

# @GreeceInUK

*Cherish the Past, Embrace the Future*

Issue No. 15 - 2019

**How does Brexit affect me?**

**European Elections 2019**

**Toby Wiggins painting Mani, the Southern Peloponnese:  
In the Footsteps of Patrick Leigh Fermor**

**International Greek Language Day - 9 February 2019**

**Greek Ancient Drama in the U.K.**

**Professor Michael Scott: "By studying the ancient Greeks we  
learn more about ourselves"**

**Sophocle's "Antigone": King's College London  
Greek Play 2019**

**Greekslist The new multimedia platform by Avgoustinos Galiassos**

**Agenda**

## How does Brexit affect me?

On 23 June 2016 the outcome of a United Kingdom (UK) referendum ended with the decision of the UK to leave the European Union (EU). This process of withdrawal is commonly referred to as Brexit. The decision means that on Brexit day European freedom of movement will end for EU citizens (including citizens of Switzerland, Norway, Iceland and Liechtenstein), and their family members in the UK, and for British citizens living across the EU.

The EU and the UK has negotiated the terms of the UK's withdrawal from the EU, commonly referred to as the Withdrawal Agreement (the Brexit deal). According to this the UK is expected to leave the EU on 29 March 2019 and EU law in the main part would continue until the 31 December 2020. This means that free movement would also continue until this date. In case of no agreement ('no-deal' Brexit) free movement would end on 29 March 2019.

The end of free movement, whenever it happens, means that the residence status for EU citizens and their family members has to be protected under UK immigration law. The UK Government set up the EU Settlement Scheme, which is in line with the Withdrawal Agreement and is designed for this purpose. The EU Settlement Scheme is a UK Home Office application process that nearly all EU citizens, and their family members, must complete to protect their future residence in the UK. Failure to apply under this scheme would mean that any future residence in the UK will be unauthorised and therefore unlawful. Therefore all EU citizens who arrive before Brexit and intend to stay in the UK after 31 December 2020 must take action and apply for this new UK immigration status.

### Is the EU Settlement Scheme available in a 'deal' and 'no-deal' Brexit?

The UK and the EU will continue to work on the Brexit deal which has to be ratified into law on both sides. To reassure EU citizens the UK Government has confirmed that the EU Settlement Scheme – which is based on the Withdrawal Agreement – will be implemented whatever form Brexit takes. However, there will be some changes between the Scheme implemented under 'the Brexit deal' and in a 'no-deal' Brexit' scenario.

This information aims to summarise the key aspects of the EU Settlement Scheme in both a 'deal' or in a



'no-deal' Brexit. It will also explain how a 'no-deal' Brexit would affect EU citizens coming to the UK after 29 March 2019.

### What will happen if there is a negotiated Brexit deal?

In the event of the Brexit deal, the EU Settlement Scheme will be implemented in full and in accordance with the terms of the Withdrawal Agreement. This protects the future residence of EU citizens, and their family members, who are resident in the UK before 31 December 2020.

The requirements of the EU Settlement Scheme are predominantly residence based. A residence based application means that the Home Office will look at how long a person has been in the UK and not what they have been doing in the UK. Therefore, it is not dependent on a person's employment status, whether or not they are in receipt of benefits, or require possession of Comprehensive Sickness Health Insurance.

This means that for most EU citizens and their family members who have been continually resident [Continuous residence means any absences from the UK must be for 6 months or less in any 12 month period, except for a single period of absence which did not exceed 12 months and was for an important reason (such as pregnancy, childbirth, serious illness, study, vocational training or an overseas posting). Absences due to compulsory military service will not break continuous residence. Periods of imprisonment and deportation/removal decisions may break continuous residence.] in the UK for 5 years will be eligible to apply for a permanent status, called Settled Status. Those who have lived in the UK for less than 5 years will have to apply for a temporary permit called Pre-Settled Status. These people can apply for Settled Status once they achieve 5 years continuous residence.

Those applying must also prove their nationality and identity, and subject themselves to a criminality check, to acquire Pre-Settled or Settled Status.

# BREXIT

Any EU citizen, or family members, with documents issued by the Home Office under European free movement law (e.g. a Permanent Residence Document or a Residence Card) must also apply for either status under this scheme. Irish citizens are not required to apply, but can do so if they wish. Dual British/EU citizens are unable to apply by virtue of their British nationality but they do retain the protection of the Withdrawal Agreement.

The applications must be made by 30 June 2021 to secure EU citizens' right to live in the UK beyond this date. If an application is refused before 31 December 2020, the applicant has the option to re-apply any number of times to remedy the issue or appeal the decision to an independent immigration judge [The First-tier Tribunal (Immigration and Asylum) is an independent tribunal system responsible for handling appeals against some decisions made by the Home Office]. If an application is refused after 31 December 2020 the applicant cannot reapply, and can only appeal the decision.

Close family members (spouse, civil partner, and individuals in the ascending and descending lines of those persons, plus durable partners [Durable partner means you have lived together with a partner in a stable, serious and continuous way] related to the EU citizen on 31 December 2020 and future children born or adopted who are not in the UK by this date will be able to join the EU citizen in the UK anytime in the future.

Pensions and associated rights will remain unchanged.

## Can I apply for the EU Settlement Scheme in a 'no-deal' Brexit?

In the event of a 'no-deal' Brexit the practical aspects of the EU Settlement Scheme application process will remain unchanged, but there will be some changes to its requirements and the scope of its protections.

The Scheme will be only for EU citizens and family

members resident in the UK before 29 March 2019 (instead of 31 December 2020 in a Brexit deal). They have to apply until 31 December 2020 (not 30 June 2021 as in a Brexit deal). All applications must be made by this date to secure the right to reside in the UK after this date.

The ability to challenge Home Office decisions is impacted by the removal of the right to appeal to an independent immigration judge. The only route for challenge will be a Home Office administrative review process [An administrative review provides a route to raise Home Office case work errors that may have been made on an application and, if an error has been made, have it corrected. The review is conducted by the Home Office, but not by the person who made the original decision] or to challenge the decision by way of a judicial review claim [A judicial review claim is the process of challenging the lawfulness of decisions made by public bodies such as the Home Office. The claim will be considered by a judge, who has a supervisory role in making sure public decision makers act lawfully].

Family members of EU citizens will face a cut-off point to join their EU citizens in the UK. Close family members need to apply to join the EU citizen by 29 March 2022. New spouses and civil partners (i.e. related as such after 29 March 2019) and other dependent relatives, must apply by 31 December 2020. If family members do not apply by these dates, they will need to seek permission into the UK under the more restrictive UK immigration laws that will be in place at the time they seek to apply.

There may be changes to the pension protections.

## What if I arrive to the UK after Brexit and there is no deal?

The UK Government intends to implement a new immigration system by 1 January 2021. To bridge the time between 29 March 2019 and 1 January 2021, the UK Government will be implementing a temporary immigration system for EU citizens wishing to visit or come to reside in the UK from 30 March 2019.



EU citizens coming for short visits will be able to enter the UK as they can now, using their passport or national identity card visa-free, and stay for up to three months from each entry. EU citizens will be automatically granted leave to enter [Leave to enter means you have been granted permission to be in the UK temporarily for a fixed time period, with or without conditions, which can include no access to public funds, permission to work, or a requirement to report to designated authorities] with permission to work and study, which will mean they can start those activities on arrival.

EU citizens who wish to stay longer than three months will need to apply, before the end of this period, for the European Temporary Leave to Remain permit. This is a non-extendable 36-month permit, also with permission to work and study. The 36-month period starts from the date on which it is granted. Before this permit expires, and if the EU citizen wishes to stay in the UK longer, they will need to apply for any other of the permits that will become available in the new immigration system after 1 January 2021. If they cannot meet the requirements for any other available permit, they will need to leave the UK.

EU citizens may be accompanied by their close family members using the arrangements described above. Third-country close family members will need to apply in advance, before travelling, and will be subject to fees.

*For more information please visit  
<http://www.eurights.uk/your-rights>*

### **Brexit.gov.gr**

Greece's Ministry of Foreign Affairs has launched a new website to provide guidance to UK nationals living in Greece or planning to visit the country as well as to Greeks living in the UK, aiming to help them prepare for Brexit.

#### UK CITIZENS

Will UK citizens need to have passports to travel to Greece this summer? Will they need to obtain a visa to travel to Greece? Will the situation be the same for Greek citizens travelling to the UK?

Until 29 March 2019, any traveller wishing to enter and stay in the United Kingdom or Greece, will need a valid passport or a national identity card. No visa is required.

From 30 March 2019 onwards, two scenarios are possible:

The Withdrawal Agreement of the UK from the EU is ratified: in this case, until 31 December 2020 (end of the transition period), travelling conditions will be the same as at present: The traveller must be in possession of a valid passport or national identity card. No visa will be necessary, either for short or longer stays;

No deal scenario (no withdrawal agreement coming into force): in this case, Greek or British citizens will be considered as nationals of third countries in the UK and Greece respectively and will be subject to checks at border crossings (airports, ports, land

borders). Contingency measures are already being envisaged both in the EU and the UK, in order to maintain as smooth a travelling experience as possible, at least for the coming tourist season (2019). In case of no deal, British travellers coming to Greece must be in possession of a valid British passport, preferably issued after the end of 2009. The following may apply:

**Short-stay visas:** a Regulation currently discussed in Brussels between the European Parliament and the Council, exempts UK nationals travelling to the European Union from a visa requirement for 90 days (in a period of 180 days). The Regulation will not come into force if the Withdrawal Agreement is ratified. If ratified, it will come into force on 30 March 2019, under the condition that the United Kingdom grants reciprocal visa exemption for all EU citizens too.

**longer-stay visas:** if you wish to stay for more than 90 days you should apply for a long term visa. More details on this issue may follow soon.

*Will it be necessary for British nationals to obtain a residence permit? What will be the steps to take to obtain a residence permit?*

If the Withdrawal Agreement enters into force: UK nationals living in Greece before 31 December 2020 will have to apply for the new title required for in the Withdrawal Agreement (see WA Article 18). They will be able to make the request according to terms and a schedule that will be specified later.

In case of no deal (absence of withdrawal agreement): UK nationals permanently living in Greece before 29

March 2019 and already in possession of a registration certificate (βεβαίωση εγγραφής) or a temporary or permanent residence document (πιστοποιητικό έγγραφο άδειας διαμονής), will be asked to proceed, after 1 January 2020, to the municipal authorities and submit the relevant paperwork, in order to exchange their certificates with new biometric resident cards. A draft bill is currently being prepared on British citizens' rights in Greece that may include provisions on this issue. Details will be communicated via this website soon. UK nationals living in Greece before 29 March 2019 but not registered with the police authorities, may need to apply for a registration certificate. After acquiring their registration certificate they will also be asked to proceed to the municipal authorities to submit the relevant paperwork and acquire their biometric resident cards. A draft bill is currently being prepared on British citizens' rights in Greece that may include provisions on this issue. Details will be communicated soon.

Will I need a visa to travel to Greece this summer?

If the Withdrawal Agreement comes into force, the legislation governing the movement of persons will remain the same as at present until 31 December 2020.

If the Withdrawal Agreement does not enter into force, British travelers will not be subject to a visa requirement as of 30 March 2019. EU emergency measures (review of the EU Visa Regulation) exempt British travelers from short-stay visas, subject to reciprocity on the part of the United Kingdom.

