. He is feared and reviled by the religious and political authorities of his day, and constantly chooses the company of those who are despised by polite society. That’s my God! The God who chooses the weak and the poor, the God who has no one to speak for him when he is put on trial by the Roman Empire. Following that God meant that my vocation as a lawyer was very clear – and it was, until another vocation became even clearer!

4. On several occasions, there has been a debate in Greece on the relationship between State and Religion, with people, politicians and the clergy arguing either in favour or against the separation of the two. What is your take on this?

I serve in the Church of England, which is the Established Church of this part of the United Kingdom. The Queen is its Supreme Governor; through their membership of the House of Lords some of its bishops sit in the legislature; and its network of state schools is widespread. But it is the Church of England, not just the Church of those people who come to its services. The mission of its parish churches is to serve the communities in which they are set, whatever the religious affiliation or devotional habits of local residents. Wherever you live in England, you live in a parish, and its priest will baptize you, marry you (subject to certain considerations), conduct your funeral, and offer you their time and a listening ear. That in the sort of relationship between Church and State that I believe in – it keeps the Church from being too introspective and focussed on its own problems, and compels it to look outwards and to serve.

5. Being a man - let alone a priest - of Greek –Cypriot origin, who has embraced the Anglican branch of faith is not common. What accounts for this choice of yours? What is your personal story?

My great-grandfather on my father’s side of the family was Michael Hadjappas, a priest of the Orthodox Church who served in the village of Neo



Canon Nick's great-grandfather Michael Hadjipappas outside his church in Neo Khorio, with his grandparents

Khorio in south-western Cyprus. His son – my grandfather Savvas – left Cyprus for East Africa where, after a variety of jobs, he became a sisal farmer. One of his colleagues was married to a Greek girl from Tenedos, and Savvas married her younger sister, Calliope. My Dad was brought up in Africa, but returned to Nicosia to study for his A Levels, and then (together with his brothers) came to the UK in 1958. He met and married my mother, an English girl, and never returned to Cyprus to live. My sister and I were brought up in Kent in the late 1960s/1970s. We attended English schools and were taken to local Anglican churches. At that time, in that place, worshipping in an Orthodox congregation was not really a possibility. So I grew up in the Church of England and was eventually ordained in it. I have lively interest in and deep affection for my family's roots in Orthodoxy. I visited Mount Athos as an undergraduate; I revere the great theologians of

the tradition; and my own spiritual practice is hugely indebted to them.

6. Have you visited Tenedos, the home island of your paternal grandmother or Cyprus, home of your paternal grandfather?

Yes! Some of my earliest memories are of staying with my Pappou and Yiayia at their house in Kyrenia. Yiayia would feed us up whenever we went to stay. I used to love her keftedes and dolmades, and my particular favourite were the honeyed cakes that she called phoinikies. She would make them by the tinful. After the coup and invasion of 1974 we did not visit Cyprus for a number of years, but when the south-eastern corner of the island began to develop we had a series of holidays there through the 1980s and 1990s. I made a couple of solo trips to Greece when I was a student, and my wife and I went to Crete for our honeymoon in 1996. We have taken our children there and to various other islands and regions of Greece in the years since. I love Greece and never tire of visiting. In 2015 my parents celebrated their Golden Wedding anniversary by taking us all to Bozcaada, as Tenedos is now called. We saw the house that Yiayia had grown up in, and took the ferry to Lesvos, retracing the journey she made in the early 1920s when the Treaty of Lausanne ceded Tenedos to

Turkey. When I look at Suspected and see the clothes discarded on the beaches of Lesvos in recent years I remember that our family also sought sanctuary there nearly one hundred years ago. I remember too the many Cypriots who live as refugees in their homeland, and I pray for a just resolution of the conflict.

7. Does the Anglican Church have any sort of communication and collaboration with other churches, i.e. the Catholic Church or the Greek Orthodox Church here in the UK?

Thankfully Christians of different denominations and traditions in England largely realize today that they have far more in common than separates them. One of the privileges of working at Canterbury Cathedral is the hospitality that we offer to our Christian friends and neighbours. Next week, for example, we will host a festival Mass for the local Roman Catholic secondary school. An Orthodox congregation worships in one of the chapels within

the Cathedral Precincts. We collaborate on various projects. Our district Foodbank (of which I am a trustee) is supported by all the local churches. The Church of England has a special role to play here. As the Established Church it is incumbent on us to ensure that the voice of faith is heard in our land, and that other denominations – and other faith traditions – are treated fairly.

