THE "WRITING" OF CLASSICAL ARCHAEOLOGY IN POST-WAR GREECE (1950 TO THE PRESENT); THE CASE OF MUSEUM EXHIBITIONS AND MUSEUM NARRATIVES

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by

Maria Mouliou

Department of Museum Studies

University of Leicester

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VOLUME TWO

(ILLUSTRATIONS)
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Some illustrations that accompany newspaper articles on the subject of archaeology and heritage management. These specific illustrations are often not simple visual additions to a written text but perform a summarising function, usually with a caustic or humorist outlook, as in the issue of illicit traffic of antiquities and museum thefts, the financial support of EU for Greek archaeology and the appearance of managers in cultural matters [Source: To Vima, 1/7/90:B14; 11/10/92:B1; 8/7/90:B14; 8/4/90:59].

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Plate 12  Installation view of the exhibition 'The ?Exhibition?' or 'The Curator's Egg', staged in the Ashmolean Museum in 1991-2 [Photo by the author].

Plate 15  The National Archaeological Museum in Athens [Photo by the author].
Plate 16  The Acropolis Museum soon after its erection in 1874 [Courtesy of the DAI, No. Akrop. 55]
Plate 17  The Acropolis of Athens today [Photo by the author]

Plate 18  The Parthenon at the beginning of the 20th century [Source: an old postcard].
Plate 19  Replicas of the Parthenon as tourist souvenirs at the Monastiraki market [Photo by the author].
Plate 20  Representations of the Parthenon and of ancient vases in tourist souvenirs [Photo by the author].

Plate 21  With the outbreak of World War II, all the Greek museum collections, including those of the National Archaeological Museum, were scattered and hidden away in various places for safety [Source: Petrakos 1994:89]
Plate 22  Empty gallery in the National Archaeological Museum in 1941, after the removal and burial of the collections [Source: Petrakos 1994: 88].

Plate 23  National Archaeological Museum: view of the Vase Room, datable to the beginning of the 20th century [Source: an old postcard].
Plate 24  National Archaeological Museum: view of the Room of Funerary Reliefs, datable before 1906 [Source: Kokkou 1977: fig.97].

Plate 25  National Archaeological Museum in 1949: antiquities await their turn to be re-mounted and exhibited [Source: Vanderpool 1949: 197].
Plate 26  National Archaeological Museum in 1949: view of one of the workrooms used for the cleaning, repair and restoration of statues [Source: Vanderpool 1949:198].

Plate 27  National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the eighth to sixth centuries BC. The general rule in that re-display was that the larger sculptures were placed on low stone bases, the smaller sculptures and larger terracottas were on high stands veneered with light wood, whereas small terracottas and bronzes were exhibited in cases around the rooms. The intention was to avoid crowding and segregation of sculpture and vases as much as to minimise the use of glass cases [Source: Weinberg 1948:148].
Plate 28  National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the seventh to sixth centuries BC. Special care was taken for the enhancement of the aesthetic appeal of the displays. The walls were in light pastels, free of any decorative elements, and screens were erected behind many of the sculptures so that one concentrates on looking straight at the sculpture instead of glancing about here and there [Source: Weinberg 1948:149].

Plate 29  National Archaeological Museum in 1948-1949: view of the first post-war temporary re-display in the room that contained monuments of the fifth century BC. The arrangement of the objects has been deliberately asymmetrical, in order to exalt the individual posture and outlines of every sculpture in the eyes of the beholder. Thus, the exhibition stayed again aloof from the pre-war rule that dictated the placing of statues against the walls, in linear and symmetrical order [Source: Vanderpool 1949:196].
Plate 30  National Archaeological Museum: view of the so-called Altar Gallery (Rooms 34-35), with grave and votive sculptures of various periods and regions, that connects the old museum with the new upper floor wings [Photo by the author].

Plate 31  National Archaeological Museum: Archaic Sculpture (Room 8) [Photo by the author].
Plate 32 National Archaeological Museum: Archaic Sculpture (Room 13) [Photo by the author].

Plate 33 National Archaeological Museum: Classical Sculpture (Room 15) [Photo by the author].
Plate 34  National Archaeological Museum: Classical Funerary Reliefs (Room 16) [Photo by the author].

Plate 35  National Archaeological Museum: Classical Funerary Reliefs (Room 18) [Photo by the author].
Plate 36 National Archaeological Museum: Funerary Reliefs of the 4th century BC (Room 28) [Photo by the author].

Plate 37 National Archaeological Museum: Classical and Hellenistic statues and reliefs (Room 21) [Photo by the author].
Plate 38  National Archaeological Museum: Classical sculpture. Parts of the sculptural decoration of Asklepios' sanctuary at Epidavros (Room 22). It is one of the most recent re-displays of the museum [Photo by the author].

Plate 39  National Archaeological Museum: Bronze Collection [Photo by the author].
Plate 40  National Archaeological Museum: Bronze Collection [Photo by the author].

Plate 41  National Archaeological Museum: Bronze Collection [Photo by the author].
Plate 42  National Archaeological Museum: Bronze Collection [Photo by the author].

Plate 43  National Archaeological Museum: Vase Gallery (Room 49), the Geometric collection [Photo by the author].
Plate 44  National Archaeological Museum: Panel texts (datable to the 1960s) in the Vase Galleries [Photo by the author].
Plate 45  National Archaeological Museum: Panel texts (datable to the 1960s) in the Vase Galleries
[Photo by the author].
Plate 46  National Archaeological Museum: Vase Gallery and the collection of objects from Heraion of Argos (Room 52) [Photo by the author].

Plate 47  National Archaeological Museum: Vase Gallery (Rooms 52-53) [Photo by the author].
Plate 48  National Archaeological Museum: Vase Gallery (Room 54). Attic black- and red-figure style, 6th-5th c. BC [Photo by the author].

