

LAWRENCE WALLEN

excavationsite: water

2013 | *Response to Cyprus*

CCANESA, The University of Sydney

excavationsite: the Mediterranean Diaries

2013 | *Aphrodite's Island: Australian archaeologists in Cyprus*

Nicholson Museum, The University of Sydney

excavationsite: blue

2011 | *Who has the amphora handle? Responses to Cyprus*

FCA Gallery, University of Wollongong

The three contributions to group exhibitions *excavationsite: water* realised at the *Centre of Classical and Near Eastern Studies* (CCANESA) 10 July - 1 December 2013, *excavationsite: the Mediterranean Diaries*, realised at the *Nicholson Museum* 1 Nov 2012 - 1 Nov 2015, Sydney and the photo media installation *excavationsite: 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

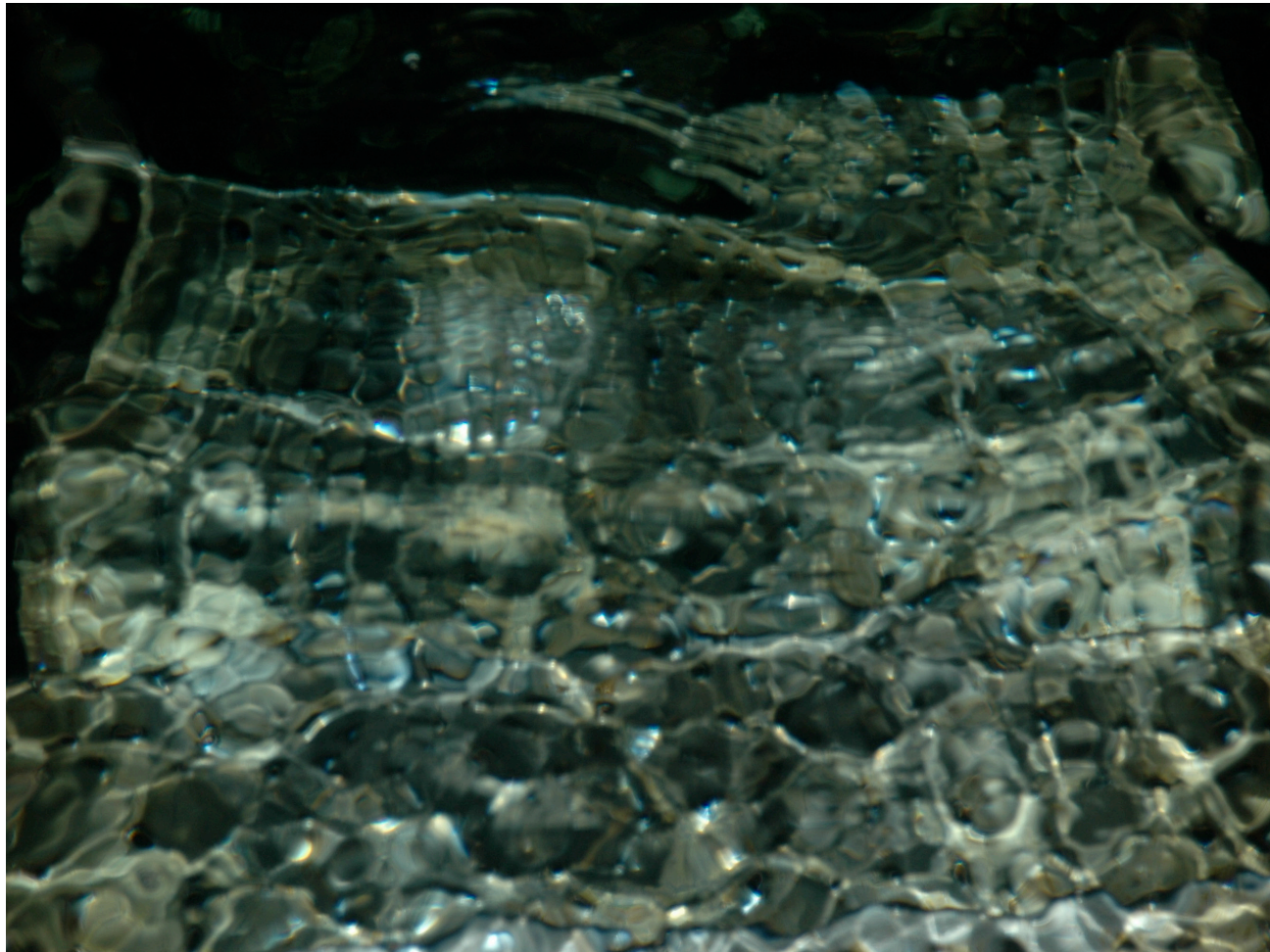
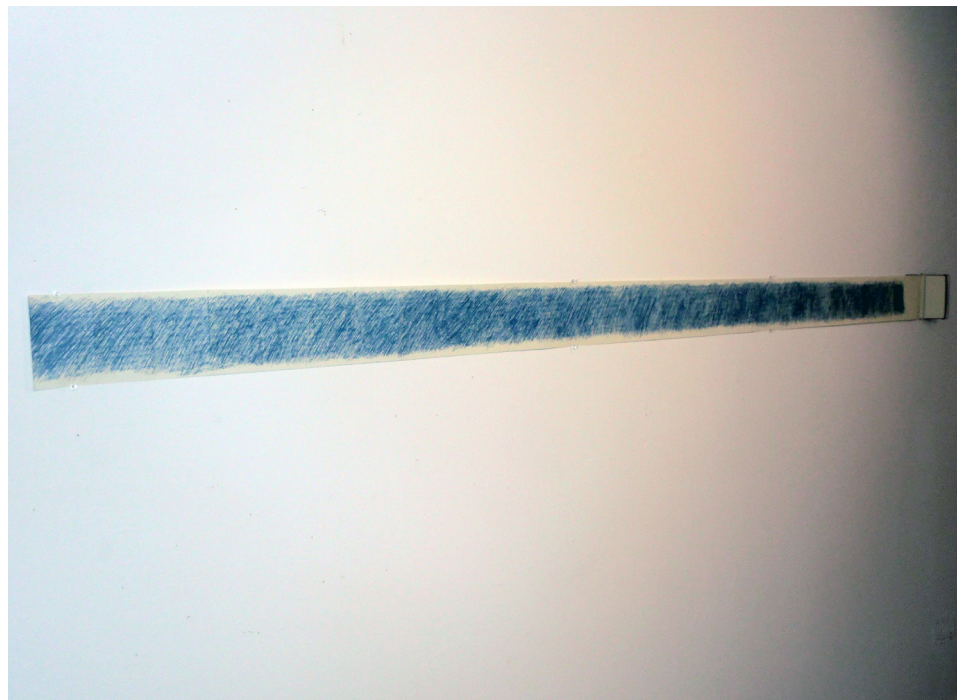