8. There are multiple theological streams and movements within Christianity, ranging from extremely conservative to progressive and liberal, when it comes to social issues such as homosexuality, marriage equality or the right of women to abortion. How can it be that the Word of God is interpreted in so different and even contradictory terms by its faithful?

The answer is in the question. The Word of God has to be “interpreted” by the faithful, and the faithful have always interpreted it differently. There is nothing surprising about this: the faithful live in different times and different places. But there is also nothing new about this. Scroll right back to the beginning and there are four Gospel accounts of Jesus’s life and teachings. They do not agree on every point. Diversity of understanding and diversity of expression are integral parts of the tradition. It is vital that we recall this. Christian faith is not about assent to a set of propositions. It is about commitment to following Jesus Christ. We may understand him differently. In fact we almost certainly will. But I am following him and you are following him: we are saying our prayers, reading our Scriptures, and offering worship. We need to recognize each other as fallible fellow followers on the Way. If we cannot then how can we offer hope to the world?

9. You have two children. Do you think that parents should always see to it that their children follow their parents’ religious beliefs or should they be let free to explore for themselves and embrace the faith (or non-faith) they want at their own will?

Rather to the surprise of secular humanists, religious faith is still of immense importance to the world we inhabit, and religious literacy is vital for those who want to understand it. I believe the best place for acquiring this literacy is from inside a faith community. It might be at home, or in a place of worship, or in a denominational school. Secular educational programmes can only teach about faith from outside faith communities, obviously: “Christians believe X, Y, & Z; Muslims believe A, B, & C”. They cannot teach faith from the within. They cannot teach the knowledge of the divine

that is solely the fruit of prayer. So I think it entirely appropriate that children should be introduced to the faith of their parents, with all that that entails. But there can be no compulsion. Forced religion is like forced love. It is a contradiction in terms – a violation. When children are old enough to make their own decisions they must make their own decisions. My belief is that a sensitive, appropriate and loving introduction to faith by caring parents is something that no child will ever regret – whatever decision (s)he makes later on.

10. How would you describe a typical day of yours at work? What kind of activities do you get involved in?

My day is always bookended by prayer. The Cathedral community gathers to pray at 7.30am and at 5.30pm (3.15pm at weekends). That is the living heartbeat of the day, from which everything else flows. There will normally be a series of meetings of one sort or another. Canterbury Cathedral is a sizeable employer with more than 240 FTE staff and more than 600 volunteers. We have the care of a UNESCO World Heritage Site and are currently embarked upon the biggest programme of restoration and renewal that the site has seen in a generation. We are also the Archbishop of Canterbury’s church, and home to the 85 million Christians of the worldwide Anglican Communion. As the Canon Treasurer I am involved in a variety of ways: both governance of the organization and oversight of various initiatives. Working with the staff team here is a fantastic privilege because I am constantly alongside world-class experts in music, in conservation, in stonemasonry. We run a commercial operation as well, a shop and a small hotel/conference facility (www.canterburycathedrallodge.org). Sundays, of course, are given almost entirely to worship, with a series of services through the day, and around Christmas and Easter it can sometimes feel as though we live in the Cathedral rather than in our homes! There is never a dull moment – never. I also direct the training of newly-ordained priests throughout our Diocese, which covers East Kent. So I may be teaching or researching, or seeing one of our young clergy one-to-one. Preaching is a great privilege and takes time to prepare. In the evenings I may be at a school governors’ meeting or accompanying a group around the Cathedral after hours. It has been the most wonderful place to work and I think myself very blessed.

The Water and the Wine – Bohemian Hydra of the 1960s inspires Tamar Hodes



Tamar Hodes' *The Water and the Wine* is set on the beautiful Greek island of Hydra in the 1960s. It is the story of a group of young writers and artists who lived on Hydra at the time – among them the songwriter Leonard Cohen and the authors George Johnston and Charmian Clift.