Plate 49  National Archaeological Museum: Vase Gallery (Room 55). Attic white-ground lekythoi and red-figure style, 5th c. BC [Photo by the author].
Plate 50  National Archaeological Museum: Vase Gallery (Room 55), Attic white-ground lekythoi [Photo by the author].

Plate 51  ground lekythoi and red-figure style, 5th c.BC [Photo by the author].
Plate 52  National Archaeological Museum: Vase Gallery (Room 56), containing vases of the 4th c.BC [Photo by the author].

Plate 53  Acropolis Museum: British soldiers inside the museum during the Greek Civil war (1944-1949) [Source: the newspaper Eleutherotypia, 10/10/94:22].
Plate 54  Acropolis Museum: view of the Sculpture Galleries today. The exhibition remains unchanged since its post-war re-display carried out in the 1950s. Then the display author sought to show the sculpture as sculpture without neglecting the chronological connections and sequence. The azure blue of the walls was meant to create the impression of out-of-doors.[Photo by the author].

Plate 55  Acropolis Museum: view of the Sculpture Galleries today. Most of the pedestals are inconspicuous poros limestone and coloured screens are widely used for the display of free-standing sculpture [Photo by the author].
Plate 56 Acropolis Museum: view of the Sculpture Galleries today. The intense striking colours of the old museum walls and of the pre-war exhibition have been abolished and their place has been taken by delicate hues, not distracting to the eye. Colours such as the light green or pale violet were tied on the colours of the sculpture itself [Photo by the author].

Plate 57 Acropolis Museum: view of the Room of Archaic Korae [Photo by the author].
Plate 58  Acropolis Museum: view of the Room of Archaic Korae [Photo by the author].

Plate 59  Acropolis Museum [Photo by the author].
Plate 60  Acropolis Museum: view of the Room with the restored Gigantomachia pediment of the Old Temple of Athena [Photo by the author].

Plate 61  Acropolis Museum: view of the room containing sculpture from the west pediment of the Parthenon [Photo by the author].
Plate 62  Acropolis Museum: view of the room containing sculpture from the east pediment of the Parthenon [Photo by the author].

Plate 63  Acropolis Museum: view of the room containing sculpture from the Parthenon frieze [Photo by the author].
Plate 64  Acropolis Museum: the Caryatids Room [Photo by the author].

Plate 65  Pikionis' landscaping of the Acropolis site. Pikionis created a new paved access road, a system of pedestrian walkways leading to the entrance of the Acropolis - which according to some looked more like a work of art by Klee or Modrian than simple walkways [Source: Oikonomaki-Brunner 1991:83]
Plate 66  Pikionis' landscaping work in Acropolis aimed primarily at safeguarding and enhancing the readability of the ancient topography, especially at preserving the 'sacred' features of the Attic mythical landscape and additionally at opening up the Acropolis antiquities to the pedestrian in both physical and spiritual sense [Source: Oikonomaki-Brunner 1991:79].

Plate 67  Flier presenting some of the educational programmes of the A Ephorate of Prehistoric and Classical Antiquities, conducted in the site of the Acropolis and in the Centre for the Acropolis Studies [Photo by the author].
Plate 68  Plaster model of the New Museum of Acropolis as proposed by the winners of the architectural competition, the Italian architects Manfredi Nicoletti and Lucio Passarelli [Source: Acropolis:36].
Plate 69  The Old Museum of Ancient Olympia [Courtesy of the DAI, No. Ol.142].
Plate 70  The New Museum of Ancient Olympia in the present [Photo by the author].

Plate 71  View of the village Kastri, which has been situated on the ancient site of Delphi since the Middle Ages, before the beginning of the French excavations in 1892 [Source: Amandry 1992:119, fig.58].
Plate 72  The Museum of Delphi in the present [Photo by the author].

Plate 73  The Museum of Ancient Nemea in the present [Photo by the author].
Plate 74  Plans for the future extension of the Museum of Delphi (designed by the Greek architect Alexandros Tompazis) [Source: Picard & Pentazos 1992:289, fig.180].
Plate 75  The Old Museum of Ancient Olympia: view of the gallery dedicated to the sculptures from the Temple of Zeus and the statue of Nike by Paionios [Courtesy of the DAI, No. Hege 531].
Plate 76  The New Museum of Ancient Olympia: view of the central hall dedicated to the sculptures from the Temple of Zeus [Photo by the author].

Plate 77  The New Museum of Ancient Olympia: view of the central hall dedicated to the sculptures from the Temple of Zeus [Photo by the author].
Plate 78  The New Museum of Ancient Olympia: view of the Gallery II that contains objects of the Geometric and Early Archaic periods, such as bronzes, terracottas, orientalising bronze plaques, griffins, armour and weapons displayed in type groups and morphological order, shields and corselets on the wall, cases of greaves, lances, and helmets below [Photo by the author].

Plate 79  The New Museum of Ancient Olympia: view of Gallery III, with late Archaic bronze and clay statuettes, tripods, marble and poros sculptures (most of them from the pediments of Treasuries) [Photo by the author].
Plate 80  The New Museum of Ancient Olympia: view of Room IX, with Roman sculpture [Photo by the author].

Plate 81  The New Museum of Ancient Olympia: view of Room VII wherein the famous Hermes of Praxiteles is displayed [Photo by the author].
Plate 82  Museum of Delphi: view of Gallery I [Photo by the author].

Plate 83  Museum of Delphi: view of Gallery III with sculpture (e.g. frieze and parts of the pediment) from the Treasure of Siphnians. The sculptural groups from the Treasuries, like the one of Siphnians, are displayed individually on pedestals in the post-war exhibition. The rationale behind this display fashion is to enhance the observation of the structural pieces at a level the visitors can clearly see. The drawback of this approach is that it distorts the integrity, the real dimensions of the monuments and disforms the real perspective of the reliefs as those were meant to be viewed from a lower level and from afar [Photo by the author].
Plate 84  Museum of Delphi: view of Gallery III with sculpture (e.g. frieze and parts of the pediment) from the Treasure of Siphnians [Photo by the author].