*For more information visit <https://brexit.gov.gr/>*

## European Elections 2019

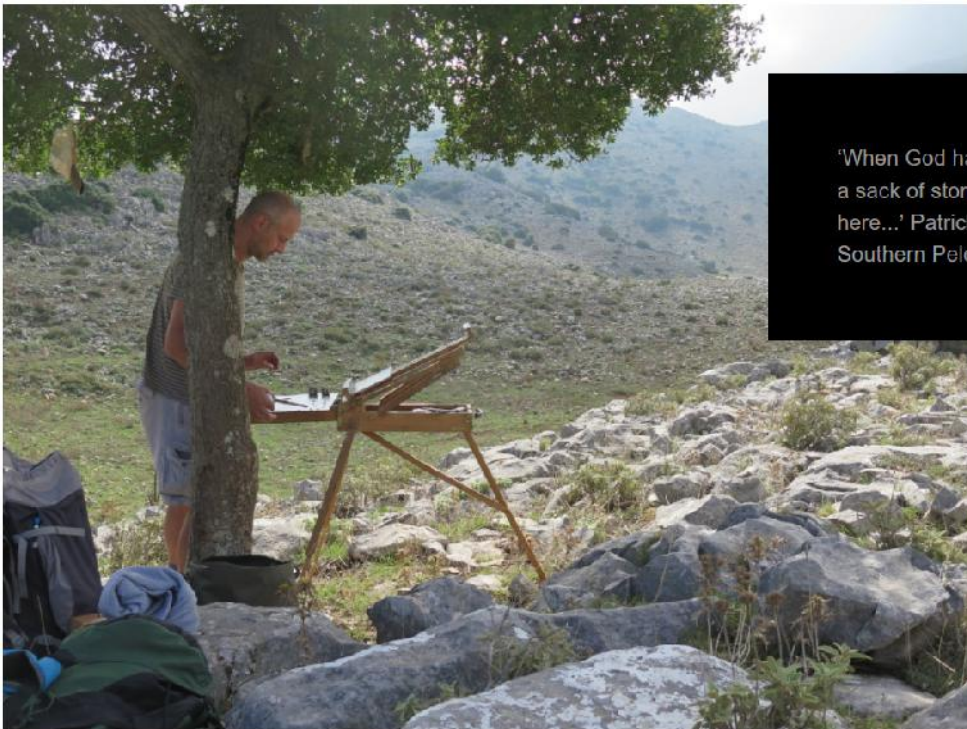
At the moment the Parliament has 751 seats, which is the maximum number allowed by the EU treaties. Following the Brexit vote in the UK's referendum, 27 of the UK's 73 seats will be redistributed to other countries, while the remaining 46 seats will be kept for future enlargements. This means the number of MEPs to be elected will be 705. The next election will be between 23 to 26 May 2019.

*Info from the European Parliament - Liaison Office in the United Kingdom*

<http://www.europarl.europa.eu/unitedkingdom/en/>

In accordance with a decision by the Greek Government, there will be a polling station in the United Kingdom (Embassy of Greece, 1a Holland Park, London, W11 3TP), irrespective of the time this country exits the European Union. The date of the elections for Greek citizens residing in the UK (or will be in this country) is Saturday 25 May 2019. To be eligible to vote in the UK, Greek citizens will have to be enrolled in the special electoral registers; to do so, they need to fill in an application form, available on-line through the website of the Ministry of Interior ([www.ypes.gr](http://www.ypes.gr)), until 10 April 2019.

Toby Wiggins painting Mani, the Southern Peloponnese:  
In the Footsteps of Patrick Leigh Fermor



'When God had finished making the world, he had a sack of stones left over and he emptied it here...' Patrick Leigh Fermor, Mani-Travels in the Southern Peloponnese

Between 12 Feb 2019 – 13 Mar 2019 more than 25 works by the artist Toby Wiggins were exhibited in the Friends Room at London's Hellenic Centre in Paddington. This included everything from small pleinair studies to ambitious studio based canvases.

'When God had finished making the world, he had a sack of stones left over and he emptied it here...' Patrick Leigh Fermor, Mani-Travels in the Southern Peloponnese

"To our left loomed the great crag of Mt. Elijah about Boularii, stark in the morning light, but exquisitely beautiful when we had seen it the previous evening in the full glow of sunset...an indescribably rich yet delicate shade somewhere between rose-pink and mauve that lasted about five minutes before the sun disappeared into the Messenian Gulf." (Greenhalgh)

I was always fond of John Craxton's cover illustrations for Patrick Leigh Fermor's travel books, but had not really understood the longstanding connection between these two men or their mutual love for Greece until Ian Collins' retrospective exhibition and monograph on Craxton in 2011. It unveiled a remarkable series of luminous paintings, many in tempera, that seemed to distil the essence of Greek landscape and life (Cretan in particular). Their linear form owes much to modernism, but also to the close

study of Byzantine painting and the mentoring of Greek painter Niko Hadjikyriakou- Ghika, a lifelong friend to both Craxton and Leigh Fermor. This creative fellowship played out during the second half of the 20th century moving between their homes on Crete, Hydra and the Mani peninsula and has just been celebrated in an exhibition called 'Charmed Lives in Greece' at the British Museum earlier this year.

'the sun was already high in the limitless Greek sky: a sky which is higher and lighter and which surrounds one closer and stretches further into space than anywhere else in the world.' Patrick Leigh Fermor, Mani-Travels in the Southern Peloponnese

I read 'Mani, Travels in the Southern Peloponnese' (largely written while staying in Ghika's house on Hydra) while visiting Kardamyli, where I found the Leigh Fermor house on a low cliff surrounded by olives and cypress trees. While walking in the nearby Vyros Gorge, I was transfixed by a tiny figure leading goats high up in the Taygetus mountains; a scene straight from the book of 60 years earlier. Because of this evocative writing and the Greek landscapes of Craxton and Ghika I so admire and partly because of it's strange beauty, Mani cast a spell; it got under the skin. I decided to return and paint some of it for myself.

'The very desolation and melancholy of this neglected church in so beautiful a setting would have stimulated Byron or Shelley to write verses that Burne-Jones would have loved to illustrate.' p.103 of 'Deep into Mani' Greenhalgh/Eliopoulos, Deep into Mani

My plan was to walk in the footsteps of Leigh Fermor and in October 2017 I caught a bus with a friend, from Kalamata down the coast to Itilon, where began a walk around the southernmost tip of the peninsula, known as 'Mesa Mani' or the 'Deep Mani'.

'Its geographical seclusion, locked away beyond the mountains on the confines of Sparta, and the steepness and aridity of its mountains are the key to the whole thing.' Patrick Leigh Fermor, Mani-Travels in the Southern Peloponnese

We walked along narrow lanes of red earth between drystone walls enclosing gnarled olives, donkeys, a few precious cows; small, black and horned. They stood where they could among rocky outcrops, shattered boulders as big as cars and sharp stones of every size. The bare bones of this place poke through at every turn.

Figs, agaves and occasional surprise at pomegranates; skins like glazed ceramic, mottled red and orange. The flash of a Jay among branches. Scattered cigarette packs and spent gun cartridges.

During a three week trek, I made a number of pleinair studies on a route which took us over mountains, along treacherous cliffs and across plains baked by the sun. We slept out in olive groves, in abandoned war-towers, by derelict Byzantine churches and once on the very top of Mount Sangias under a full moon.

'Soon we were rounding a cape and sailing at a slant across a broad inlet that penetrated a few miles into the mountains...when we left the caique's cool awning the sun came stampeding down to the attack.' Patrick Leigh Fermor, Mani-Travels in the Southern Peloponnese

On my return, I began to work a number of studies into larger paintings and made others in response to the experience and memory. They are my attempt to translate the sensation of being there, the physical harshness and aridity; the fierce sun, the empty space, the colours and light of this unique place apart.

Toby Wiggins 2018

Bio

Toby Wiggins studied at the Royal Academy Schools. He has exhibited widely including at the Royal Academy of Arts, Royal West of England Academy, National Portrait Gallery, Holburne Museum, Bath and The Jerwood Space.

Toby was elected a member of the Royal Society of Portrait Painters in 2006. He won the Prince of Wales Drawing Award in 2005 and 2013, the Changing Faces Prize in 2006 and the Lynn Painter-Stainers Prize for figurative painting in 2009.

In 2006, after winning the BP Travel Award, Toby made portraits of the rural community of Wessex, which were exhibited at the National Portrait Gallery in 2007 and subsequently at Dorset County Museum in 2008.

Toby has been teaching drawing at the Arts University Bournemouth since 2004. From 2005-15, he continued the tradition of artistic practice in the Dorset studio of his friend and mentor the sculptor, Mary Spencer Watson (1913 – 2006), previously her father's studio, the painter George Spencer Watson R.A. (1869 – 1934).

Selected Awards

- 2013 Prince of Wales Drawing Prize (RP)
- 2009 Winner of the Lynn Painter Stainer Prize (Worshipful Company of Painter Stainers)
- 2007 University of Wales Purchase Prize (Print Originals, Mall Galleries )
- 2006 Elected member of the Royal Society Portrait Painters  
BP Travel Award (National Portrait Gallery)  
Changing Faces Prize (RP)
- 2005 Prince of Wales Drawing Prize (RP)
- 2004 Appointed Visiting Tutor at the Arts University College, Bournemouth



Toby Wiggins spoke @GreeceInUK about his work, his love for painting and Mani:

**1. How did you discover your love for painting?**

I had always enjoyed the solitary activity of drawing and painting as a child; disappearing into one's imagination. From there my interest grew when seeing great paintings at the National Gallery and the Tate (there was no Tate Modern in those far off days). School led to greater appreciation and some learning which led naturally to an art education first at Falmouth College of Art in Cornwall, where I was taught by great tutors like Ray Atkins and Joe Coates. It was there that I found my interest drawn to figurative painting above all else and to the landscape, with trips to the rugged cliffs to paint 'en pleinair' in the wind and rain.

Travels led me to seek out great European art and I was fortunate to see the opening of the Van Gogh museum in Amsterdam and witnessed a unique exhibition of Titian in the Doges Palazzo in Venice. I absorbed the European tradition and the diverse landscapes and while I had visited Athens as a schoolboy and been amazed to find it wreathed in snow and ice (the first time in 30 years!), I didn't get back to Greece until much later.

I studied as a post graduate student in the Royal Academy Schools in London, which brought me

into contact with many great Royal Academicians and serious artists such as David Hockney, Patrick Proctor, Norman Blamey, Leonard McComb and Saied Dai to name a few. I was able to study master drawings at the British Museum and Life drawing every week in the schools amazing drawing studio along with anatomy and art history and much more.

From here I decided to try to make a life as a painter and for the last 15 years or so, this has been my primary occupation and preoccupation.

**2. Can you talk a little about your formative years as an artist? What were your first and most crucial artistic influences that shaped your painting and you as an artist?**

Seeing the great paintings of the Renaissance, Romanticism and Modernism really began to shape my perspective and enable me to place my own practice. As a student of painting, I worked through different obsessions and naturally imitated and was overly influenced by numerous great painters of the past and some of the present. Ultimately, this important process produces juvenile works, sometime with a bit of interest in them, but mostly it is a necessary to work through ideas and methods towards a sense of what really matters to you and what genuinely interests you. I came to love figurative and representational art above all. It is less a choice and more a condition of personality or





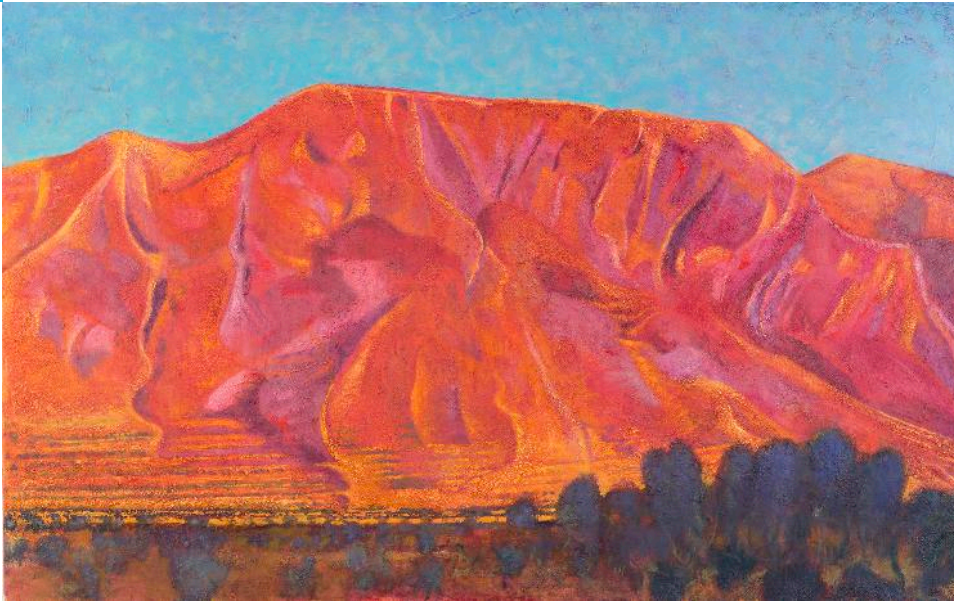
character. I have my canon of painters that I return to but also certain painters such as William Nicholson, who painted landscape and still life with such love of subject.