Leonard Cohen is at the start of his career and in love with Marianne, who is also muse to her ex-husband, Axel. Australian authors George Johnston and Charmian Clift write, drink and fight. It is a hedonistic time of love, sex and new ideas. As the island hums with excitement, Jack and Frieda Silver join the community, hoping to mend their broken marriage. However, Greece is overtaken by a military junta and the artistic idyll is threatened. In this fictionalised account, Tamar Hodes explores the destructive side of creativity and the price that we pay for our dreams.

The Water and The Wine is published on 1 May 2018.

About the author

Growing up, Tamar Hodes' neighbours were Leonard Cohen, his girlfriend Marianne, and other writers and artists on the Greek island of Hydra. Her parents took her to the island to pursue their own art and writing. However, the bohemian nature of Hydra destroyed their marriage. *The Water and the Wine* is a fictional account of those days. Tamar Hodes' first novel *Raffy's Shapes* was published in 2006. She has had stories on

Radio 4 and others in anthologies including Salt's *The Best British Short Stories 2015*, *The Pigeonhole*, *Your One Phone Call*, the Ofi Press, MIR online and *Fictive Dream*. Tamar was born in Israel and lived in Greece and South Africa before settling in the UK. She read English and Education at Homerton College, Cambridge. For the past thirty-three years she has taught English in schools, universities and prisons.

Leonard Cohen's house on Hydra

Hydra was Leonard Cohen's home in his 20s. His three-storey white-washed house is now used by his children. Cohen's fans gather every two years on Hydra to pay their respects to their beloved songwriter, sing his songs and tell stories about his life.

1. *"Like its artistic inhabitants, Hydra was creative. It painted the earth with purple orchids, wrote itself into the history books and even made its own music: the hum of chatter in the air; the clink of coffee cups at the harbour café, and the light bells on the donkeys."* *The Water and the Wine* begins with an idyllic picture of the island of Hydra, an image which is omnipresent throughout the book. What is it that made Hydra a source of inspiration for so many artists? How important is beauty in art?

The beauty of Hydra clearly inspired the writers and artists who lived there but I think that creativity thrives when there are unanswered questions and contradictions. The artists' lives may have seemed idyllic on the surface but there was also some ugliness in their relationships and situations. It was not the place of escape they might have expected but rather a place where they were forced to face reality. Are islands places of escape or no escape? Writing the novel, I had in mind Shakespeare's *The Tempest* where, on a beautiful island far from reality, the characters are compelled to confront the truth. Prospero eventually says to Caliban: 'this thing of darkness I acknowledge mine'. In other words, the ugly creature whom he considered his enemy, is actually part of him and he realizes it. I quote Charmian Clift at the front of the novel: 'On an island you are bound, eventually, to meet yourself.' Beauty/ugliness; love/hatred; permanence/transience; meaning/emptiness. More important than beauty are unanswered questions and these oxymorons and paradoxes which fuel art.

"He loved the island, its simplicity, its beauty, the light."

'I suppose so, but we can't be too far away or else we cannot see.'

2. *The community of artists described in your book find in Hydra, this relatively isolated island in the sixties, an "escape from the trappings of capitalism", a way to "get away from what is irrelevant and focus on the real", on their art. How do everyday distractions and concerns reduce creativity? How can people nowadays, in the age of digital technology, isolate themselves and focus on what is significant?*

It is true that, as the maids did the domestic work on the island, it freed the artists and writers to pursue their art but if you are creative at heart, you will find the time to do it. Many people have plenty of time but can't get going on a project whereas busy people often manage it. The artists on Hydra did not have day jobs which made life easier but I still think that if you want to do something badly enough, you will. I think that technology is used as an excuse for not being creative. If you need the right software to write a novel, then you are not a natural writer. It actually helps the creative process to be quiet and alone. I get many of my ideas in the local swimming pool or being on my own on trains but artists also have to function in the real world.