Plate 85  Museum of Delphi: view of Gallery III with Archaic sculpture (e.g. Sphinx of the Naxians, Caryatid, etc.) [Photo by the author].
Plate 86  Museum of Delphi: view of Gallery IV with the statues of Cleovis and Viton [Photo by the author].

Plate 87  Museum of Delphi: view of Gallery X [Photo by the author].
Plate 88  Museum of Delphi: view of Gallery V with chryselephantine objects and the silver bull from a sacred dump near the Stoa of the Athenians [Photo by the author].
Plate 89  Museum of Delphi: view of Gallery XII with the Bronze Charioteer and other bronze remaining fragments from the same group [Photo by the author].
Plate 90  Museum of Delphi: view of Gallery XI with the Acanthus Column with the three dancing girls, the Daochos' Monument and the Philosopher's Statue [Courtesy of the EFA, No.45892].
Plate 91 Museum of Delphi: view of the first display of sculpture from the Treasure of Siphnians, datable around 1905. The most characteristic feature of that first exhibition was the spectacular effort to accommodate sculptural groups of huge dimensions, albeit repaired and heavily reconstructed with the liberal use of plaster. The plaster reproduction of the entire facade of the Treasury of the Siphnians was perhaps the most characteristic example [Courtesy of the EFA, No.2273].
Plate 92  Museum of Delphi: view of the Bronze Charioteer and of other bronze remaining fragments from the same group as displayed at the beginning of the 20th century [Courtesy of the EFA No.2228].

Plate 93  Museum of Ancient Nemea: the dedicatory plaque of Rudolph A. Peterson, donor of the museum [Photo by the author].
Plate 94  Museum of Ancient Nemea: view of the display wherein a map of eastern Mediterranean, entitled *The Ancient Greek world, Visitors to Nemea*, shows the various places in the Greek world which provided ancient visitors to Nemea as we know from ancient literary sources and numismatic evidence [Photo by the author].

Plate 95  Museum of Ancient Nemea: view of the gallery [Photo by the author].
Plate 96  Museum of Ancient Nemea: view of the site from the gallery. Three large picture windows overlook the site and allow the visitor a direct visual contact with the temple and the rest of the archaeological zone [Photo by the author].

Plate 97  Museum of Ancient Nemea: a reconstructed model of the Sanctuary of Zeus as it would have appeared early in the 3rd c. BC (scale 1:200) [Photo by the author].
Plate 98  Museum of Ancient Nemea. authentic and secondary (e.g. photographic and textual) material from the galleries [Photo by the author].

Plate 99  Museum of Ancient Nemea: a display on the athletic aspects of Nemea including authentic athletic equipment and gear together with colour representations of the various athletic events and aerial photos of the stadium [Photo by the author].
Plate 100  Ancient Athenian Agora [Photo by the author].

Plate 101  Ancient Athenian Agora and the Stoa of Attalos before reconstruction [Courtesy of the ASCS, Agora excavations, No. LVI-49].
Plate 102  Ancient Athenian Agora and the Stoa of Attalos during reconstruction [Courtesy of the ASCS, Agora excavations, No.LXXIV-3].

Plate 103  Ancient Athenian Agora and the Stoa of Attalos after reconstruction [Courtesy of the ASCS, Agora excavations, No.81-266].
Plate 104  The Stoa of Attalos as museum: ground floor colonnade where there are statues, other pieces of sculpture and inscriptions [Photo by the author].

Plate 105  The Stoa of Attalos as a museum: view of the ground floor colonnade [Photo by the author].
Plate 106  The Stoa of Attalos as museum: view of the memorial room displaying three bronze plaques on the back wall commemorating the excavation of the Agora, the rebuilding of the Stoa of Attalos and the landscaping of the area [Courtesy of the ASCS, Agora excavations, No.83-144].

Plate 107  The Stoa of Attalos as museum: dedicatory bronze plaque from the memorial room [Courtesy of the ASCS, Agora excavations, No.81-483].
Plate 108  The Stoa of Attalos as museum: view of the room containing a collection of ancient wine amphoras [Photo by the author].

Plate 109  The Stoa of Attalos as museum: view of the main gallery as conceived by the display authors [Courtesy of the ASCS, Agora excavations, No. 80-65].
The Stoa of Attalos as museum: view of the main gallery. In the exhibition areas, there has been care for the provision of informative secondary material (e.g. interesting labels, some texts, topographic plans and maps, models, drawings of objects, of cross-sections from excavated graves, wells, etc.) whose quantity is surprising if one considers that the exhibition has been put together in the 1950s and since then has remained generally unaltered [Photo by the author].
Plate 111  The Stoa of Attalos as museum: view of the main gallery [Photo by the author].
Plate 112 The Stoa of Attalos as museum: display of objects from the public life of ancient Athenians [Courtesy of the ASCS, Agora excavations, No.82-314].

Plate 113 The Stoa of Attalos as museum: display of ostraka used in the process of ostracism [Courtesy of the ASCS, Agora excavations, No.81-418].
Plate 114  The Ancient cemetery of Kerameikos [Photo by the author].

Plate 115  The Ancient cemetery of Kerameikos [Photo by the author].
Plate 116  The Museum of Kerameikos soon after its erection in 1936 [Courtesy of the DAI, No. Ker 4350].

Plate 117  The Museum of Kerameikos as it is today [Photo by the author].
Plate 118  The Museum of Kerameikos: view of its first display before World War II [Courtesy of the DAI, No. Ker 3502].
Plate 119 The Museum of Kerameikos: view of Gallery I, which contains Funerary stelae recovered from the Themistoclean Wall and other funerary sculpture such as sphinxes, acroteria of Funerary stelae, bases, etc. [Courtesy of the DAI, No. Ker 4349a].

