The three contributions to group exhibitions excavation site: water realised at the Centre of Classical and Near Eastern Studies (CCANESA) 10 July - 1 December 2013, excavation site: the Mediterranean Diaries, realised at the Nicholson Museum 1 Nov 2012 - 1 Nov 2015, Sydney and the photo media installation excavation site: blue realised at the FCA Gallery in the University of Wollongong 17 Aug. - 8 Sept. 2011 all relate to a single body of research derived from an archaeological field trip in Pathos Cyprus. My involvement in the excavation and documentation of the ancient theatre research was focussed on developing a concept of a double architecture that relates to buildings being layered on top of each other. In this example a Venetian theatre had been built upon a Roman theatre, which had in turn been built on a Greek Theatre.

This research expands my ongoing investigation into the phenomenon of the architectural doppelganger from the perspective of site rather than subject and argues through close readings of these theatres that it is another variation of an architecture doppelganger. This specific field of observation and analysis comprises an expansion of the notion of the architectural doppelganger as one of ‘original and copy’ and rather suggests that the double is very rarely an identical twin or ‘faithful’ reconstruction but is much more likely to present as an uncanny construction, realised across several sites and temporalities. The research is valuable as it connects new contemporary spatial theory with a deep historical context and adds a further dimension to my work on the double space.
LAWRENCE WALLEN
Excavation Site: Water
Excavation Site:
Mediterranean Diaries
Excavation Site: Blue

Image from exhibition in
Nicholson Museum
LAURENCE WALLEN
Excavation Site: Water
Excavation Site: Mediterranean Diaries
Excavation Site: Blue

1. Image from exhibition in Nicholson Museum

2. Image from exhibition in the FCA Gallery in the University of Wollongong
LAWRENCE WALLEN
Excavation Site: Water
Excavation Site: Mediterranean Diaries
Excavation Site: Blue

1-2. Site photograph from Paphos, Cyprus
Exhibitions
Who has the amphora handle?
Responses to Cyprus
Exhibition Launch
16 July 2013 6-8PM, 6-8.45pm in the CCANESA Boardroom
Level 4, Room 480 Madsen Building, University of Sydney.

The Assistant Archaelogical Institute is hosting the first exhibition held in the renovated exhibition space in the foyer of the Centre of Classical and Near Eastern Studies (CCANESA).

“Response to Cyprus”, developed out of the participation of the Senior Artists’ Research Forum (SARF) from the University of Wollongong in the Nea Paphos Theatre Excavation Site in Cyprus. SARF worked on the Paphos Theatre Excavation in Cyprus in 2010. The project represented the culmination of research of a group of academic researchers and artists, whose work is on display in this exhibition.

The exhibition aims to build understanding between visual artists and archaeologists and showcase the diversity of archaeological sites in Cyprus.

Free admission. No booking required.

Wednesday, 10 July 2013, 6 for 6:30pm

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In 2005 the project Sonic Architectures: Mapping the ancient theatre in image and sound explored the way the ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology. The project aimed to extend the exploration of ancient sites in a number of different ways. Headlands were excavated; computer models were constructed for use in the theatre, and sound was produced from early acoustic theories. A number of events held at the ancient site and in the new building included a digital reconstruction of the painted wall by Hilary Parke, an electronic reconstruction of the painted wall by Whitney Schramek, and the presentation of an electronic reconstruction of the theatre by Charles W. McConville. The exhibition included an installation by Lawrence Wallen of his drawing of the ancient theatre and a digital reconstruction of the painted wall. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville.

In order to understand a wider parameter of the ancient theatre could give contemporary artists new insights in working at the cutting edge of an emerging technology. The ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology. The ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology. The ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology. The ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology. The ancient theatre could give contemporary artists new inspiration in seeking at the cutting edge of an emerging technology.

The exhibition included a number of events held at the ancient site and in the new building. A digital reconstruction of the painted wall by Hilary Parke was presented along with a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville. The exhibition also included a digital reconstruction of the ancient theatre by Hilary Parke and a sound installation by Charles W. McConville.

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This book is intended for those who are interested in the
history and culture of Cyprus. It will provide
insight into the archaeological heritage of
the island, and will help to promote a greater
understanding of the island's rich cultural
heritage.

Craig Barker, September 2012

Acknowledgements
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- The Nicholson Museum and Linda Hennessy
- I thank them for their support.

The Nicholson Museum's Cypriot Collection

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Aphrodite's Island

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