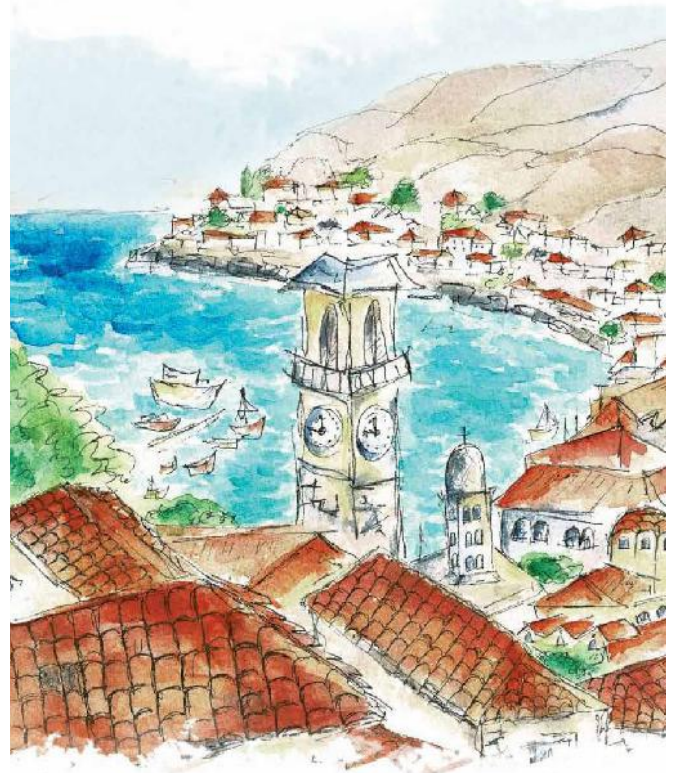
'We have been blessed to live on this beautiful island.'

3. *Most of the artists in your book come from imperfect families. On Hydra they form a community, exchange views on life and art and support one another at times of hardship. What is the role of community, friendship and dialogue in creativity? How creative can one be in an age of individualism?*

I think that the artists were so lucky to live where they did and to meet each evening in the taverna and discuss their views. That must have been so interesting and stimulating. I was thinking, when writing the novel, of the Bloomsbury group who also often met and shared their ideas although their love lives were equally complex! I do think that creativity can thrive when you are with other interesting people but then you also need the solitude in which to create. We are back to paradoxes again! Creativity is both the reaching inside yourself and your own story and reaching out to others so, when you write alone in a room, you are facing in and stretching out. The more authentic and intense your story, the more others might relate to it. When you see a signpost at a road junction, it points backwards and forwards. I think art does that.

The Water and the Wine

Tamar Hodes

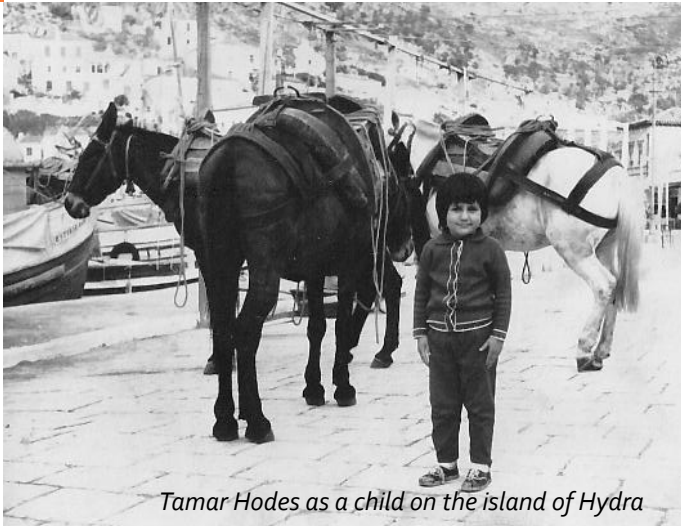


Bohemian love and life on a Greek island

4. *In "The Water and the Wine" you also explore the relationship between artists and ordinary people and you even dedicate your book to "the maids, nannies, and countless others, often neglected, who make it possible for artists to pursue their dreams." What is the contribution of ordinary people to the history of art? Do you feel that "the only noble thing to do in life is to create", as George Johnston says in the book?*

I don't feel that a creative life is a more noble way to live than other ways, such as being a firefighter, surgeon or social worker but I am pleased that we have all these different people in society. So-called ordinary people (and I dislike that phrase) are unacknowledged in the story of art and so many other areas: politics, history, sport, scientific discoveries. How many great works have been realized because someone else has done the childcare, cleaned the toilets and cooked the dinner? Behind every public act is a raft of people, badly paid and not credited in any way.

5. *The artistic community on Hydra lives among locals that speak a different language, have a different religion, different customs, values and traditions. And yet there is an atmosphere of tolerance and even sexual*



Tamar Hodes as a child on the island of Hydra

relationships and friendships are formed. How far have today's multicultural societies progressed in terms of tolerance? How can art contribute to the building of bridges between different communities?