Plate 120 The Museum of Kerameikos: view of Gallery II, which contains a very significant collection of Sub-Mycenaean, Protogeometric, Geometric and Protoattic vases [Photo by the author].
Plate 121 The Museum of Kerameikos: view of Gallery III, which contains grave groups of the Archaic and Classical period [Photo by the author].

Plate 122 Classical antiquities as tourist commodities; Tourist shops selling Greek art souvenirs in Monastiraki and Plaka districts of Athens [Photo by the author].
Plate 123  Classical antiquities as tourist commodities; Tourist shops selling Greek art souvenirs in Monastiraki and Plaka districts of Athens [Photo by the author].

Plate 125 Archaeological Museum of Thessaloniki: display of a reconstructed Macedonian tomb [Photo by the author].

Plate 126 Archaeological Museum of Thessaloniki: view of the Gallery of Roman Sculpture [Photo by the author].
Plate 127  Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].

Plate 128  Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].
Plate 129  Archaeological Museum of Thessaloniki: view of the Sindos Gallery [Photo by the author].
Plate 130  Archaeological Museum of Thessaloniki: view of the ‘Thessaloniki from the Prehistoric Period to Christianity’ Gallery [Courtesy of the Archaeological Museum of Thessaloniki].
Plate 131  Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].

Plate 132  Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].
Plate 133  Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].

Plate 134  Archaeological Museum of Thessaloniki: view of the Vergina and Derveni Gallery [Photo by the author].
Plate 135 Archaeological Museum of Thessaloniki: view of a temporary display in 1992, which is now dismantled [Photo by the author].

Plate 136 National Tourist Board of Greece: advertisement of 1994 for Macedonia [Source: National Tourist Board of Greece].
Plate 137  Archaeological Museum of Ioannina [Photo by the author].
Plate 138  Archaeological Museum of Ioannina. The lighting system of the galleries by means of atrium glass panes or skylights with aluminium louvres, the exterior walls made of local prime materials (brick or exposed stone), and the incorporation of the building within the form of the natural environment added to its particular architectural personality [Photo by the author].
Plate 139  Archaeological Museum of Ioannina: view of the Prehistoric displays [Photo by the author].

Plate 140  Archaeological Museum of Ioannina: view of the displays from the cemeteries of Vitsa and the Nekyomanteion of Ephyra [Photo by the author].
Plate 141  Archaeological Museum of Ioannina: view of Gallery B where there are examples of ancient Greek and Roman marble sculpture [Photo by the author].

Plate 142  Archaeological Museum of Ioannina: view of Gallery D with recent finds from the excavations of the local Ephorate in the cemeteries of the region [Photo by the author].
Plate 143  Archaeological Museum of Komotini [Photo by the author].

Plate 144  Archaeological Museum of Komotini: archaeological map of Thrace [Photo by the author].
Plate 145  Archaeological Museum of Komotini: view of the Sculpture Room [Photo by the author].

Plate 146  Archaeological Museum of Komotini: view of the galleries [Photo by the author].
Plate 147  Archaeological Museum of Komotini: view of the galleries [Photo by the author].

Plate 148  Archaeological Museum of Komotini: view of the gallery that was prepared in 1992 presenting the new excavations and finds of various Thracian sites, on the occasion of an International Congress on Ancient Thrace and Greek civilisation [Photo by the author].
Plate 149  A mosque in Komotini [Photo by the author].

Plate 150  Archaeological Museum of Volos [Source: TAP Museum leaflet].
Plate 151  Archaeological Museum of Volos: view of the display of the painted funerary stelae from the cemetery of ancient Demetrias, as prepared by D. Theocharis in 1961 [Photo by the author].

Plate 152  Archaeological Museum of Volos: view of a gallery that was re-displayed in 1961 [Photo by the author].
Plate 153  Archaeological Museum of Volos: view of the Neolithic Gallery which was re-displayed by G. Hourmouziadis in 1975 [Photo by the author].

Plate 154  Archaeological Museum of Volos: view of the Neolithic Gallery. One of the principal innovations of this re-display was the abolition of the glass showcases. The glass cases have been replaced by niches, shelves and tables on drystone walls [Photo by the author].
Plate 155  Archaeological Museum of Volos: view of the Neolithic Gallery. The displays are lying or hung exactly as they would have been in a Neolithic house. Colours, materials and the formation of space all had as a starting point the knowledge of Neolithic culture. The colours were based on the ochre [Photo by the author].

Plate 156  Archaeological Museum of Volos: view of the Neolithic Gallery [Photo by the author].
Plate 157 Archaeological Museum of Volos: view of the Neolithic Gallery. Display units were generated simply by using raw materials such as stone, clay, wood and reed. The soil and the stone, (used in different structures), were brought from the surroundings of Neolithic settlements themselves [Photo by the author].

Plate 158 Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millennium-3rd century BC) [Photo by the author].
Plate 159  Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millennium-3rd century BC) [Photo by the author].

Plate 160  Archaeological Museum of Volos: view of Gallery Six with grave groups and grave goods from the Mycenaean to the Hellenistic Period (2nd millennium-3rd century BC) [Photo by the author].
Plate 161  Archaeological Museum of Volos: view of Gallery One with temporary displays [Photo by the author].

Plate 162  Archaeological Museum of Volos: view of Gallery One with temporary displays [Photo by the author].
Plate 163  Archaeological Museum of Samos: the old building is at the right side of the picture and the new one at the left side. Between the two buildings, there is a small square [Photo by the author].