***3. A trip to Southern Peloponnese was the source of inspiration for your paintings exhibited at the Hellenic Centre. How did you decide to make that journey? How did Mani inspire your paintings?***

This journey to the Southern Peloponnese came about because of a growing awareness of Greece as a country of great diversity. I had by now travelled to various of the island chains, Dodecanese, Cyclades, Ionian, but I had never seen the Peloponnese or mainland Greece apart from my brief visit to Athens and I had become interested in the paintings of John Craxton, who while mostly on Crete, shared a love of all Greece and was profoundly influenced by the Greek tradition of Byzantine Orthodox Christian painting. A painter friend was visiting Kardamyli and staying with people who had known Paddy Leigh Fermor and suggested it as a place to experience. I took her advice and once there, re read 'Mani - travels in the southern Peloponnese' by Patrick Leigh Fermor. The sense of place was invigorated by the text and visa versa and I took a short walk in the Vyros gorge and was caught in a spell of its strange beauty. I wanted to go south and see the towered villages and the 'bad lands' depicted in Leigh Fermors writing

and so I promised to myself that I would return the following year. The landscape of Mesa Mani is a stark contrast to southern England's gentle, green downs, grey skies and delicate light. The Mani is harsh, dry, in part treeless and inhospitable and the light is bright and fierce. It could'nt have been differnt to what I was used to.

Because I had decided to paint, I carried a heavy pack and october 2017 was still, for an Englishman, very hot! To walk around the peninsula was not always comfortable and nor should it have been. The experience gave me real insight into how hard and how isolated life must have been for the Maniot people before that tarmac road connected them to the rest of Greece.. for good and for bad. I made tiny studies of the landscape as I walked and sometimes the colour and light were so intense that it seemed impossible to capture at other times it was blank and grey - a place that changes so dramatically. I found the places in Leigh fermors book largely unchanged, except for a distinct lack of people. Many places seemed deserted and the famous village of Vatheia, where Leigh Fermor stayed in a tower as guest to a local family, was all, but deserted. I was told that only a few years before my arrival there has been five families still living there, but all had gone in search of work and an easier sort of house. Truly the towers are not for modern living.



The paintings I made on my return home, were not just influenced by the topographical studies, but by my memory of the experience; the people I had met and the physical reality of Mani's spaces and distances, its jagged rocks and spiny scrub and the ever present olive grove. Desiccated, dead cattle on the mountain side amidst the sage and spurge, cyclamen and yellow crocuses. The growing realisation of the preciousness of fresh water. Mesa Mani understood at walking speed. I felt that I had a tiny glimpse into the Maniot life that is now only remembered by the elderly. Those few who remember long before the road, when the old rhythms of life and the old mountain routes still mattered. Those few elderly folk who were children when Paddy Leigh Fermor came to call.

**4. Why did you choose the title "Mani – Painting the Southern Peloponnese: In the footsteps of Patrick Leigh Fermor"? What is your connection to Patrick Leigh Fermor?**

The title was adapted from Patrick Leigh Fermors own 'travels in the southern Peloponnese' because it seemed an important link to make. I have no personal connection with Leigh Fermor, but like many, know 'Paddy' from his famous work 'A time of Gifts' then discovered his house in the Mani where he lived with wife Joan and then his experiences in Crete during the war. Then there was his connection to John Craxton the painter and to Greek painter Nikos Ghika. All three men lived 'charmed lives' as depicted by the 2018 exhibition at the Benaki museum and British museum. They lived in a series of houses on Hydra, Hania, Kardamyli and Corfu

and drew around them a remarkable group of writers, philosophers, artists, musicians, dancers, war heroes and local characters.

**5. What did you think of the people's response to the exhibition at the Hellenic Centre?**

I was very pleased that so many people turned up and it was reassuring to see a lot of Greek people and members of the Hellenic Centre. I didn't want this work to

be understood as just some stereotypical views of Greece, but to be understood as a journey on foot in a very unique and significant place. Some who knew Mani said that certain paintings really captured the essence of the place. This was very gratifying.

**6. What messages would you like to convey to the visitors of your exhibition? Do you think you succeeded in this?**

It is of course the view of a foreign visitor on a brief journey, but I don't think the Mesa Mani has been painted in such a way and after a three week walk around its coast and over those Kakavoulite mountains, often sleeping under the stars, I think the paintings give some sense of the place as I experienced it, while most tourists drove from Areopolis to Tenaron and back in about an hour, cocooned in an air-conditioned vehicle while sipping an iced coffee! I wanted to try to put down more than just the view. I was trying to suggest the aridity and the texture of the land as I passed through it. Even the smells of salt, fragrant herbs, sweet and putrid prickly pear and goats and of course the crackling, oppressive heat. I wanted the works to evoke the sensation of being there. I recall John Craxton, Nikos Ghika and their fabulous works. I recall the descriptions of Patrick Leigh Fermor and others such as Peter Greenhalgh. My message is simply 'look at this hard place, look at this magnificence!'

**7. Where do you draw your inspiration from?**

It comes from the shape of the landscape, a feeling, the moment when the landscape reveals itself as almost alien in form, unknown and new.



**8. At the opening of your exhibition we saw your little child with you. Has his birth changed the way you perceive art?**

My perception of art is altered along with my perception of life. Everything is the same, but everything is different. That sounds cryptic, but having a child shifts your purpose and gives you a new role. It's more important that painting, but it can invigorate your work, sharpen you up and as a friend of mine says "you're now in the out-tray", so I don't want to leave anything too embarrassing behind me for my poor child to deal with.

**9. Is there any other form of art you would consider practising?**

I have played with sculpture and printmaking. I would like to pick up these if I can in the future.

**10. Is there a project that might be described as a dream for the future?**

I have many, but one relevant here is another journey to paint and perhaps stay in Patrick Leigh Fermors house and to paint some of the Exo Mani, which is different again. I would also like to walk and paint in Crete and visit John Craxtons landscape.

A final idea that was suggested to me by a Greek friend, is a series of portraits of the Greek diaspora,

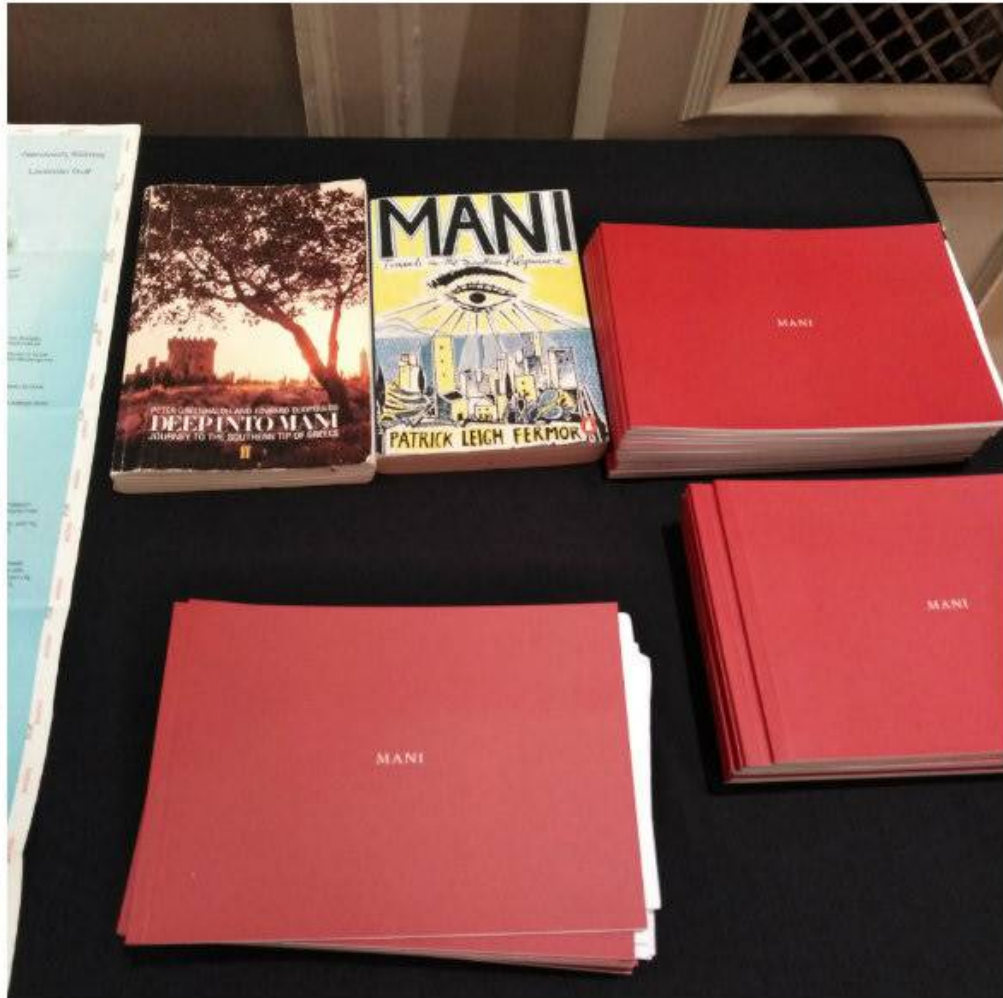
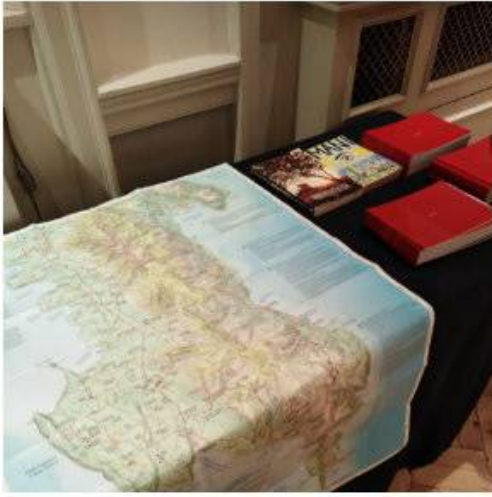
in London. I have completed similar types of portrait projects before which open up a new window into the lives of certain sections of society. I would record interviews with each to accompany the portraits.

**11. Do you have any upcoming shows or collaborations?**

I will be showing portraits at the Royal Society of Portrait Painters in May 8th to may 24th at the Mall galleries, The Mall, SW1. All are welcome.

For any further information about Tobys work and the Mani paintings at the Hellenic Centre please contact Toby on 07939661075 or email: [tobywiggins@googlemail.com](mailto:tobywiggins@googlemail.com) or visit his website [www.tobywiggins.co.uk](http://www.tobywiggins.co.uk)

*Photos from [www.tobywiggins.co.uk](http://www.tobywiggins.co.uk)*



**Table of Contents**

This exhibition is the result of a project funded by the Ministry of Culture and Sports of the Hellenic Republic, through the "Mani" Foundation, which is a non-profit organization established in 2007. The project is the result of a partnership between the Ministry of Culture and Sports and the "Mani" Foundation, with the support of the Ministry of Education and Religious Affairs.

**Part 1**

2001 - The "Mani" Foundation (2001-2010)

2002 - The "Mani" Foundation (2001-2010)

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**Part 2**

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2019 - The "Mani" Foundation (2001-2010)



## INTERNATIONAL GREEK LANGUAGE DAY - 9 FEBRUARY 2019

International  
Greek language  
Day

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“Which is the most beautiful word of the Greek language?”. This was the question posed in a rather playful way by Petros Charis (1902-1998), a Greek scholar of last century. Charis published the answers given to this question by prominent poets, writers, journalists and politicians of his time. A time marked by reforms in the language field and the education sector as well as by a heated – at times acrimonious – debate, the so-called Language Question (to glossiko zitima). The Language Question was a highly controversial topic in the 19th and 20th centuries which had polarized the country along two sides: Katharevousa (puristic) was the language spoken and defended by the elite and the conservatives, while demotic (populist) was the language of the progressive. So, Petros Haris asked the intellectuals to answer his question. Poet Kostis Palamas answered that the most beautiful word is «δημοτικισμός» (demoticism), Gregorios Xenopoulos found the word «αισιοδοξία» (optimism) particularly charming, writer Zacharias Papantoniou came up with «μοναξιά» (loneliness, solitude). Many more choices were made by various intellectuals, such as «χάρμα», «απέθαντος», «χίμαιρα», «θάλασσα», «αρμονία», «όνειρο», «πίστη», «φως», «ζωή», «καλοσύνη», «εμπρός», «φιλότιμο», «πόνος», many of them difficult to translate.