Image from exhibition in
Nicholson Museum

LAWRENCE WALLEN
Excavation Site: Water
Excavation Site:
Mediterranean Diaries
Excavation Site: Blue



1.



2.

LAWRENCE WALLEN
Excavation Site: Water
Excavation Site:
Mediterranean Diaries
Excavation Site: Blue



1.



2.

LAWRENCE WALLEN
Excavation Site: Water
Excavation Site:
Mediterranean Diaries
Excavation Site: Blue

Supporting evidence

1. Announcement of the exhibition 'Who Stole the Amphora Handle', FCA Gallery in Wollongong
2. Announcement of the exhibition response to Cyprus, FCA Gallery in Wollongong
3. Announcement of the exhibition at The Centre of Classical and Near Eastern Studies

Research Online (<http://ro.uow.edu.au>)

FACULTY OF LAW, HUMANITIES AND THE ARTS - PAPERS ([HTTP://RO.UOW.EDU.AU/LHAPAPERS](http://ro.uow.edu.au/lhapapers))

Title

Artwork included in exhibition 'Who Stole the Amphora Handle'

Authors

Penelope Harris, University of Wollongong (http://ro.uow.edu.au/doi/search?q=author_name%3A%22Harris%22%20author_name%3A%22Penelope%22&start%3Dstart%3D119857). Follow (<http://research.eprints.com/cgi-bin/showauthor?user=HCY5D1V1YBM7Yr0k7y%3D%3D&institution=Z0G4MmJnQ3ZjY1ZjZ0N%3D%3D&format=html>)

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Abstract

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

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1.

Who has the amphora handle? ... 1 of 1 <http://ha.uow.edu.au/taem/exhibit...>

UNIVERSITY OF WOLLONGONG AUSTRALIA

Exhibitions

Who has the amphora handle? Responses to Cyprus

17 August to 8th September
FCA Gallery

Closing event in Postgraduate Week
Thursday 8th September by the Vice-Chancellor Professor Gerard Sutton at 12.30pm.