Plate 164  Archaeological Museum of Lemnos [Photo by the author].
Plate 165  Archaeological Museum of Samos: the new building with the sculpture galleries [Courtesy of the DAI, No. 87/668].
Plate 166  Archaeological Museum of Samos: the new building with the sculpture galleries [Photo by the author].
Plate 167  Archaeological Museum of Samos: the famous gigantic Kouros of Samos in the new museum building [Courtesy of the DAI, No.87/669].
Plate 168  Archaeological Museum of Samos: the old building and view of a recently re-displayed gallery which contains various objects from the Heraion of Samos [Courtesy of the DAI, No.87/674].
Plate 169  Archaeological Museum of Samos: the old building and another view of the same gallery
[Photo by the author]

Plate 170  Archaeological Museum of Samos: the old building and view of a recently re-displayed
gallery which contains bronze objects from the Heraion of Samos. The themes here are:
Griffin Protomes, Hammered Griffin-Protomes, Cast Griffin-Protomes, Samian Bronze Statuettes, Personal ornaments, Phrygian Bronze Objects, Bronze Objects from Egypt,
Bronze Objects from the Ancient Near East, Bronze Objects from Cyprus, Bronze workshops, Bronze vessels and Geometric Bronzes[Courtesy of the DAI, No.87/673].

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Plate 171  Archaeological Museum of Samos: the old building and view of the unique collection of wooden objects [Photo by the author].

Plate 172  Archaeological Museum of Samos: view of another gallery in the upper floor of the old building [Photo by the author].
Plate 173  Archaeological Museum of Lemnos: view of the ground floor with displays of funerary monuments, inscriptions, decrees and sculptures from the later historic periods [Photo by the author].

Plate 174  Archaeological Museum of Lemnos: view of the displays of the Prehistoric site of Poliochni [Photo by the author].
Plate 175  Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuaries of the island [Photo by the author].

Plate 176  Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuaries of the island [Photo by the author].
Plate 177  Archaeological Museum of Lemnos: display of terracotta Sirens figurines, dated to the 7th-6th c. BC and found in the sanctuary of the Great Goddess at Hephaistia (Lemnos) [Photo by the author].

Plate 178  Archaeological Museum of Lemnos: view of galleries of the upper floor with displays of the ancient sanctuary of Hephaistia [Photo by the author].
Plate 179  Archaeological Museum of Lemnos: view of gallery that contains Bronze and Gold objects [Photo by the author].
Plate 180  National Tourist Board of Greece: advertisement of 1988 for Greece [Source: National Tourist Board of Greece].
Plate 181  Paulos Canellopoulos, the collector [Source: To Vima, 16/6/72].

Plate 182  Paulos Canellopoulos, the collector [Source: To Vima, 7/3/66].
Plate 183  Paulos Canellopoulos Museum, view of the interior [Photo by the author].
Plate 184  Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].
Plate 185  Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and roman antiquities of various types and workshops [Photo by the author].
Plate 186  Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and Roman antiquities of various types and workshops [Photo by the author].

Plate 187  Paulos Canellopoulos Museum, view of a gallery in the second upper storey of the building, which contains geometric, archaic, classical, Hellenistic and Roman antiquities of various types and workshops [Photo by the author].
Plate 188  Nicholas P. Goulandris [Source: Marangou 1991:6]
Plate 189  Nicholas P. Goulandris; his bust displayed at the entrance of the Goulandris Museum of Cycladic and Classical Greek Art [Photo by the author].
Plate 190  Dolly Goulandris [Source: Marangou 1991:21]
Plate 191  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Cycladic Gallery [Photo by the author].

Plate 192  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].
Plate 193  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].
Plate 194  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].

Plate 195  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the Goulandris classical collection [Photo by the author].
Plate 196  Goulandris Museum of Cycladic and Ancient Greek Art: view of the Gallery containing the N.Politis' classical collection [Photo by the author].

Plate 197  Paulos Canellopoulos Museum [Photo by the author].
Plate 198  Goulandris Museum of Cycladic and Ancient Greek Art: view of the collection of posters that have been produced in the course of the tour of the Goulandris' collection to a number of foreign countries, before the establishment of the museum in Athens [Source by the author].
Plate 199  Goulandris Museum of Cycladic and Ancient Greek Art [Photo by the author].
Plate 200  Goulandris Museum of Cycladic and Ancient Greek Art: the Stathatos Building which serves as an extension to the main museum building [Photo by the author].

Plate 201  Goulandris Museum of Cycladic and Ancient Greek Art: view of the entrance hall and of the museum shop [Photo by the author].
Plate 202  Archaeological Museum of the University of Thessaloniki [Photo by the author].

Plate 203  Archaeological Museum of the University of Thessaloniki [Photo by the author].
Plate 204  Archaeological Museum of the University of Thessaloniki [Photo by the author].

Plate 205  Archaeological Museum of the University of Thessaloniki [Photo by the author].
Plate 206  Archaeological Museum of the University of Thessaloniki [Photo by the author].

Plate 207  Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].
Plate 208  Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].

Plate 209  Archaeological Museum of the University of Athens: view of the plaster cast collection [Photo by the author].
Plate 210  Archaeological Museum of the University of Athens: view of a didactic display explaining the pointing technique which is one of the main methods of reproducing copies and plaster casts [Photo by the author].

Plate 211  Archaeological Museum of the University of Athens: view of the exhibition on ceramic groups [Photo by the author].


Plate 218  Temporary exhibition 'The Ancient Greek Musical Instruments', National Archaeological Museum at Athens, 1979 [Courtesy of the NAM, No.unknown].

Plate 219  Temporary exhibition 'The Ancient Greek Musical Instruments', National Archaeological Museum at Athens, 1979 [Courtesy of the NAM, No.unknown].
Plates


Plate 221  Temporary exhibition ‘Treasures of Ancient Macedonia’, Archaeological Museum of Thessaloniki, 1979: at this exhibition, the intention was to create the impression of an underground chamber tomb or an enclosed reliquary containing the Macedonian ancestral heritage which would evoke deeper emotional responses and aesthetic admiration regarding the beauty, variety and functionality of the displays. To achieve this effect, there was extensive use of wooden screens and false ceilings painted with natural earth colours and heightened by artificial but unobtrusive lighting [Source: Rhomiopoulou 1978b:193, Fig.4].
Plate 222  Temporary exhibition ‘Treasures of Ancient Macedonia’, Archaeological Museum of Thessaloniki, 1979 [Source: Rhomiopoulou 1978b:189, Fig. 3].