The Language Question (to glossiko zitima) has been at the forefront of public debates since the eighteenth century, with Greek intellectuals, school teachers, and priests fighting over which variety of the Greek language should be the official one: demotic, the

language ‘of the people’, or katharevousa, a purist language that reintroduced elements of ancient Greek in order to ‘clean up’, or ‘purify’, spoken Greek, a language supposedly ‘contaminated’ by centuries of Roman, Frankish, and Turkish rule. The Language Question has generated a large amount of pages and debate and even sparked off street protests and demonstrations. Eight demonstrators were killed in the Gospel riots (Greek: Ευαγγελικά, Evangelika) in 1901, protesting a translation of the Gospel of Matthew into the vernacular, and two demonstrators in the Orestes riots (Ορεσטיακά) of 1903 (protesting the translation of Aeschylus’ Oresteia into the vernacular). After the end of the military junta and the restoration of parliamentary government in 1974, a language reform was unanimously voted in 1976, establishing Demotic Greek as the language of public administration, law and education, thus putting an end to the long-standing conflict on the issue of what language Greek people ‘should’ speak. Nevertheless, as Professor Anna Frangoudaki points out, the conflict over language has been revived in recent decades with some scholars introducing the notion of ‘language decline’, formulated in grandiloquent nationalist terms and containing a mythical description of an idealised Greek language, described as “unequaled”, “peerless”, “extraordinary” and “unique”, whilst describing the natural entry of foreign words as ‘pollution’ or ‘contamination’. Linguists that oppose this view point out that it contravenes the elementary scientific descriptions of any language, which acknowledge the entry of foreign words as a natural linguistic phenomenon.

As Professor Frangoudaki has noted, "today's so-called language problem is a social and political issue. It is disguised expression of differing views on the national 'self' and the national 'others', definition of nations and European integration, coexistence and tolerance, multiculturalism and cultural cross fertilisation, ethnocentrism and xenophobia".

February 9 has officially been declared International Greek Language Day. The specific date coincides with the Commemoration Day of Greece's national poet Dionysios Solomos. Part of Solomos' lengthy poetic composition 'To Freedom' constitutes the lyrics of the Greek National Anthem, and the poet's face featured on Greece's national currency until the introduction of the 'euro.' The Greek language has the longest documented history of any living Indo-European language, spanning 34 centuries of written records. During antiquity, it served as the lingua franca in the Mediterranean world. As the official language of two EU member states, Greece and Cyprus, it is one of the 24 official languages of the European Union and by rough estimate, it is currently spoken by nearly 13.2 million people in Greece, Cyprus and the Greek Diaspora around the world.

"Κατά τον Δαίμονα Εαυτού" ... It is amazing to discover how many people of different backgrounds have treasured the Greek language and delved into the Greek culture! Some names wouldn't even cross your mind! Jim Morrison's gravestone at Pere Lachaise Cemetery in Paris. Jim Morrison was the frontman of the legendary band The Doors and a lover of Greek culture and philosophy. Morrison had requested his gravestone would bear this ancient Greek phrase KATA TON ΔΑΙΜΟΝΑ ΕΑΥΤΟΥ, which reflects the Stoics' belief that every human has a unique divine entity within them [a 'demon' had no negative context at the time, it was the god that was responsible for distributing fate], a conscience, and leads their lives according to it.

The treasures contained in Modern Greek literature may not be well known, because Modern Greek is not an international language, unlike Ancient Greek in antiquity or English, French and Spanish in the modern era. However, Modern Greek literature has one of the longest histories in Europe, with its early phase tracing back to the Byzantine era. Four twentieth century Greek poets have been awarded major international prizes – two Nobel prizes: Seferis in 1963 and Elytis in 1979, and two Lenin prizes: Varnalis in 1959 and Ritsos in 1972. Other poets and writers received various distinctions,

like Samarakis who won the Europalia award in 1982, Katerina Aggelaki-Rouk, who won the Prix Hensch, Geneva's 1st Prize for Poetry in 1962, and Kiki Dimoula, who was awarded the European Prize for Literature for 2009 and is the first living female poet ever to be included in the prestigious French publisher Gallimard's poetry series. Translated works have also been showered with honours. Awards and distinctions have strengthened the fame of Modern Greek literature abroad, exciting the interest of the reading public and of publishers.

On the occasion of the International Day of the Greek language on February 9, the Deputy Foreign Minister Terens Quick sent a message to the Greek Diaspora around the world underlining that Europe's unique character owes much to the dissemination of the first seeds, to the charms of the unrelenting vibrancy of the Greek language that first introduced in Europe the system of dynamic contrasts that constitute Hellenism. In his message, Mr Quick acknowledged the "innovative idea that was incepted by the Federation of Greek Communities and Brotherhoods of Italy" and made a special reference to the Greek Communities in Australia, which were "among the first to embrace this idea with their own initiatives, urging others to follow." "Today the Greek diaspora is joining us in joy, to celebrate throughout the world this day dedicated to our language, which is our own way to perceive not only life itself, but also participation to our common being as ecumenical citizens," the Deputy FM stated that. "The International Greek Language day will be one of the staples of the universal human community, a perpetual reminder that the Greek language always leads to the Greek texts, which offer testament of the Greek way of dialogue and coexistence, that is Reason, which gave birth to the universal values that still give meaning to the modern civilised world, the world of freedom and respect of human rights. "Let us not forget that the two pillars of the Western civilisation, the notions of 'dialogue' and 'democracy' are Greek."

**"Let us not forget that  
the two pillars of the Western civilisation,  
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are Greek"**

Terens Quick Deputy Foreign Minister

<b>Greek Word</b>	<b>Definition</b>	<b>English Derivatives</b>
Amphi (Latin ambi)	about, around, both	ambidextrous, amphitheater
Archos	chief, primitive	archaic, architect
Autos	self	autograph, automatic, authentic
Barvs	heavy	baritone, barites
Biblos	book	Bible, bibliomania
Bios	life	biology, autobiography, amphibious
Cata	down	catalepsy, cataclysm
Chronos	time	chronic, anachronism
Cosmos	world, order	cosmopolitan, microcosm
Dia	through, across	diameter, dialogue
Deca	ten	decasyllable, decalogue
Demos	people, democracy	epidemic, demographics
Eidos	form, thing	idol, kaleidoscope, anthropoid
Epi	upon	epidemic, epithet, epode, ephemeral
Ethnos	race, nation	ethnic, ethnology
Gamos	marriage	cryptogam, bigamy
Ge	earth	geography, geometry
Genos	family, race	gentle, engender
Heteros	other	heterodox, heterogeneous
Homos	same	homonym, homeopathy
Hydor	water	hydraulics, hydrophobia, hydrant
Isos	equal	isosceles, isotherm
Logos	word, study	theology, dialogue
Meta	after, over	metaphysics, metaphor
Metron	measure, mind	barometer, diameter
Monos	one, alone	monoplane, monotone
Neos	new, young	neolithic, neophyte
Neuron	nerve	neuralgia, neurotic
Nomos	law, science	astronomy, gastronomy, economy
Onoma	name	anonymous, patronymic
Opsis	view, sight	synopsis, thanatopsis, optician
Osteon	bone	osteopathy, periosteum
Pathos	suffering	allopathy, pathology
Philos	loving	bibliophile, Philadelphia
Polis	city policy	metropolitan
Scopos	watcher	scope, microscope
Sophia	wisdom	philosophy, sophomore
Syn	together, with	synthesis, synopsis, sympathy
Techne	art	technicality, architect
Tele	far, far off	telepathy, telescope
Theos	god	theosophy, pantheism
Zoon	animal	zoology, protozoa, zodiac

info from [http://www.enhancemyvocabulary.com/word-roots\\_greek.html](http://www.enhancemyvocabulary.com/word-roots_greek.html)



On Saturday 9th February St Sophia's School proudly celebrated the International Greek Language Day. The whole school attended a special assembly where the pupils listened to a beautiful poem by Titos Patrikios entitled "My Language" as well as to A Level students' thoughts on the significance of our unique Greek language. Each class also worked on a variety of language projects from attempting to speak in a local dialect to finding Greek words that are commonly used in English and experimenting with writing in Linear B.



Photos Courtesy of St. Sophia's School

MINISTRY OF EDUCATION, RESEARCH AND RELIGIOUS AFFAIRS  
CENTRE FOR THE GREEK LANGUAGE  
PRESIDENT: J. N. KAZAZIS

On the occasion of “International Greek Language Day” on February 9, 2019

The Greek language deserves to be learned and loved; for its virtues, but mainly because it has been the means of expression of a great civilization. A civilization, which, at the beginning of its long duration, shaped and codified the first and statutory layer of the higher vocabulary and concepts of Western civilization, and which ever since, in all its historical continuity, has not stopped evolving alongside the important historical moments of East and West. The Greek language deserves to be honored both because it is a valuable legacy for the Western world and because it is irreplaceable as the foundation of the Hellenic national identity.

To love something, however, means to come to know it. To come to know, first of all, acknowledged writers who have written in this language. The best tried and true way to do this is through Reading Circles: friends, classmates, fellow students meet at a friend’s house, in small groups, every one or two weeks, for a few hours, and read texts written by writers of their choice. One person reads out loud, and the others follow the text they also hold in their hands. For works of a foreign language literature (or Ancient Greek literature), some circles of fanatical readers will even pursue the practice where the reader reads from a translation and the others follow from the original text! It is not at all necessary that the reading be followed by a discussion or analysis of the texts. What is more important is getting to know the texts. This is the crucial part. By the act of reading, the static visual signal becomes a vibrating oral signal, and through the ear enters the hearts and minds. Thus, when someone learns a text verbatim, it is called by heart, or in French *par coeur*. If there has never been a better helper than the ear to learn a foreign language, the ear once again proves to be the catalyst that helps transform a text into the flesh and blood of a culture. This is how Greek literature enters the circulatory system of the modern era.

The practice of Reading Circles originates from Greco-Roman antiquity, and has continued in various forms until modern times: in school and at university; with pupils, students and teachers; with younger academic personnel, often meeting at the professor’s place. Such Circles often had very long life spans, and the readings, organized by groups of friends at the chairs of Greek studies, covered the entirety of small libraries. This experience was established by devoted philologists, philosophers, and translators; it has been treasured by great modern writers, who at times read their own works in progress there. It is not difficult for enthusiasts of the Greek language and literature to create reading circles; it takes, however, an unusual degree of loyalty and devotion to ensure their continuous functioning in the name of the figures of Greek literature we admire. As for reading in Antiquity, the most emblematic figure to be found is none other than Aristotle—whom Plato called “the Reader.”

## Salutation of the Education Counsellor in London for the 9th of February, International Greek Language Day

The language is not only a means of communication.  
It carries the psyche of our people, its history and all  
its kindness.  
Odysseas Elytis

Dear parents, teachers and associates of the Greek Language Education in Great Britain and North Europe.

On the 9th of February 2019 we celebrate for the second time the International Greek Language Day which coincides with the commemoration day of our national poet Dionysios Solomos. This day is expected to highlight the constant contribution of the Greek language to the development of the European and international culture. Our aim is to promote and disseminate the Greek language trying at the same time to render its projection and reinforcement an issue of paramount importance, both for the Greek schools and for the international community.

The significance of the Greek language and culture is universal. Ranked as one of the richest languages in the world, the Greek language is also a source of values and reveals the quality and the strength of our culture. After all, it has been constantly spoken for centuries! According to the Nobel prize winner poet Odysseas Elytis, "we are the only ones in Europe who have the privilege to call the sky "ouranos" and the sea "thalassa" just like Homer and Plato did more than two thousand years ago". This unbroken unity of our language points to its verbal and conceptual wealth and proves its duration through the centuries.

The Greek language may be spoken only by some million people nowadays, yet it remains the language of Theatre and Poetry, Mathematics and Medicine, Rhetoric and Politics and of the Evangelists and the Church Fathers. The dense Greek language can express accurately even the most delicate meanings of Philosophy and Science. It's an unfailing source of inspiration for authors and artists, enriching with its boundless wealth all the other languages and our daily communication channels.

Millions of expatriates all over the world help to mitigate the adverse effects of globalisation by protecting and preserving the Greek language. On the International Greek Language Day, we are invited to take initiative by reinforcing its presence and promoting the widespread diffusion of the humanitarian values of the Greek culture. Currently, the challenge is to bring our language into the international spotlight, to promote it outside the Greek speaking communities. Through our language the Greek culture can contribute to the establishment of a mutual understanding, respect, cooperation and coexistence in a global world.