In my research, I found that there was an amazing tolerance by the local Greek people towards the bohemians on their island but my experience of Greek people is that they are generous and accepting. It is sad that we seem to live in a time when there is more xenophobia and less tolerance of other people's religions and ideas. As a Jew, I am shocked that in 2018, British Jews have felt the need to demonstrate outside parliament against anti-semitism. I wish that we could all just accept that others may have different beliefs, sexuality, religion, customs to ours and allow them, as long as they are law-abiding and not inciting violence, to be who they are. My parents did instill in me a great sense of liberal tolerance of others which I am grateful for.

6. The sixties were a time of female liberation. The women in the book often question male dominance and strive to be equal to men, to break with "the typical situation for women: not important in their own right but only in their roles as daughters, wives, mothers", as your heroine Magda puts it. To what extent have today's women achieved the sixties' dream of sexual liberation and equality in marital and professional life?

It is interesting to me that although the artists were, in many ways, forward thinking and radical, the gender roles were quite fixed. The maids were all women and the female artists were still more responsible for the domestic side of life than the men. I think that women have made great strides in achieving equality but the battle is not over. In 2018, there is still a gender pay gap and many men still hold old-fashioned ideas about women.

7. The artistic community is eventually dispersed partly due to the advent of the Greek military junta. How important is freedom of speech for art? Nowadays do you see new types of restrictions to freedom of speech in fiction i.e. in the form of "politically correct censorship"?

In this country, we are free to express ourselves, which is great but there are many other places where this is not the case. We have become more tolerant of other sexualities and disabilities but I think we have become more racist and xenophobic so positive strides in some areas but backward steps in others.

"The islanders had been preparing for Easter [...] the procession began, the papas at the front. Marianne walked at the side of the road as trails of people traipsed down the paths: little girls dressed in white with peonies crowning their hair; boys carrying sacred banners, and adults holding candles. Gifts were offered: slaughtered lambs and calves threaded on spits; loaves of bread; paper lanterns; and a trailer on wheels bearing an effigy of Christ's bleeding body through the crowded streets."

8. All of the artists in the book feel the need for their work to be acknowledged. In your opinion how far does the need for acknowledgement influence an artist's work?

I think most writers and artists would like to have their work in the public arena. Creativity is a kind of communication and it is therefore pleasing to have a response or feedback to one's work. Of course, everyone wants positive feedback rather than negative but you have to accept that if your work is out in the open, some people won't like it.

9. Marianne and Leonard Cohen eventually separate and Leonard leaves Hydra to pursue his dreams in the US. The Australian authors George Johnston and Charmian Clift often neglect their children, focusing on their work. Is there a destructive side of creativity? How does the pursuit of fame influence an artist and the people close to him?

Yes, there is a destructive aspect to creativity, the ugliness behind the beauty. The families of creative people often suffer as they might be neglected or pushed aside. I think it is better to listen to great music or enjoy reading a novel and not know or be related to the creator. The artists on Hydra meant no harm,

The island of Hydra

'Being on the outside is not a bad place for a writer. We are well placed on the margins, looking in.'

I am sure, and they loved their children but I would argue that they did unintentionally damage them. I think that the children were cared for domestically but emotionally there was neglect. At the end of the novel, I give an update on what happened to the characters later on and the children's adult lives were not easy. In John Tranter's Introduction to Martin Johnston – Selected Poems and Prose he writes about the lives of the young on Hydra: 'The children were often left to the housekeeper to mind, or left to their own devices, as many of the Greek children on the island were,' and of the Johnston marriage: 'On Hydra, his parents' marriage was not always as idyllic as the Mediterranean island setting. They drank more than was good for them and fought in front of the children.'

10. The book was inspired by your own time on Hydra as a child and by the lives of many famous artists. In George Johnston's words, "what else is there to write about, but real life?" What kind of challenges does fictionalizing one's life involve? How far do you agree with Cohen, who says in the book that "writing is nakedness"?