Plate 226  Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC. No.unknown].

Plate 228  Temporary exhibition ‘Democracy and Classical Culture’, National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].
Plate 229  Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].

Plate 230  Temporary exhibition 'Democracy and Classical Culture', National Archaeological Museum at Athens, 1985 [Courtesy of the HMC, No.unknown].
Plate 231  Exhibition Centre in Piraeus [Courtesy of the Benaki Museum, No. unknown].
Plate 233  Temporary exhibition 'Greece and the Sea', Exhibition Centre in Piraeus, 1985 [Courtesy of the Benaki Museum, No.unknown].


Plate 242  Temporary exhibition, 'Delphi. In the Sources of Apollo. A century of French Archaeological Research', Benaki Museum, 1992: an audio-visual apparatus, a kind of interactive multi-media game, that aimed to recreate for the visitor the experience of seeking and receiving an oracle by the renowned Pythia of Delphi [Photo by the author].

Plate 243  Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].
Plate 244  Temporary exhibition, ‘Eleutherna’, Goulandris Museum of Cycladic and Ancient Greek Art, 1994: a plaster model of the site [Photo by the author].
Plate 245  Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994: newspaper clips referring to the excavations and finds of Eleutherna [Photo by the author].
Plate 246  Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].

Plate 247  Temporary exhibition, 'Eleutherna', Goulandris Museum of Cycladic and Ancient Greek Art, 1994 [Photo by the author].

Plate 251  Poster produced by the Panhellenic Cultural Movement in 1978, as part of a generalised campaign against the exportation of Greek antiquities abroad for the purposes of temporary exhibitions in foreign museums. The text reads as follows: 'No to the up-rooting; Yes to the abolishment of Law 654. We must not let the masterpieces of our art being exported outside Greece' [Source: To Vima, 3/12/78].

"OXI STO EERPZOMA"

NA KATARPHEI O NOMOS 654

Νά μη φύγουν από την Ελλάδα τα άριστα πορφυρήματα της Τέχνης μας!

ΓΑΝΕΛΛΗΝΙΑ ΠΟΛΙΤΙΣΤΙΚΗ ΚΙΝΗΣΗ
Plate 252  Cartoons commenting on the exportation of Greek antiquities abroad for the purposes of temporary exhibitions, and the determination of the then right wing government (in 1978-1979) to loan antiquities to foreign museums despite the intellectuals' and Greek people's reactions [Source: Oionoskopou 1988: 50-51].

Plate 253  Museum of Louvre, Paris [Photo by the author].

Plate 255  Travelling exhibition ‘Mer Égée Grèce des Íles’, Museum of Louvre, 1979: Greek and French flags outside the museum [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].
Plate 256  Travelling exhibition ‘Mer Égée Grèce des Iles’, Museum of Louvre, 1979: the President of the Hellenic Republic at the opening of the exhibition [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].

Plate 257  Travelling exhibition ‘Mer Égée Grèce des Iles’, Museum of Louvre, 1979: the French and Greek Presidents of the two Republics at the opening of the exhibition [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities, No.unknown].
Plate 259  Travelling exhibition ‘From Myth to Logos. The Human Figure in Early Greek Art’, Palazzo Strozzi at Florence, 1986: exhibition catalogue [Photo by the author].
Plate 260  Travelling exhibition ‘Greece and the Sea’, Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].

Plate 261  Travelling exhibition ‘Greece and the Sea’, Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].
Plate 262  Travelling exhibition 'Greece and the Sea', Nieuwe Kerk in Amsterdam, 1987: [Courtesy of the HMC, No.unknown].
Plate 263  Grand Palais, Paris [Photo by the author].


[Courtesy of the Museum of Victoria. No.unknown].

[Courtesy of the Museum of Victoria, No.unknown].
Plate 270  Travelling exhibition 'Ancient Macedonia', Museum of Victoria, Melbourne 1988-1989
[Courtesy of the Museum of Victoria, No.unknown].
Plate 271 Promotional slogans for the exhibition ‘Ancient Macedonia’, Australia 1988-1989 [Source: Australian newspapers dated at the time of the exhibition].
TREASURES OF GREECE
ANCIENT MACEDONIA

Golden treasures from the tombs of long
awaited kings are the highlight of a superb
exhibition of Greek antiquities at the
Queensland Museum in March and April.

Ancient Macedonia, which includes more than
5000 items from 50 archaeological sites, is the
largest exhibition of this kind ever to show Greece and
the first such exhibition in the state.

The exhibition explores the military triumphs of the
Macedonian kings and the cultural achievements of the
region over a time span of 6000 years.

It covers the rise of Macedon from the
Neolithic Period (c. 6000 BC) through the reign of the
conquering king-king, Alexander the Great. Down to the
Roman conquest in 200 BC.

Macedonia's golden age dates from its rise in the 5th
century after the Persian Wars to the reign of Philip II and
the legendary Alexander the Great. It was during this
dynasty that the Macedonian Age, one of the
high points of world history, was-lived.

If covering this exhibition will gain an insight into the daily
life of the region of the ancient world. Several of the
items discovered in the exhibition have not been seen
during Greece Fine superb golden wreaths, found in the
form of head and the extraordinary, one the centre-piece
of Makedonion civilization.

2000 years old, bronze and iron
spearheads, bronze and iron Age Canon, elaborate silver
vessels, meticulously detailed jewelry, and important
sarcophagi, including a bust of Alexander the Great.

Add of Macedonian opens on 1 March and continues
until 31 April. During the exhibition the Museum will open
special family hours for groups of 10-15 people. Children and
commissions. Special family fees for two adults
and three children under 15.111 Guide books for booked
groups of 10-15 people will commence every day from
9.30 am and from 1.30 pm. Information
at 3300 7401.