To conclude, let us follow Elytis' quote to the Greeks of the diaspora: 'Don't forget our country and above all our language. You should be proud, we and our children should all be proud of our language.' It would be worthwhile to encourage the dissemination of the Greek language in order to cherish its strength and beauty. After all, by supporting the Greek language we expand its influence and reinforce our country.

The Education Counsellor  
Georgios Kosyvas

## GREEK ANCIENT DRAMA IN THE U.K.

### Theory and performance

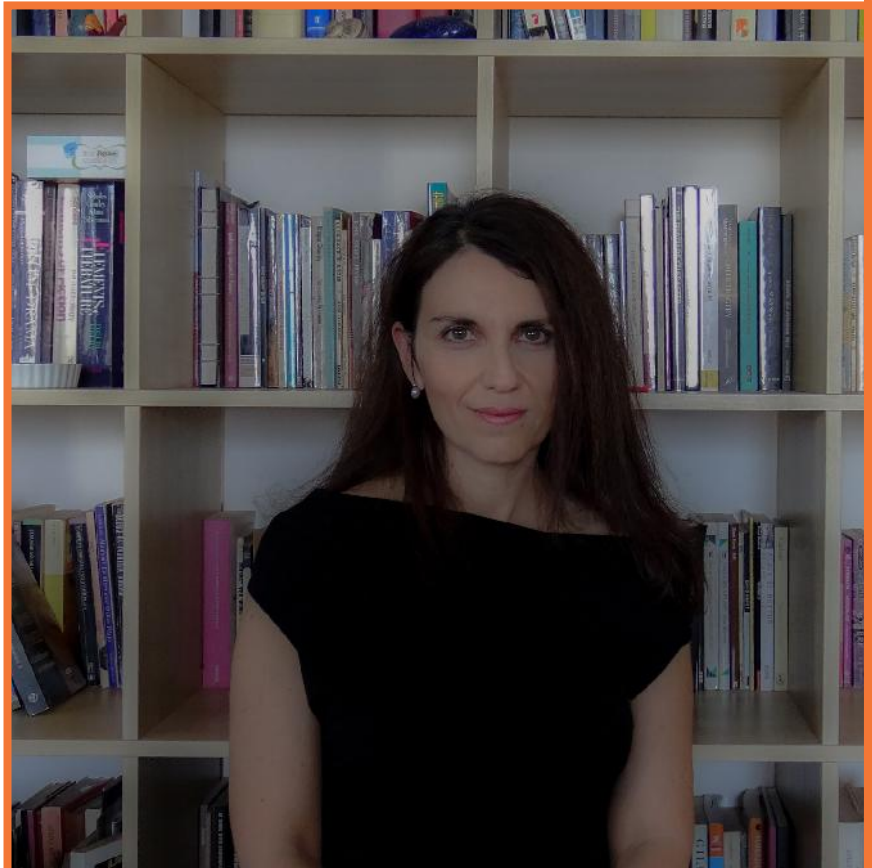
King's College's The Greek Drama Day, that was held on 14 February 2019, at the King's College, Strand Campus, London, hosted a series of talks and workshops from some of the finest scholars and theatre practitioners.

Within the context of this event Mrs Avra Sidiropoulou, Assistant Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus, and artistic director of Athens-based Persona Theatre Company gave a lecture titled "Staging the Greeks in the 21st Century: Adaptation, Re-contextualisation, and the Ethics of Directing"

#### ***Avra Sidiropoulou Bio***

*Avra Sidiropoulou is Assistant Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus, and artistic director of Athens-based Persona Theatre Company. She is the author of two monographs: **Directions for Directing. Theatre and Method**, published by Routledge (2018) and **Authoring Performance: The Director in Contemporary Theatre**, published by Palgrave Macmillan (2011). She has also contributed articles and chapters to several international peer-reviewed journals and edited books and she is the co-editor of the international volume **Adapting Greek Tragedy. New Contexts for Ancient Texts** (forthcoming by Cambridge University Press).*

*Avra has directed, conducted practical workshops and delivered invited lectures in different parts of the globe. She was a Visiting Researcher at the Massachusetts Institute of Technology and at the Martin E. Segal Centre at the City University of New York, the Centre for Global Shakespeare (Queen Mary University), as well as at the Universities of Surrey, Leeds and Tokyo (in the last case, as a Japan Foundation Fellow). She is currently conducting research on the theatrical representations of crisis at the Institute for Theatre Studies at Freie University in Berlin. As a director, she has staged performances (both independently and with Athens-based Persona Theatre Company) internationally. Her most recent directing project is the multimedia production **Phaedra I—** which premiered at Tristan Bates Theatre in London in February 2019.*



## A Lecture at King's College: "Staging the Greeks in the 21st Century: Adaptation, Re-contextualisation, and the Ethics of Directing"

Avra Sidiropoulou's lecture "Staging the Greeks in the 21st Century: Adaptation, Re-contextualisation, and the Ethics of Directing" took place on February 14th, 2019 at Kings College London. It set out to explore the means by which, as intellectual and artistic operations, adaptations of Greek tragedy have been nourishing a chain of arguments on the limits of directorial interpretation and the rights and wrongs of artistic autonomy. It shed light on the faithfulness Vs. freedom binary and examined the relationship between canonical dramatic texts and their revisionist staging, whereby notions of fidelity and betrayal are constantly negotiated and redefined. Dr. Sidiropoulou argued that the tenacious issue of directorial ethics and the tensions that permeate the source-adaptation symbiosis could only serve to remind us that to some extent performances of the classics continue to remain bound to the hierarchies of meaning inherent in any act of reading and of rewriting. Among the issues discussed in the lecture and during the subsequent Q&A session had to do with whether a director's insistence on a relentlessly 'credible' staging could sometimes compromise the originality and creativity of the 21st century performance, and, ultimately, the significance and viability of the source text across time and space.

### PHAEDRA I: Euripide's tragedy Hippolytus revisited - A performance by Avra Sidiropoulou

Avra Sidiropoulou wrote and directed also the show "PHAEDRA I", a fresh approach of Euripides's tragedy Hippolytus performed by Elena Pellone. It is a project of the Athens-based Persona Theatre Company, that was presented from 18-23 February 2019, at the Tristan Bates Theatre in London.

"PHAEDRA I" is a solo multimedia portrayal of a fascinating mythic heroine. It tells the story of Phaedra, wife of King Theseus, who falls in love with her young son-in-law Hippolytus. The production's 3D mapping, video art immersive use, spectacular costume and minimalist aesthetics yields a highly poetic visual trip through Phaedra's stations of personal and public history. This is a contemporary and multi-sensory rendering of an insatiable desire for motion and for love.

Phaedra embodies all the characters of the ancient myth passed onto us by Euripides, Seneca and Racine. Wishing to escape from the existential void that haunts her, she takes on their speech, their vulnerability and their obsessions, and stands for an archetype of the human quest for life and inspiration in a metropolis that suffocates within its ruins.

### Play Synopsis



"PHAEDRA I" tells the story of Phaedra, the wife of the King of Athens Theseus and her profound existential boredom, which makes her crave a life of constant fulfillment. The play starts with the spell that goddess Aphrodite casts on Phaedra, which both liberates her and traps her into seeking sensual pleasure in her son-in-law, Hippolytus, and so treads on slippery, treacherous territory. The play proceeds with descriptions of Phaedra's devastating paralysis within the confines of her palace and her own cynicism. We are made witness to sequences of charged interactions with the Chorus of Athenian women, who are castigating her about but also acting envious of her existence at the threshold of transgression, outside the rules dictated by her societal role. Victim to an insatiable thirst for life, Phaedra looks for release within the ruins of a timeless metropolis, of which she is the sovereign. She finally confesses to Theseus, which leads up to the inexorable ending of the play. The triangle is momentarily dispelled but Phaedra emerges stronger and even more capable of the violence and the hurt to which Aphrodite has condemned her.



@GreeceiUK interviewed Avra Sidiropoulou on her play "PHAEDRA I" and presents this interesting interview to its readers.

**1. *Phaedra I is a solo performance, inspired by Euripides' tragedy 'Hippolytus'. This is not your first one -performer show. You have already staged the 'Clytemnestra's Tears' in 2004, a one-woman play based also on the primal myth of the House of Atreus and the archetypical female character of Clytemnestra. How challenging is staging (multi-heroes) ancient tragedy for one performer?***

It is both challenging and exciting, because, in a way, in a solo piece you have permission to give a voice to characters that haven't had the chance to stand up for themselves in the original play. This is the case with both Clytemnestra and Phaedra. In Phaedra I—, in particular, there is an added layer of complication in the text and the performance, because the title character incorporates all the other characters in the drama. Phaedra becomes Aphrodite, Theseus, Hippolytus, the Chorus, the City of Athens itself, taking on their speech, their actions and obsessions and ultimately emerges as a palimpsest of voices and images. Therefore, the challenges are there for the writer, who channels all these different perspectives, the director, who needs to make those different identities come alive through one character, and, of course, the actor, who has to interpret this inner

fragmentation, manipulating her voice and her body to flesh out their haunted presences/absences.

**2. *While in the original tragedy the rivalry between the goddesses Aphrodite and Artemis is the real cause for the misery and destruction of Phaedra and Hippolytus, in your adaptation the role of the divine element doesn't seem to take centre stage (just voices prompting the heroine to act in a certain way). The adaptation suggests that humans are mainly responsible for their misery, destructive passions, crimes and death. Why have you chosen to diminish the role of the divine element in your adaptation? Would you like may be to imply that disaster striking contemporary people's lives can partly be attributed to the loss of connection with God?***

Indeed, it is difficult for a contemporary audience to accept the overriding sense of Divine Agency that is in the heart of most Greek tragedies, given that our understanding of our position in the world is so very affected by the trauma of two world wars and of the experience of contemporary crisis. I find it hard to not let such existential angst permeate my writing. The gods are not, however, altogether missing in this piece. The play opens and closes with the presence of Aphrodite (existing as a constant vocal reference), who sets up the scene for the drama to unfold.

**3. *How would you like the audience to perceive your Phaedra: as a woman full of life, energy, passion for adventure and new experiences, insatiable for love, contemptuous of social conventions in her longing for happiness, confident in her charms with an appetite for positively exploring her limits or do you set her to represent the modern arrogant human who gets easily bored, is always unsatisfied with what she possesses, constantly in pursuit of new stronger emotional stimulations, ungrateful for her good fortune and hence an immoral and unprincipled creature, committing hubris?***

In reality, she's all of those things. As a 21st century creature, she is defined by both boredom and the easy access to a life of renewed thrill. She is sensual and powerful in her ability to attract, but being also a real human being, she also suffers the intense pain of rejection and of gnawing doubt. She is both contemporary and timeless, at times manipulative and selfish, but also vulnerable and genuinely tormented. Phaedra's hunger for life and the appetite for constant change turns into a predicament, one she finds it impossible to escape from.



**4. Would you say that your Phaedra is a typical female character in our nowadays societies? What would you like to point out about modern women's attitude towards marriage, love and sex?**

As I said before, our Phaedra is both modern and timeless and her range of emotions is universal and human. The extremes to which she goes are those of any human being who has been subjected to the loss of the fundamental meaningful connections in life (with oneself, with other people, with the divine). In this respect, Phaedra I—is not necessarily a women's play: it is more a piece about the borders of freedom and the need to step beyond oneself to find some kind of fulfillment. It is about human beings who suffer the consequences of wanting more of what they have and are unwilling to settle, no matter the cost.

**5. How would you say women in modern societies could identify with your Phaedra?**

I think there are many different entry-ways into Phaedra's psyche, which many contemporary women could identify with: there is of course, the institution of marriage and the corroding influence of time on romance and connection. The sense of respectful alienation that characterizes the relationship between Phaedra and Theseus is surely a familiar thing in many modern families. There is also the idea of claiming your desire, which is exactly what Phaedra does. Women are now allowed to express their sensuality and passion, breaking free from traditional roles that have held them captive to playing out hard-to-get stereotypes. And I'm sure, women today could identify with Phaedra's oscillation between moments of elation and joy and her heart-wrenching need to find meaning.

**6. What messages do you aim to convey or what warnings would you like to address to the contemporary viewer through your adaptation of Phaedra?**

I am not sure I wrote the play with any specific message in mind. More likely, there was a need to articulate that behind the most extreme actions there is usually a deep wound.