I agree with Cohen that writing is exposing. I struggled, at times, with the sense of not wanting to be disloyal to my parents whom I loved very deeply but I also felt that I had a right to tell my story. These two desires were in conflict. I had wanted to write this novel for many years but when my father and mother sadly passed away in 2013 and 2014 and then Leonard Cohen and Marianne sadly passed away in

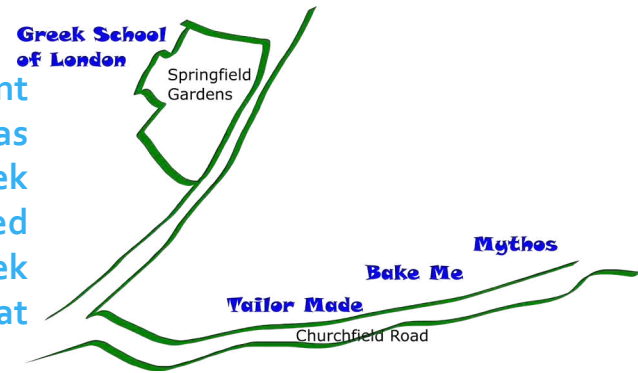
2016, it felt like the right time. By fictionalising the characters, it allowed me freedom to move between fact, fiction and memoir and hopefully, in this way, touch on truth. In the same way, a portrait painter might find that, by combining what he/she sees in front of them plus their own perceptions and their own abstraction, they capture the essence of the subject. At the recent Picasso exhibition at Tate Modern, I was reminded of this when his portraits of his sitters were at once both unphotographic but authentic. I like Lucian Freud and Francis Bacon for the same reasons. As the character of Esther is based on me (that is my middle name) I found delving into my colourful, unstable childhood painful and, at times, I cried as I typed.

11. The water and the wine take on different symbolic and moral meanings in your book. What do "The Water and the Wine" stand for you?

The words come from Leonard Cohen's song, Treaty. I chose the title because it seemed to me a Christian/Greek Orthodox symbol as well as a Jewish one. The miracle of water turning into wine seemed to me to represent the creative process, which no-one really understands. There is a kind of alchemy when clay becomes a vase, words become a novel or paint becomes a seascape. Also, I like the idea of the water symbolising the basic that we need to survive and the wine being the excitement, the extra that we need to sustain us and make life meaningful, living rather than existing: love, art, beauty. Lastly, it summed up Greek island life to me: the checked cloth, the sea behind, carafes of water and wine on the table, conversation all around.

The Greek Londoners in the area of Acton

Acton is an area in west London with a significant presence of the Hellenic community, which has augmented after the establishment of the Greek school in the region. We went to Acton and explored the Greek neighborhood where we visited the Greek school and had the chance to talk with Greeks that have become professionally active there.



The Greek School

The Greek school located in Acton, was established in 1988 by the Greek Government in order to offer to Greeks the educational system of their home country. The Greek school houses the primary school and the preschool.

The Greek government provides public education for Greek and Greek Cypriot pupils at the school. All pupils are either native Greek speakers or bilingual. There are currently 80 pupils enrolled, aged from 4 to 11, all attending full-time. The school aims to 'provide a high-quality education for its pupils, to encourage and deepen their understanding of the Greek language and culture, and to keep them in touch with their roots'.

We visited the Greek school and we received a warm welcome by the headmaster of the primary school, Ms. Barbara Massourou, who also showed us around the facilities especially in the classrooms, the yard and the canteen.

The primary school offers mixed-gender education and counts 66 students and 8 educational personnel and the preschool counts 14 pupils and 1 preschool educational personnel. The preschool through interactive learning activities, prepares adequately the kids for the next step in their education, in order to be ready for transiting in the primary school. It provides the best possible standards for teaching and learning, while the small number of students acts beneficially for its function. Consequently,



the teachers establish strong relationships with the children, supplying them with knowledge and skills relevant to their present and future needs. Undeniably, the presence of the school reinforces the Greek community and conscience in London. The school integrates the Greek curriculum and aligns with the schedule of every public school back in Greece. However, the staff ensures that the children have the ability to learn both the Greek and the English language. Leaders and staff work effectively as a team in order to ensure the educational progress of their pupils. Another important aspect is that the school co-operates with the parents and provides them with information about the advancement of their children. The staff makes certain that the children, including those that came recently to London, settle into their routines quickly. The parents are provided with guidance to support their children's learning at home as well. All together they feel that the school is their second family.



