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
1-2. Site photograph from Paphos, Cyprus
Artwork included in exhibition 'Who Stole the Amphora Handle'

Authors

Penelope Harris

Abstract

An installation of cast bronze objects that explored archaeological grave sites and was responding to the SARF research trip to Paphos, Cyprus.

Keywords

Paphos Theatre Excavation in Cyprus. The excavation has welcomed the interaction of artists and archaeologists through the enlightened scholarship of its Director Professor Richard Green and Associate Director Dr Craig Barker.

Research retreat to Cyprus, October 2010

2009-2011 has been a catalyst for looking freshly at the contemporary world. The exhibition 'Who Stole the Amphora Handle' was synergistic with the SARF retreat to Cyprus and another event that occurred at the same time. A Vice-Chancellor’s Challenge Grant has permitted intensive seminars and excursions since the beginning of 2010. SARF visited Cyprus to understand the scope of their work in the context of an island with a highly developed archaeological and art history. Other Collaboratives in Sydney, as well as a postgraduate focus on an island with Britain and Turkey.

Since 1996 the Senior Artists Research Forum (SARF) has taken students and staff from the Faculty of Creative Arts to paint the University's landscape and that of the island. SARF engaged with the University’s Senior Artists: Euan Macdonald, sculptor and photographer, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong; Penny Harris, sculptor and photographer, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong; Emeritus Professor Diana Wood Conroy, sculptor and photographer, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong; Tim Maddock, sculptor and filmmaker, PhD candidate, Faculty of Law, Humanities and Arts, University of Wollongong; Deborah Pollard, sculptor and photographer, PhD candidate, Faculty of Law, Humanities and Arts, University of Wollongong; and Jacky Redgate, sculptor and photographer, PhD candidate, Faculty of Law, Humanities and Arts, University of Wollongong.

The focus of the retreat was to research through theory, practice and process, and to create a creative process, building on research and skill and generating a new Collaborative. A Vice-Chancellor’s Challenge Grant provided travel expenses and the CCSANESA Board is grateful for this support.

Penelope Harris and Diana Wood Conroy
Senior Artists Research Forum:
Thursday 8th September by the Vice-Chancellor Professor Gerard Sutton at 12.30pm.
In 2006 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 working at the cutting-edge of acoustic technology. The resonant acoustic signature of the ancient theatre could give contemporary artists new inspiration in working at the cutting-edge of acoustic technology.

The exhibition drew on the parameters of visual and sonic research. Sonic Architectures: Mapping the ancient theatre in image and sound explored the way the ancient theatre could give contemporary artists new inspiration in working at the cutting-edge of acoustic technology. The resonant acoustic signature of the ancient theatre could give contemporary artists new inspiration in working at the cutting-edge of acoustic technology.

The exhibition included a display case which tells the story of the theatre in the Centre for Classical and Near Eastern Archaeology. Walking through the display, the visitor is taken on a journey through time, exploring the relationship between architecture and art through the ages. The exhibition included a display case which tells the story of the theatre in the Centre for Classical and Near Eastern Archaeology. Walking through the display, the visitor is taken on a journey through time, exploring the relationship between architecture and art through the ages.

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Supporting evidence

Catalogue of the exhibition

Aphrodite’s Island at the Nicholson Museum (of which the exhibition was a part)