**7. The use of multimedia and video projections in your production is conducive to striking scenery. Apart from that, what's their role in propelling the plot and conveying the messages of the performance?**

The use of media underlines the multiperspectival scope of the writing and echoes Phaedra's fragmented identity and conflicted self—a self that internalizes past, present and future. On stage, the performer is in constant interaction with the drama's video-mediated characters, but also with images from contemporary Athens, now a symbol of poignant decline and loss, the decay of which Phaedra is trying to resist. Interacting with her filmed selves—projected onto her body and her space/home/world, Phaedra becomes her own viewer: the actress interacts with herself as performer and the projected snapshots of her life, but more importantly, her other selves.

**8. At the end Phaedra exits the stage naked, abandoning everything she possessed, losing all she had. How would you like the audience to perceive that? Is she now a free woman, liberated from all the mess, ready to embark on new adventures? Or is she left alone, abandoned, deserted, and deprived from all that matters in life? Do the piles of rubbish and debris projected on her voluminous shirt**



*imply some kind of regret? Is it a figurative way to suggest the deconstruction and reconstruction of her personal moral code/value system? Would you like the audience to view your Phaedra, as a loser, as a winner or as a transformed person?*

The play is open-ended, but the final scene suggests that Phaedra breaks away from whatever held her captive (societal and familial conventions, recriminations, moral values, her emotions even). The ending therefore provides a sense of personal salvation –Phaedra emerges out of the rubble cleansed, a survivor. However, we are also left with the ambiguity of whether she will continue her life purged of the damage or there is another turn

down the road, which may bring her back to the same vicious circle of need leading to excess and then to destruction.

*9. How would you like your audience to perceive Catharsis as concerns the unjustly suffering hero Hippolytus in your production?*

Hippolytus falls victim to the whims of goddess Aphrodite and after suffering the harassing advances of his step-mother, he is punished violently and unjustly by his own father. There is little to be said about catharsis in this sense, as his end is anything but morally justifiable. Instead, the tragedy lies in the irrational forces that can drive an injured individual to the most abject cruelty. The burial scene of the play, is however, a scene of suffering in

the Aristotelian sense, in which Phaedra, who now takes up the identity of Theseus and Hippolytus as well, confronts the enormity of her actions and finally emerges stronger.

*10. Is there another Greek ancient tragedy that you aspire to revisit and stage? Why?*

It would probably have to be Aeschylus's Prometheus Bound. For the obvious reasons. I've always been drawn to those major archetypal figures that the Greeks have given us. We really need them back on the contemporary stage to help us make some sense of our own small lives.



## Professor Michael Scott: "By studying the ancient Greeks we learn more about ourselves"



*Professor Michael Scott*

Professor Michael Scott is one of the most prominent and passionate classicists in Britain, and is well known for his public engagement and outreach work as a speaker and broadcaster.

In an interview with @GreeceInUK Professor Scott speaks about the portrayal of ancient Greece throughout the centuries and the contribution of ancient Greek studies to self-knowledge. Studying the ancient Greek and Roman world is crucial to a good education, he notes, while highlighting the possibilities of pedagogical and technological innovation in the field of classics, as well as the importance of engaging with the wider public in discussions about the ancient world.

On 12 February Professor Scott gave an illustrated talk to the Anglo-Hellenic League and the Society for the Promotion of Hellenic Studies about the making of his latest BBC2 TV series, *Ancient Invisible Cities*, which combines real-life exploration of hard-to-reach ancient locations, with high resolution laser-scanning and virtual reality to open up spaces and landscapes never before seen on TV.

### About Michael Scott

Michael Scott is a Professor in Classics and Ancient History at the University of Warwick and member of Warwick's Global History and Culture Centre.

His research and teaching focuses on aspects of ancient Greek and Roman society, as well as ancient Global History. He is a National Teaching Fellow and Senior Fellow of the Higher Education Academy; President of the Lytham Saint Annes Classical Association; author of several books on the ancient Mediterranean world as well as ancient Global History. In 2015, Michael was made an honorary Citizenship of Delphi, Greece in recognition of his work related to the sanctuary of Delphi; and in 2019 he was elected a Fellow of the Royal Historical Society.

Michael Scott is also well known for his public engagement and outreach work as a speaker and broadcaster. He has written and presented a range of TV and Radio programmes for National Geographic, History Channel, Nova, BBC & ITV including *Delphi: bellybutton of the ancient world* (BBC4); *Who were the Greeks?* (BBC2) and *Ancient Invisible Cities* (BBC2).

### *How did you decide to study classics?*

I was 17 and spent my 17th birthday in the ancient sanctuary of Olympia, on a school trip to Greece. Up to that point I had not intended to study Classics. But spending that day in such a wonderful ancient site completely changed my mind. I have never looked back since.



*Filming of Ancient Invisible Cities in Athens*

### **How have portrayals of ancient Greece changed over the centuries?**

Dramatically! The ancient Romans did a good job of portraying ancient Athenian democracy for example as little more than 'mob rule' - an impression whose legacy can still be seen in the debates about the American Constitution by the US Founding Fathers. The 19th century however saw a crucial change in attitudes towards Athenian democracy and to ancient Greece more generally, as many European nations in particular began to express a direct link to the political, philosophical and cultural achievements of the ancient Greeks. It was at this time also that the archaeological investigation of ancient Greece began in earnest, with the Acropolis declared the first archaeological site, changing our understanding

**"Delphi is like no other place on earth - an incredibly important ancient site in a beautiful and wondrous location, which has a magical power to it felt by, I think, everyone who visits"**

of the physical world of the ancient Greeks. But even today, the best known aspects of ancient Greece remain its philosophical debates, the democracy of Athens, and its military activities, particularly in the struggle against the Persians in the 5th century BC and in the conquests of Alexander the Great in the 4th century BC

***In one of your lectures you argued that "studying the ancient Greeks actually offers us a mirror with which to study ourselves." How relevant is ancient Greece in today's world? What can we learn from the ancients about ourselves?***

It is because we, as modern nations, have, particularly in the last two centuries, claimed such a strong link to the political, cultural and philosophical achievements of the ancient Greeks, that as a result studying the ancient Greeks tells us about ourselves. By studying them, we not only learn more about their achievements, but also more about ourselves as we continually reflect on the similarities and differences between us and them.

***Classics used to be an integral part of a good education. To what extent do you feel that this still applies today?***

Those who study the ancient Greek and Roman worlds today have worked very hard to ensure that



*Filming of Ancient Invisible Cities in Athens*

the study of these incredible ancient societies is NOT only the privilege of those who go to expensive private schools. We fundamentally believe that studying the ancient Greek and Roman worlds is of importance and use to every child in every school - and thus that it should be an integral part of every education - that indeed it is crucial to a good education. We in universities work closely with teachers in schools across the country, as well as with organisations like Classics for All to ensure everyone has a chance to study this incredible moment in our bigger human story.

***You have been awarded with the National Teaching Fellowship for your contribution to teaching in higher education. What are the possibilities of pedagogical innovation in the field of classics?***

Endless. It is often remarked at my university - the University of Warwick - that despite the fact that the Classics department teaches about some of the oldest material anywhere in the university, it is often doing so using the most advanced and new technological equipment or using the latest pedagogical techniques and ideas. Studying Classics is the study of what makes two ancient cultures tick - and there is a vast array of fun, innovative and exciting ways to do that. It is what makes my job the most fun - having the chance to constantly innovate in the ways I teach the ancient world.

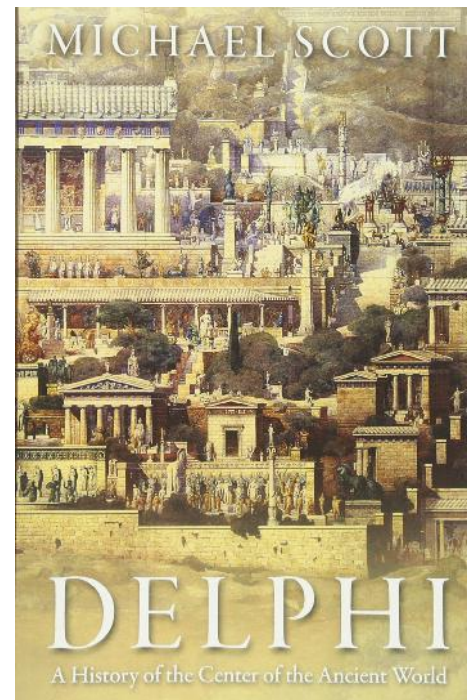
***You recently wrote a book on ancient Greece for 8-year-old children. How can life in ancient Greece capture the imagination of young children?***

I think young children are always fascinated by ancient cultures that can be so different from our own. In the UK, all children aged 7-9 learn about the ancient Greeks, Romans and Egyptians as part of the national curriculum. But we currently don't then continue that learning as a core part of the curriculum into later years - when we should!

***You have written and presented some of the most fascinating documentaries on ancient Greece. What are the challenges in visualizing ancient Greece on TV?***

Ancient Greece has a unique problem not shared by its cousin Ancient Rome. Ancient Greece was never one place - it was a patchwork of other 1000 poleis, all quite different from one another. You cannot thus look at Athens and see Greece in the way that you can look at the city of Rome and see the Roman Empire. As such, the public I think simply does not have in their heads such a clear picture of ancient Greece as ancient Rome and this has all sorts of implications for how successfully any documentary, drama or film can represent the ancient Greek world (when no one is in agreement about how it looked

**“We fundamentally believe that studying the ancient Greek and Roman worlds is of importance and use to every child in every school - and thus that it should be an integral part of every education - that indeed it is crucial to a good education”**



or felt). Again the comparison here is with ancient Rome - where the public I think can more easily visualise what ancient Rome look and felt like - and such can buy into films set in these landscapes (think of the success of *Gladiator* for example).

***How can the use of digital technology make the ancient world more accessible to the wider public, and especially to younger generations?***

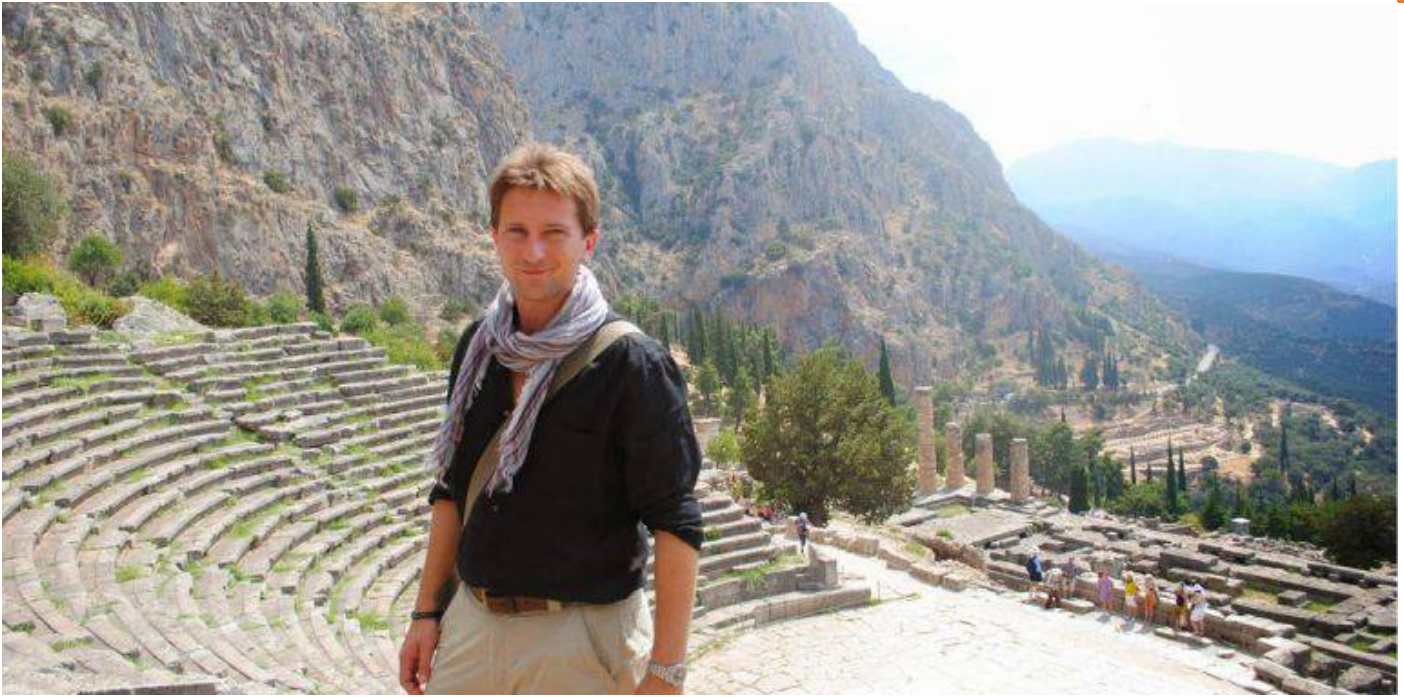
I have been lucky enough to be involved in a BBC documentary series *Ancient Invisible Cities*, which uses laser scanning to create 3D scans and VR worlds of ancient sites. I think these techniques have huge potential to help make the ancient Greek world more accessible to the wider public, because they offer a middle way between just looking at ruins and fully re-creating an ancient landscape which no one can agree on. I think the technology also allows us to think about how the ancient Greeks constructed their buildings, and thus puts the emphasis on the incredible craftsmanship of its artisans and architects, as well as the skill of the workmen actually building these structures, allowing us to access a different level of ancient Greek society from those normally most visible in the ancient texts (politicians, military generals, dramatists or philosophers)

***You regularly take part in live online Q&As, answering questions and sharing the latest news and events on classics. How important is engagement with the wider public in debate and discussion about the ancient world?***

I see it as fundamentally part of the job of being an academic to engage with as wide an audience as possible over why I think this topic is worth studying. I also see huge benefit in the two-way dialogue between my research, my teaching and my engagement with different audiences, with each of those strands of my work benefitting from being in contact with the others. I think also right now, especially as the ancient world is being employed as justification for a myriad of ideas and values in our modern society, some of which are absolutely the antithesis of the reality of the ancient Greek world, that we engaged actively in that debate over what the ancient world can and should be taken to mean, support, and justify.