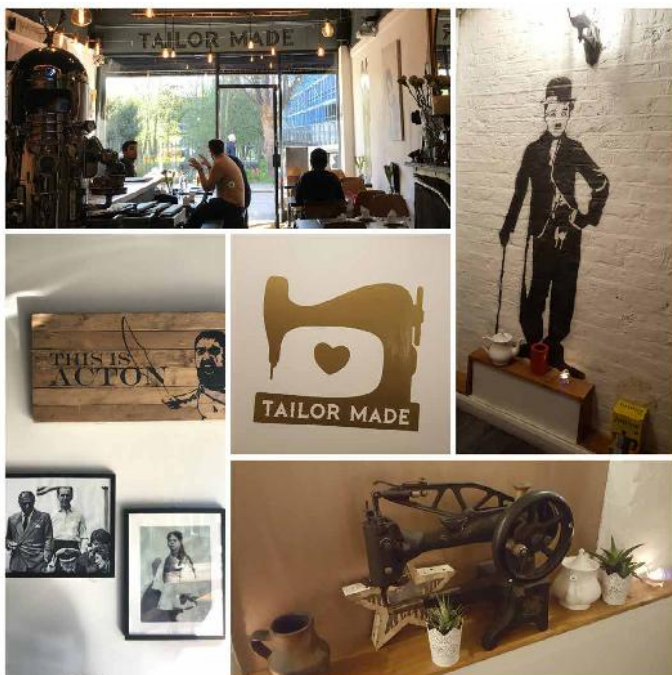
TAILOR MADE CAFE

Tailor Made cafe (120 Churchfield Str) is a family business. It has a cozy interior decoration and offers typical Greek food and drinks. We met the owner Michael Millis, who gave us a tour around the shop's facilities, telling us the history behind the place since it used to be a travel agency that organized vacations in Greek destinations. Nowadays apart from serving Greek dishes, Tailor Made works as a meeting point for Greeks. The name of the shop was inspired by a unique connection that the family had with the fashion world. Besides it is evident by the large selection of T-shirts and handcrafted furniture which are being sold inside the shop. Michael's personal story is really interesting. He proudly claims to be the first student of the Greek school in London. He chose to run his personal business in Acton, taking advantage of the multicultural community and the growing Greek market. According to him, London offers a plethora of business opportunities, appealing to young people. After all, the recent increase of skillful and talented young Greeks serves as an undeniable proof of his view.

The first Greek lending library in London

A roaming Greek lending library has been operating in London since the end of 2017, to meet the needs of those living in Great Britain who love modern literature and poetry.

It is an initiative, taken by those who formed the organisation, for book exchanging and a series of actions in collaboration with people from Greece who are involved in Literature and the Arts.



Vassilis Chatzimakris (cretan lyra) and Simon Merkouris (cretan lute) two out of five members of CRETAN BRIOCHE, a London-based Cretan folk music ensemble, performing at Tailor Made. The band often collaborate with other friends and musicians, to jam/perform/record together, forming a wider "Brioche circle" of Greek/Cretan music enthusiasts.

The meetings are held in well-known Greek coffee shops in London, once the interested parties have chosen the books they wish to borrow from the library's website. The library is up to date with new publications for each book category (Greek and foreign literature, poetry, history) monthly, while editions and anthologies are planned in a bilingual presentation.

In 2018, the organisation is planning, among other things, to invite Greek authors and other personalities that are involved in the Arts to get in touch with their Greek audience.

Following the slogan 'books do not belong on shelves, but exist to convey knowledge', the organisation invites those who love the books and live in London to exchange opinions and ideas over a cup of coffee.

Those active in publishing in Greece are also invited to assist the organisation by providing modern Greek and foreign literature books.

For further information, you can visit our website <http://www.ekivil.org/>

Τα Ελληνικά βιβλία ταξιδεύουν στο **Ealing, West London!**

Στις 15 Απριλίου 2018 στο
Taylor Made από τις
11:00 - 17:00



ΕΛΛΗΝΙΚΗ
ΔΑΚΕΙΣΤΙΚΗ
ΒΙΒΛΙΟΘΗΚΗ
ΑΘΗΝΩΝ



BAKE ME

Fancy a Greek freddo and a tasty crêpe? Then this place is a must!