Plate 273 Promotional leaflet for the exhibition 'Ancient Macedonia', Queensland Museum, Brisbane, 1989 [Source: Archaeological Museum of Thessaloniki].
THE PAMMACEDONIAN ASSOCIATION OF MELBOURNE & VICTORIA
Welcomes with deep emotion and national pride the Exhibition of
"Ancient Macedonia"
in the Museum of Victoria
(328 Swanston Street, Melbourne)
The Association calls all the Greeks and Australians to visit the exhibition, and admire the Greek Civilization that has a lifespan of 8000 years.
Plate 275  Travelling exhibition ‘La Civilisation Grecque. Macédoine Royaume d’Alexandre le Grand’. Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].
Plate 276  Travelling exhibition 'La Civilisation Grecque, Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].

Plate 277  Travelling exhibition 'La Civilisation Grecque, Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].
Plate 278  Travelling exhibition ‘La Civilisation Grecque. Macédoine Royaume d’Alexandre le Grand’, Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].
Plate 279 Travelling exhibition ‘La Civilisation Grecque. Macédoine Royaume d’Alexandre le Grand’, Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].
Plate 280 Travelling exhibition 'La Civilisation Grecque. Macédoine Royaume d'Alexandre le Grand', Palais de la Civilisation, Montréal, 1993 [Courtesy of the Palais de la Civilisation, Montréal].
Plate 281  Travelling exhibition 'The Human Figure in Early Greek Art', USA, 1988-1989: exhibition catalogue [Photo by the author].
Plate 282  Travelling exhibition ‘The Human Figure in Early Greek Art’, Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].

Plate 283  Travelling exhibition ‘The Human Figure in Early Greek Art’, Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].
Plate 284  Travelling exhibition ‘The Human Figure in Early Greek Art’, Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].
Plate 285  Travelling exhibition 'The Human Figure in Early Greek Art', Los Angeles County Museum of Art, USA, 1988-1989 [Courtesy of the HMC, No.unknown].

Plate 286  Travelling exhibition 'The Human Figure in Early Greek Art', The Art Institute of Chicago, USA. 1989 [Courtesy of the HMC, No.unknown].
Plate 287  Travelling exhibition ‘The Human Figure in Early Greek Art’, The Art Institute of Chicago, USA, 1989 [Courtesy of the HMC, No.unknown].

Figure 1  Map of Greece [Source: PCL Map Collection, in http://www.lib.utexas.edu/Libs/PCL/Map_collection/Europe/Greece].
Artefact has material, history, environment, significance

1. material - construction and ornament
   - physical description, relevant records

2. material - design, of itself, of ornament
   - comparison with other artefacts to create typology sets

3. material - characterisation
   i. provenance
   ii. industrial techniques
   - comparison with other samples and artefacts

4. history
   i. its own history
   ii. its subsequent history
   iii. its practical function
   - dating, etc. techniques, relevant documentary research

5. environment - context
   i. micro
   ii. macro
   - on site recording, research

6. environment - location
   i. in the landscape
   ii. in relation to patterning
   - landscape and location studies

7. significance
   - chosen philosophical and psychological systems

8. interpretation - role of artefact in social organisation
   - sum of previous study, body of cultural knowledge and analytical techniques

Figure 2  Model for object study by Susan Pearce [Source: Pearce 1992: App.1.6].
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**Figure 3** Information structure of the artefact by Peter van Mensch [Source: van Mensch 1990:147, fig.2].
The Discourse of the Museum; a model of analysis

Figure 4
The Discourse of the Museum, a model of analysis.
Figure 5: Semiciotic analysis of exhibition by Susan Pearce [Source: Pearce 1992: 142, fig 6.9].

Range of choice relevant to Yoruba society

Range of choice drawn from current anthropological theory and practice

Range of choice drawn from current theory and practice

Actual Yoruba material culture

Collection of Yoruba material culture

Exhibition of Yoruba material culture

Local range of words, objects, etc.

Local rules of Yoruba society

Yoruba material culture

Applied rules of current theory and practice in anthropology

Applied rules of contemporary theory and practice in exhibitions
Figure 7  National Archaeological Museum at Athens: museum plan after its completion in 1889 [Source: Kokkou 1977:245, fig.95].
Figure 8 National Archaeological Museum at Athens: museum plan after its extension of 1903-1906 [Source: Kokkou 1977:253, fig.99].
Figure 9 National Archaeological Museum at Athens: museum plan in 1995 [Source: museum leaflet by TAP 1995].
Figure 10  The Acropolis Museum: museum plan after 1888 [Source: Kokkou 1977:149, fig.81].
Figure 11 The Acropolis Museum: museum plan in 1991 [Source: Papathanassopoulos, G 1991:67].
Figure 12
Sanctuary of Zeus at Olympia: plan of the site [Source: Morgan 1990: fig.4].
Figure 13  Museum of Ancient Olympia: museum plan in 1991 [Source: Yalouri & Yalouris 1991:32].
Figure 14  Sanctuary of Apollo at Delphi: plan of the site [Source: EFA 1991:3].
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Figure 16  Museum of Delphi: museum plan in 1903 [Courtesy of the I EPCA].
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Figure 18 Museum of Delphi: museum plan in the 1960s-1980s [Source: Petsas 1983:20].
Figure 19  Museum of Delphi: museum plan in 1991 [Source EFA 1991:4].
Figure 20  Sanctuary of Zeus at Nemea: plan of the site [Source: Miller 1990a:34, fig.10].
Figure 21  Museum of Nemea. plan of the public areas and displays of the museum [Source: Miller 1990a:19, fig.4].
Figure 22 The Ancient Athenian Agora and its environs in the 2nd c.AD: plan of the site [Source: ASCS 1990:30, fig.8].
Figure 23  The Ancient Athenian Agora in the 2nd c.AD, at the period of its fullest development and the time of the traveller Pausanias [Source: ASCS 1990:29, fig.7].
Figure 24 The Stoa of Attalos as museum of the Athenian Agora: museum plan [Source: ASCS 1990:192, fig.130].
Figure 25 Proposed plan (No.1) by an unknown architect for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 27 Proposed plan (No. 2) by the architects William T. Aldrich and W. Stuart Thompson, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 28 Proposed plan (No.2) by the architects William T. Aldrich and W. Stuart Thompson, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 29 Proposed plan (No.3) by the architects W. Stuart Thompson and Phelps Barnum, for a purpose built museum of the Athenian Agora, datable to 1947. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 30 Proposed plan (No.4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 31 Proposed plan (No.4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised (Courtesy of the ASCS: Agora excavations).
Figure 32 Proposed plan (No. 4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised (Courtesy of the ASCS: Agora excavations).
Figure 33 Proposed plan (No. 4) by the architect Piet de Yong, for a purpose built museum of the Athenian Agora, datable to 1947-1949. It has never been realised [Courtesy of the ASCS: Agora excavations].
Figure 34