***In a recent article in the Guardian, you wrote that modern Athens is a "battleground of an ancient versus a modern world". In your documentary 'Ancient Invisible Cities: Athens' some of the most hidden aspects of ancient Athens are revealed. Which of these aspects do you find most fascinating?***

Any city with an important ancient past finds itself something of a battleground: constantly having to weigh up the destruction of modern buildings to uncover ancient ones, or leaving ancient wonders covered over in order to prioritise modern structures. What we tried to do in *Ancient Invisible Cities* was to explore some of the ancient spaces that have ended up out of sight and reach of the ordinary visitor and use the laser scanning technology to make them visitable for everyone via laser scans and Virtual Reality.



Professor Michael Scott at Delphi, Greece

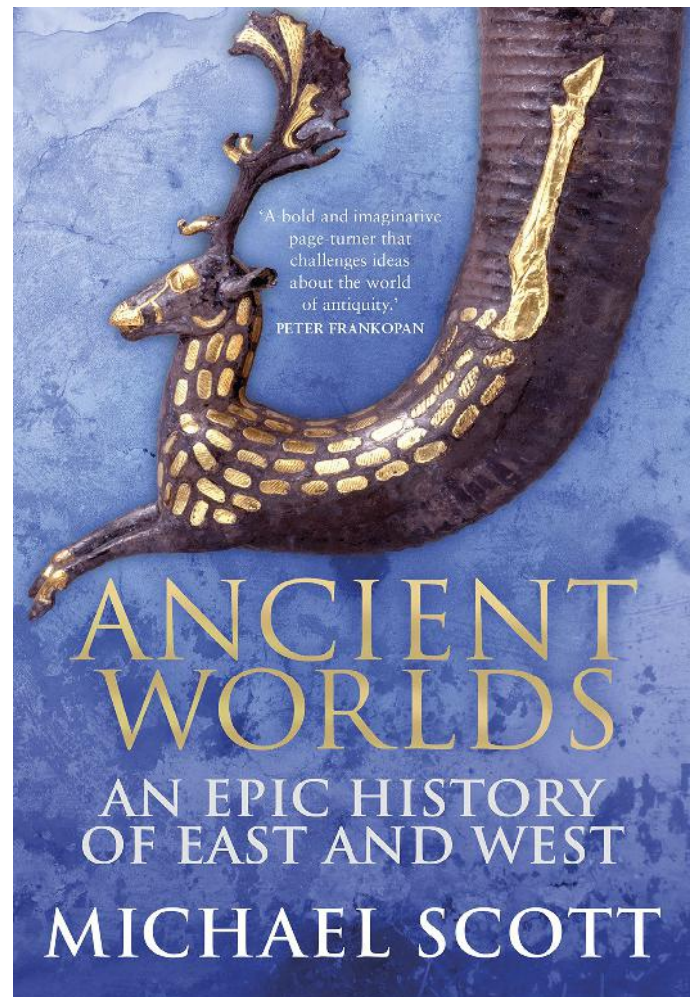
*In 2015, you were made an honorary Citizenship of Delphi, Greece, in recognition of your work related to the sanctuary of Delphi. What is unique about Delphi? In what ways did Delphi shape the ancient world?*

It was a huge honour for me to be made an Honorary Citizen of Delphi. Delphi is like no other place on earth - an incredibly important ancient site in a beautiful and wonderful location, which has a magical power to it felt by I think everyone who visits. In the ancient world, Delphi was one of the most important locations across the Mediterranean and beyond: we even find sayings from the oracle of Delphi inscribed on a monument at the ancient site of Ai Khanoum in modern-day Afghanistan!

*On 20 February 2019 you delivered your professorial inaugural lecture at the University of Warwick. What are your plans for the future?*

My research interests at the moment are focused on the ways in which different ancient cultures interacted with one another both inside and outside the Mediterranean, across the ancient Silk Roads, all the way to China. At the same time, I am also interested in bringing modern understandings of cognitive behaviour and psychology to the study of the ancient Greek world, particularly the study of ancient Greek religious ritual. You can watch my inaugural lecture here: <https://www.youtube.com/watch?v=pa7aZHeuKSg>

Find out more about Prof Michael Scott's work here: [www.michaelscottweb.com](http://www.michaelscottweb.com). You may contact



him via the website, or via [www.facebook.com/michaelscottacademic](http://www.facebook.com/michaelscottacademic).

## Sophocle's "Antigone": King's College London Greek Play 2019

The King's Greek Play has been an annual tradition since 1953. King's College London presented Sophocle's "Antigone" at the Woodgreen Theatre on 13-15 February 2019. It was the 66th annual Greek Play and it was performed in a dynamic combination of original Greek and newly commissioned English translation offering a unique way to experience the visceral thrill of a classic that continues to haunt the imagination.

The Department of Classics has run the King's College Greek Play for 66 years and it is the only production in the country performed annually in the original Greek. It is an exciting experience which allows students to take part in the evolution of ancient Greek drama.

Sophocles' "Antigone", directed by Helena Ramsay (third year BA Classical Studies) brought Sophocles' thrilling exploration of resistance and responsibility to life in a daring new production. Ancient questions were re-framed for the twenty-first century: when personal values clash with the government, is duty to your beliefs or to the sanctity of the law more important? How acceptable is civil disobedience against an unchecked power? These questions play out in this battle of the individual against the state, staged under the relentless scrutiny of twenty four hour news. Following the success of last year's acclaimed production of Medea, which played to over a thousand audience members across its run, the 2019 Greek Play has celebrated another defiant woman of Greek tragedy, Antigone.

Antigone was directed by Helena Ramsay, a third year student in the Department of Classics. Helena has been involved in the Greek Play throughout her time at King's, operating surtitles for Prometheus Bound in 2017 and acting as business manager for Medea in 2018. The cast are drawn from students across the college, with the play attracting the most promising actors from among the whole student body. This reflects the Greek Play's well established tradition of being powered by those immersed in their studies at King's. The Play, now in its 66th year, is a staple of the U.K. Classics scene and remains the country's only annual production of an ancient Greek drama in the original language.





Helena Ramsey, director of the play, gave an interview to @GreeceinUK providing insight into her approach on this widely known Greek tragedy.

**1. 'Antigone' is the 66th Annual Greek Play of the Kings' College and has attracted a great audience of all ages, with the majority being young people and students. What do you think accounts for Greek Plays' long tradition and what is the secret of its great impact? Why do you think the Greek play appeals to young people so much?**

I think recently a great appeal to the play for young people has been performing plays currently in the school curriculum, because it gives students a rare opportunity to engage with the literature they're discussing. As for the Greek Play's longevity I think Greek drama tells timeless stories, familiar to different communities throughout history. The extant catalogue of tragedy and comedy remains relevant thousands of years on.

**2. You have placed Antigone's drama within nowadays complicated political setting. Why is this? What associations would you like to suggest? Are there any similarities with modern politics you would like to underline?**

I wanted to stage a different interpretation than a 5th century setting, which has been done a lot throughout King's Greek Play history, and it made

sense for this new setting to be relatable to a modern audience and cast to help be that little bit more emotionally provocative. Antigone tells the story of people vs the state and there are undeniable parallels with our current political climate. It was never my intention setting out to do a 'brexit play' but I couldn't help using the rich fractures within society right now to frame my drama, inevitably it would always bleed in.

**3. You have chosen a team of journalists to act as the chorus of the play. Chorus in the original text consisted of the old and therefore wise and trustworthy old Theban men who expressed the prudent and sensible public opinion. Given the controversial perception of journalists and journalism in modern societies, how 'trustworthy' would their voices be for the audience in your staging of 'Antigone'?**

I, perhaps controversially, wanted to undermine this trust. When I read the play it stood out to me that the chorus were so changeable, and even fractured within themselves at times. I believed Kreon's change of heart was swayed more by the arguments of her peers (as Kreon was female in my adaptation!) and the pressure of a relentless mob, rather than the reasoning of the mob. In all settings no one group of people, especially not one purporting to represent the entire 'public', would be entirely trustworthy

and I thought it was more interesting to comment on sheep mentality, media bias and tabloid culture than represent a group of old men's opinions. I intentionally tried to create a chorus we could not entirely trust, which is also why I had them speaking in a different language to the rest of the cast, so we can't even tell if they're reporting the story to the audience properly.

**4. *Would you consider Antigone a tragedy about the consequences of breaching the established political order, or about the punishment for breaching ethics, namely the moral, eternal, timeless and beyond-state-system principles? Which justice would you like to lay emphasis upon?***

I wanted to leave this open to the audience. I think you can interpret the play any way you like as a comment on justice, and hopefully the same can be said for my production. I liked focusing on the conflict between order (and the reckless potential for disrupting it) and ethics, and how individuals can decide which path to follow, as I believe both have strong justifications. I came to empathise a lot with Kreon in the creative process because the more I shifted my opinion on what to promote, the more I realized how difficult it was to choose between the two. I also think it's true that there is no one set of ethics, and a lot of 'Antigone' is about uncertainty as much as it can be about particular justice.

**5. *How would you think a woman in our contemporary western or other societies could identify with Antigone?***

Countless ways. Antigone as a rebel against the state is every person (of all genders) who has ever stood up to a bigger power. Antigone is a refugee, a feminist, a climate change activist, someone who believes in democracy and human rights and anyone who holds a personal belief in something.

**6. *In my opinion the original 'Antigone' tragedy sets a double dilemma: Divine laws against human laws, family ties of a ruler against consistency with his ruling. In your view, how relevant are these dilemmas in nowadays societies and how challenging is it for a modern adaptation of Antigone to deal with these dilemmas?***

I don't believe it's too challenging really. For a start religion is still hugely significant and frequently we see clashes between religious groups and the state, but moreso now than I believe in the 5th C BC there are a lot more social schools of thought and communities people believe in. Human rights are

not something that existed in the 5th C and they can stand as much for the divine laws as actual religion can, so it isn't difficult to address the same scheme of issues in the play. An important part of 'Antigone' is also that it never completely solves these dilemmas. Certainly the key players change their minds throughout the play, but I would argue against there being a profound resolution to this clash and that is something we are free to explore, without necessarily answering ourselves, which takes some of the pressure off!