Mr. Bake me, an African-Greek entrepreneur from Kozani, has set up his business in the lovely multicultural neighborhood of Acton. His shop Bake Me (92 Churchfield Road), is a cafe/bakery that offers different quality products which vary from French crêpe to Italian ice-cream and Greek ice-coffee. According to him, the concept of the shop is to offer the best quality of Greek products but his "serving" base will always be the French crêpe. Moreover, he believes that Greek products stand at a high level concerning their quality, but they lack in terms of price since they are sold twice or even more than the price they were originally bought. He also underlines that United Kingdom offers a lot of business opportunities but in reality the struggle does not lay on the set up of a new business but on its function. Going back, when he started his business in 2014, he had to deal with the skepticism and hesitation of the locals. These feelings were fueled by the negative images of that Greeks had in traditional media. Nevertheless, he managed to overcome all these difficulties through hard work and now serves happily his tasty spinach pie!



Mythos

Mythos is a Greek oriented restaurant located at 76th Churchfield Road, creating an authentic dining experience of the well-known Greek hospitality and cuisine. It is a traditional and picturesque establishment that serves Greek homemade food and drinks.

Owners of the restaurant is a Greek family that recently immigrated in the UK. Ms. Phyllio is the head and soul of Mythos. She is the mother of Akis and together they run the business. The customers call her "mama" and as she states that "It's in the Greek heart. Every guest has to feel at home". Her son Akis added in the conversation that "We are here only for a short period of time. Previously we had been running a street food store (souvlaki) and therefore, a restaurant was the next step for our business". So, they chose to open Mythos in Acton since it is an area with growing numbers of Greek residents. Akis mentioned that currently in London the standard of living is higher, and he feels that his family will not face any financial issues. As both stated, they miss living in Greece, but they do not intend to come back if the financial situation does not change.



May events

ANGELOS: LET THERE BE LIGHT

When: Saturday, 28 APR 2018 until Tuesday, 08 May 2018

Where: The Hellenic Centre (16-18 Paddington St, Marylebone, London W1U 5AS)

Kritiko (Cretan) Glendi Prt III

When: Monday, 7 May 2018, doors open 1:00pm

Where: Palmers Greek United Reformed Church, Main Hall, Burford Gardens, Palmers Green, London N13 4AL

DO NOT MISS!

11th annual London Greek Film Festival

When: Monday, 7 May 2018 until Saturday, 12 May 2018

Where: Theatro Technis in London (26 Crowndale Road, London, NW1 1T [a few minutes from Camden Town])

Eleonora Zouganeli – London

When: Wednesday, 16 May 2018; 7pm-10.30pm

Where: The Grand, 21- 25 St John's Hill, Clapham Junction, London SW11 1TT

GEF Awards 2018 | GEF Event

When: Thursday, 17 May 2018, 6pm-9pm

Where: Cass Business School - City, University of London 106 Bunhill Row, London, EC1Y 8TZ

Maraveyas live at Mimi's

When: Friday, 18 & Saturday, 19 May 2018, 10.30pm

Where: Mimi's , 19 Newman Street London W1T 1PF

Ταξιδεύοντας με ένα αρχαίο καράβι: Εκθέματα από την Αίθουσα Α.Γ. Λεβέντη στο Βρετανικό Μουσείο

When: Saturday, 19 May 2018, 3pm – 5pm

Where: The Hellenic Centre (16-18 Paddington St, Marylebone, London W1U 5AS)

Dionysis Schinas & the 4711 team LIVE in London (in Greek)

When: Saturday, 19 May 2018; 10pm-5am

Where: London Hilton on Park Lane 22 Park Lane W1K 1BE London

Dancing in the breeze of Greek islands

When: Sunday, 20 May 2018; 4.30pm-11.30pm

Where: Balabam, 58-60 High Road, Tottenham, London N15 6JU

Panel Discussion

Greece out of crisis? Building a competitive economy

When: Monday, 21 May 2018, 6.30pm-8pm

Where: Sheikh Zayed Theatre, LSE New Academic Building 54 Lincoln's Inn Fields, London WC2A 3LJ

Silas Serafim stand-up comedy show

When: Monday, 28 May 2018; 8.30pm-10.30pm

Where: The Venue 229 Great Portland Street, London W1W 5PN.

Theodorakis: The love songs, by Plastikes Karekles

When: Tuesday, 29 May 2018; 8pm-11pm

Where: Komedia Brighton, 44 Gardner Street, Brighton BN1 1UN

@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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