Ancient Athenian Agora: plan for the landscaping of the site, by R.E. Griswold in 1958 [Courtesy of the ASCS: Agora excavations].
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Figure 37  Archaeological Museum of Thessaloniki: museum plan [Source: Doumanis 1984:116].
Figure 38  Archaeological Museum of Thessaloniki: plan of Gallery Eight (Sindos Gallery)  
[Courtesy of the IST EPCA].

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Figure 39   Archaeological Museum of Thessaloniki: plan of Gallery Four ('Thessaloniki from the Prehistoric Period to Christianity' Gallery) [Courtesy of the IST EPCA].
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Figure 41
Archaeological Museum of Ioannina: axonometric drawing [Source: *ArchThem* 1967].
Figure 42  Archaeological Museum of Ioannina: sections [Source: Doumanis 1984:167].
Figure 43  Archaeological Museum of Ioannina: museum plan [Source: Doumanis 1984:120].
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Figure 45  Archaeological Museum of Komotini: axonometric drawing [Source: ArchThem 1972].
Figure 46 Archaeological Museum of Komotini: sections and museum plan [Source: ArchThem 1972:153-154].
Figure 47 Archaeological Museum of Komotini: museum plan [Source: Pentazos 1977:73].
Figure 48 Archaeological Museum of Volos: museum plan [Source: museum leaflet TAP 1987].
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Figure 54  Notions of distinction and difference plotted against the axes of space and time, to create sense of Us and Other, for the Canellopoulos collection of antiquities, after Pearce 1995:fig.18.1.
Notions of distinction and difference plotted against the axes of space and time, to create sense of Us and Other, for the Goulandris collection of antiquities, after Pearce 1995:fig.18.1.
Figure 56 Temporary exhibition 'Treasures of Ancient Macedonia', Archaeological Museum of Thessaloniki, 1979: exhibition plan [Source: Rhomiopoulou 1978c].
Figure 57 Temporary exhibition, 'Eleuthera', Goulandris Museum of Cycladic and Ancient Greek Art, 1994: exhibition plan [Source: exhibition leaflet].
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Travelling exhibition ‘Mer Égée Grèce des Iles’. Museum of Louvre, 1979; exhibition plan [Courtesy of the Museum of Louvre, Dept. of Greek, Roman and Etruscan Antiquities].
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Figure 60  Travelling exhibition 'Ancient Macedonia', Australian Museum, Sydney, 1989: map to show the location of the exhibition in the museum [Courtesy of the Australian Museum, Sydney].
Figure 61  Travelling exhibition ‘La Civilisation Grecque. Macédoine Royaume d’Alexandre le Grand’, Palais de la Civilisation, Montréal, 1993: exhibition plan [Courtesy of the Palais de la Civilisation, Montréal]
ΤΟ ΕΛΛΗΝΙΚΟ ΘΑΥΜΑ ΤΑΞΙΔΕΥΕΙ!

"Εμπειρεί όλες 'Ελληνες", έκει ο ποιητής Π. Σέλλες. Από γέννα δημοκρατική. Είμαστε Ελληνες φιλόσοφοι, ιστορικοί, θεατρολόγοι. Επιστημονικοί, καλλιτεχνικοί. Γιατί ο δος π.Χ. Αιώνας της Ελλάδος είδας πολλά στα σύγχρονα ανθρώποι.

Τώρα τη τέχνη του Χρυσού Αθηναϊκού Αιώνα φτυίζει πάλι τις Ηνωμένες Πολιτείες της Αμερικής. Ένα αποτελέσματος γεγονός, για ένα αλάλλο άλλο κόσμο, που θα του δώσει την ευκαιρία να σπαθίσει τη δημοκρατία μέσα από την τέχνη.

Μια τέχνη επαναστατική. Την τέχνη ως ελευθερία. Την τέχνη ως το σπαθί.

Γιατί αλλά, όπως στην εποχή του Περίκλη, η ιστορία επαναλαμβάνεται. Ο ανάβασμα αμφιβάλλει τον κόσμο του και αναπληρώνει με δες το θαύμα της δημοκρατίας.

Η Philip Morris ευχαριστεί τον Ελληνικό Λαό και την Ελληνική κυβέρνηση για την τυπική ευκαιρία που της έδωσε, τη νόημα της μεταλλάξεις στην Η.Π.Α. και την ανεπανολότητα της Ελληνικής πολιτικής, απόγονος σε ευθεία γραμμή του οποίου είναι ο ολόκληρος ο δυτικός πολιτισμός μας.

"Ελληνικό Θαύμα", Κλασική Γλυπτική από τη νυφή της δημοκρατίας - δος αιώνας π.Χ. Εθνική Πινακοθήκη Τέχνης, WASHINGTON. Το Μητροπολιτικό Μουσείο Τέχνης, NEW YORK.

PHILIP MORRIS COMPANIES INC.
Και οι ελληνικές εταιρείες της.
Philip Morris Hellas A.E.B.E.
Jacobs Suchard-Pavlidas A.E.
Kraft General Foods Hellas A.E.