**7. *Is Antigone in your opinion a victim of her disobedience or a winner who sets an example against authoritarianism, a model for morality and ethics? Or would you say she sets a bad example of a rebellious personality who destroys social coherence by breaching the law? And how would you like your audience to view your Creon? As a rigid ruler, a heartless person, a totalitarian regime's leader or an unbiased ruler who governs lawfully, with justice and impartiality regardless of his ties with the offender?***

I think Antigone is definitely a victim of her disobedience, but with justice on her side. As for Kreon I wanted the audience to make their own minds up, swayed by all the conflicting opinions of the cast and chorus on stage, but I definitely had a real soft spot for Kreon. I wanted Kreon to get some redemption. There are certain things Kreon said which are unforgiveable, all the gender discussion, for example, but leading an entire nation of people is so hard. No-one has ever done a perfect job and I don't think anyone ever will. Balancing out the best interests of every segment of society, as well as the consequences of all actions, I think relieves Kreon of a great deal of ethical guilt as a result of Antigone's death. If we bend to every rebel or dissident voice then society would fall into chaos- all political, democratic and security structures undermined by capricious law making and breaking. You allow one rebel a get out of jail free card, you must allow them all no matter the controversial views they represent. On the flip side if we do not listen to the voices calling out injustice we will stagnate and are in danger of becoming totalitarian and awful. Putting Kreon in the middle of that debate and expecting a spontaneous perfect answer is unjustifiable and I wanted the audience to give Kreon a second chance, not least because she tried to make her actions right. There is no black and white morality with this play, or indeed any Greek drama in my opinion.



**8. Watching the show I had the slight impression that Antigone's suicide was rather an action of defiance against Creon's authoritarian regime than an action of ultimate moral despair, faith in her religious beliefs and extreme sense of misery for a hopeless future. Would you like to comment on this?**

I think I would definitely like to have explored this more. It seems to me a combination of it all and I loved the way Eliza Campbell (my Antigone) played her last scene. I think her death is definitely partly an act of defiance, as she breaks the law knowing it will end in death, so I would not be surprised if she had planned her death to again undermine Creon's power and she goes out fighting, rather than defeated. Equally, however, Antigone's despair is undeniable. Her devastation over the loss of her brother, and her desperate pleas to the chorus to understand her show a deeper moral conviction which, on not receiving the reinforcement from the chorus she wants, I think would play into her suicide.

**9. How challenging was it to direct a performance in both ancient Greek and modern English? How did British students-actors receive this challenge?**

The split between the two wasn't so difficult as my translation theory with the chorus speaking English made sense to everyone but the Greek was a big challenge! We had to spend a lot of time in the rehearsal room getting to grips with the Greek as most of the actors were not familiar with it, and it took a lot of time away from developing the play. I found that line learning strategy varied a lot from person to person so the best thing to do was let individuals get on with it themselves and offer one-to-one support. The actors all put a lot into the challenge and some were hugely successful with it which was great to see! I think secretly they enjoyed the extra dimension of the performance and will proudly look back on their achievement with such a difficult task!

**10. Is there another ancient Greek tragedy that you would like to adapt and to re-stage? Why and in what setting would you place it?**

I love 'Agamemnon' so it would be great to work with that play- Clytemnestra is such a brilliant character! As for adapting, my creative energies have been exhausted by Antigone! I would wait for inspiration to hit, but it would be interesting to experiment with the format...

*The young people in this play, Antigone and Haemon, given a chance, could have allowed fresh air to blow through the streets, hearts and minds of their long-suffering city and its people. What prevents them is not just their new overlord's intolerance of disagreement, but the oppressive legacy of their own family history. Creon will not listen to Antigone partly because she is young and female, but partly because she is his niece, engaged to his son, and he has long regarded her as troublesome. The play thus blurs the distinction between Creon's performance as a public figure and as a family man.*

*It is, above all, the social complexity of the play's plea for both politicians and parents to listen to dissenting choices which lends this heartbreaking tragedy such perennial power. 'Antigone' is by far the most explicitly political of Sophocles' tragedies. It confronts the problems in ruling a community with verve, vigour, and in the unusually direct, everyday 'plain words' for which Sophocles' dialogue was so admired in antiquity. In more modern times the political element has inspired many overtly topical versions and imitations: 'Antigone' has made historically significant protests across the planet, not only against Nazism (especially in Brecht's version of 1948) but against South African apartheid, Polish martial law, South American juntas and British imperialism in Ireland. This play will never go out of date.*

*Professor Edith Hall, King's College London*

*(Extract from the introduction in the brochure for 66th Annual Greek Play, directed by Helena Ramsay)*

## Greeklist The new multimedia platform by Avgoustinos Galiassos



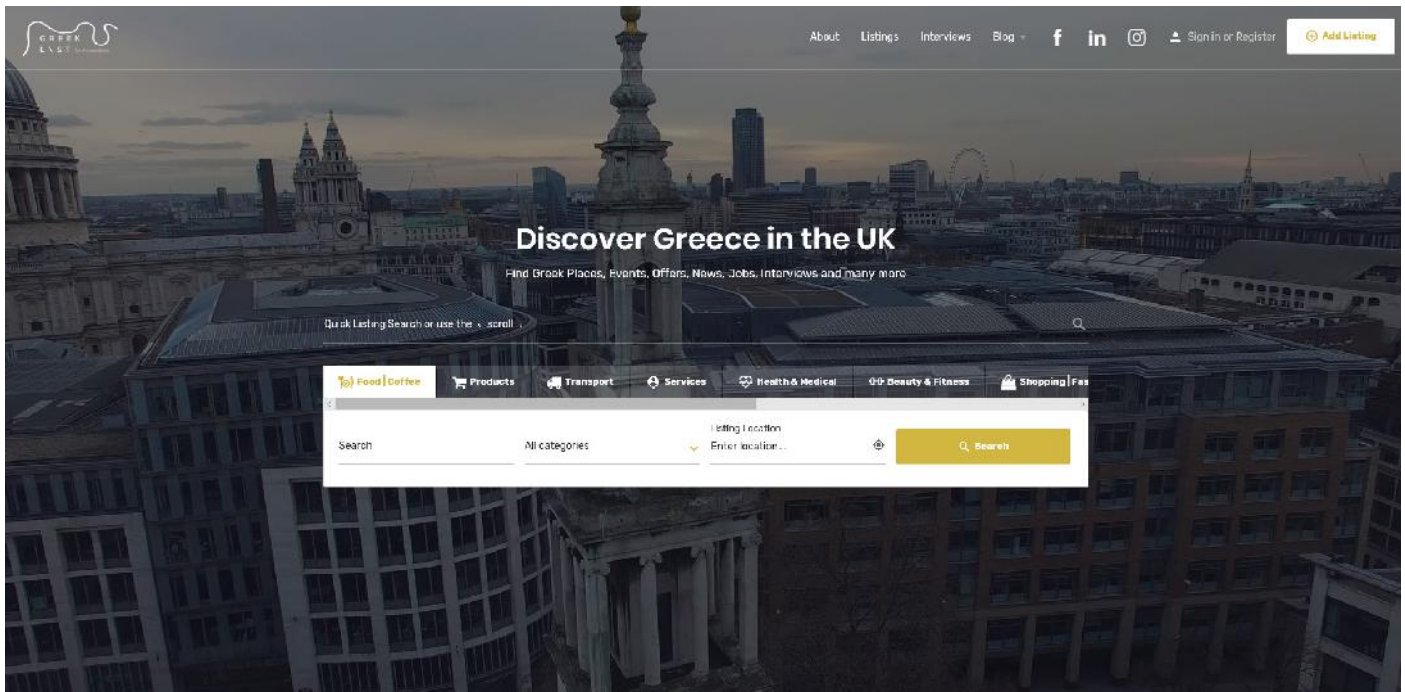
Greeklist is a multimedia platform founded by Greek businessman Avgoustinos Galiassos, that aims to bridge connections between the Greek community and businesses based in the UK. It aims to provide an integrated service, acting as a business directory and source of information for services and upcoming events. Galiassos has made a career holding high responsibility positions in multinational companies like coca-cola and Bloomberg, and most recently as a global programme manager at Mcvities. Through his influence and expertise he has become a significant figure within the Greek community in the UK, having founded the Ellines sto Londino/Greeks in London facebook group, and played a foundational role in the creation of the 'Hellenic nights London' events. We spoke to Galiassos to discuss another culmination of this influence with 'Greeklist', where we asked him about the inspiration behind the platform, and the role it will play within the Greek community going forward.

Galiassos states that the idea for 'Greeklist' came from his own experience of coming to the UK as a student in 2003. During this time he says he became very "close to the Greek community", later becoming a presenter with Hellenic TV and playing an active part in the organising Greek cultural events. Through his close interaction with the Greek community, Galiassos later went on to found the Ellines sto Londino/Greeks in London facebook group, which at over 40,000 members claims to be the largest Greek

facebook group in the world. It was through this, Galiassos claims that he realised the demand for a platform like Greeklist; "people on this group were always asking where they could find a Greek doctor, solicitor, products, cleaners" there was "no one platform" to bring this all together, using facebook felt like an "outdated medium".

When asked if he has faced many obstacles in reaching the Greek community in the UK with Greeklist, Galiassos proudly asserts that they faced limited challenges as it was "Greeks asking for it". He impressively states that "Without doing anything 700-800 people emailed asking to set up businesses" on the site. Whilst acknowledging that Greeklist gained the majority of it's following through the 'Greeks in London' facebook group, Galiassos also admits the importance of reaching people through word of mouth and spreading awareness of the platform through events.

With the ubiquity of social media sites providing services aimed at connecting people and businesses, we were curious what made Greeklist unique and the demand for the platform so high. In response to this, Galiassos confidently asserts that Greeklist distinguishes itself from other platforms through its strong team of Greek professionals, which includes designers, web developers and legal advisors. He also argues Greeklist provides a unique way for businesses to get recognised. As a lone organisation



it may be hard to get up the google search ranking, but as “one platform” where “you can find everything” Greeklist removes this need. Galiassos also boasts that it’s easy to use interface and list of 20,000 subscribers also makes the platform particularly attractive to it’s user base.

With Britain’s impending departure from the European Union rapidly approaching, we were also interested in hearing Galiassos’ take on whether he has noticed an impact on Greek businesses operating in the UK. He responded saying that he has not “noticed a decline in number of businesses, but a decline in number of businesses opening”, “Lots of Greeks moved to UK over last 5 years to open successful businesses”, but now he anticipates that less will take on this risk or want to invest. Galiassos also notes the potential impact on small businesses, saying many may now struggle to find all the Greek staff that they need.

As a final question we asked Galiassos if there are any plans for Greeklist in the future. He says that for now his aim is to connect Greek businesses more closely with British people. He argues “most successful greek restaurants have 85% non greek customers”, and that this is the demographic Greeklist needs to target. Going forward Galiassos says that he wants to open up a section of the site targeted primarily at non Greek individuals.

<https://greeklist.co.uk/>



## Events to come

Rethinking language education in the UK's Greek Cypriot diaspora  
When: 21 March, 7-8pm  
Where: The Hellenic Centre, 16-13 Paddington Street, London, W1U 5AS

A New Model for the Greek Labour Market  
When: 22 March, 6:30-8pm  
Where: The Hellenic Centre, 16-13 Paddington Street, London, W1U 5AS

Once And Future Europe (inc, Savina Yannatou, Alex Roth and Nikos Baroutsakis)  
When: 23 March 11am and 5pm, 24 March 7:50pm  
Where: Ye Olde Mitre, Ely Place, London, EC1N 6SJ

Aristotelis Rigas & Stelios Anatolitis – 'Brain Drain'  
When: 24 March, 7:30-9:30pm  
Where: Bar Rumba, Piccadilly Circus, 36 Shaftesbury Avenue, W1D 7EP London

Kalvos and the Greek revolution (in Greek)  
When: 25 March, 7-9pm  
Where: University of Westminster, Fyvie Hall, 305 Regent Street, London, W1B 2HT

Analysing Crisis Discourse in Greece: who should we blame?  
When: 26 March, 6 -7:30pm  
Where: The Hellenic Centre, 16-13 Paddington Street, London, W1U 5AS

Paola Live – Hilton Park Lane  
When: 30 March, 11pm  
Where: 22 Park Ln, Mayfair, London W1K 1BE

Manos Hadjidakis; the man, the music  
When: 31 March, 7:30-10pm  
Where: Vortex Jazz Club 11 Gillett Square London, N16 8AZ

Athens' Grassroots Regeneration: Reflections from Mayor Georgios Kaminis  
When: 2 April, 6:30-8pm  
Where: The Hellenic Centre, 16-13 Paddington Street, London, W1U 5AS

Stamatis Gonidis and Eleni Hatzidou – live Greek night  
When: 6 April, 10pm-5am  
Where: The Royal Regency, 501 High St N, London E12 6TH

Tragedy, the Greeks and Us: Simon Critchley and Shahidha Bari  
When: 8 April, 7-8pm  
Where: London Review Bookshop, 14 Bury Place, London WC1A 2JL

@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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