Senior Artists Research Forum:
Nikki Heywood, Jacqueline Gothe, Derek Kreckler, Tim Maddock, Deborah Pollard, Jacky Redgate, Lawrence Wallen with Penny Harris and Diana Wood Conroy

The Senior Artists Research Forum (SARF) offers leading artists the opportunity to develop a research project that reflects on their existing body of work in order to achieve a PhD or Doctor of Creative Arts degree (DCA) within 12 to 36 months. Candidates have a substantial national/international reputation for highly resolved and innovative work and many hold senior academic positions or are noted independent practitioners. The focus of study is the interaction of theory, criticism and practice from a creative perspective, building on substantial skill and experience. A Vice-Chancellor's Challenge Grant has permitted intensive seminars and excursions since the beginning of 2010.

Research retreat to Cyprus, October 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 (from Chalcolithic to Byzantine) as well as a postcolonial focus on a bitter past with Britain and Turkey.

Since 1996 Professor Diana Wood Conroy has taken students and staff from the Faculty of Creative Arts to join the University of Sydney's 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.

Nikki Heywood, Tim Maddock and Deborah Pollard engaged with trench excavation, while Derek Kreckler and Jacky Redgate undertook the documentation of architectural elements such as Corinthian column capitals. Jacqueline Gothe mapped the Basilica Chryssopotissa near the theatre in Paphos, while Lawrence Wallen and Diana Wood Conroy worked on drawings of acanthus-leaved marble capitals. Penny Harris scrutinised ancient bronzes. The process of engaging with the excavation of ancient architecture, analysis of artefacts and Byzantine art is a catalyst for looking freshly at the contemporary world.

The exhibition *Who has the amphora handle?* explores responses to Cyprus through collaboration and interaction between visual artists and performers.

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Admission is free to all galleries at the Faculty of Creative Arts.
Gallery Opening Hours are 9am-5pm, Monday to Friday

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Location:
FCA Gallery
Faculty of Creative Arts
Upstairs, Building 25
University of Wollongong

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Parking: Pay and Display parking is available in the Western Carpark for visitors to the University.

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For further information or sales enquiries contact the
Faculty of Creative Arts
Phone: 02 4221 3996
Email: fca_enquiries@uow.edu.au

Last reviewed: 22 February, 2012

2.

The Australian Archaeological Institute at Athens

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Exhibition Launch

Response to Cyprus
10 July 2013 6:00 PM, for 6:30pm
Wednesday, 10 July 2013, 6 for 6:30pm
in the CCANESA Boardroom
FREE (Bookings Required, Please click here)

The Australian Archaeological Institute is hosting the first exhibition held in the revamped exhibition space in the foyer of the Centre of Classical and Near Eastern Studies of Australia (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 in Cyprus in 2010. The project represented the culmination of eighteen years of collaborations between artists in Wollongong and archaeologists at the University of Sydney and its Nicholson Museum.

The Senior Artists' Research Forum, co-ordinated by Professor Diana Wood Conroy, offered leading artists at UOW the opportunity to develop a research project that reflected on their existing body of work in order to achieve a PhD or Doctor of Creative Arts degree (DCA) within 12 to 36 months. SARF worked on the Paphos excavation in October 2010 in order to understand a wider parameter for their research, in an island with a highly developed archaeological and art history as well as a postcolonial focus on a bitter past.

This exhibition is a parallel group of contemporary artworks to those presently on show in "Aphrodite's Island: Australian Archaeologists in Cyprus", Nicholson Museum.

- **Jacqueline Gothe**, visual communicator and designer, Senior Lecturer, Design and Media, University Technology Sydney
- **Dr Derek Kreckler**, photographer and installation/sound artist, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong
- **Tim Maddock**, theatre director, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong
- **Deborah Pollard**, performance artist, PhD candidate, Faculty of Law, Humanities and Arts, University of Wollongong
- **Jacky Redgate**, sculptor and photographer, Senior Lecturer, Faculty of Law, Humanities and Arts, University of Wollongong
- **Dr Lawrence Wallen**, Professor and Head of Design, University Technology Sydney
- **Emeritus Professor Diana Wood Conroy**, artist and archaeologist, Faculty of Law, Humanities and Arts, University of Wollongong

The Australian Archaeological Institute at Athens is proud to be a sponsor of the Nea Paphos Theatre Excavations.

The exhibition can be viewed by the public during CCANESA Library opening hours, 9:30am to 4:30pm Tuesday to Friday.

Level 4, Room 480 Madsen Building, University of Sydney.

3.

LAWRENCE WALLEN
Excavation Site: Water
Excavation Site:
Mediterranean Diaries
Excavation Site: Blue

Supporting evidence

Catalogue of the exhibition
Aphrodites Island at the Nicholson
Museum (of which the exhibition
was a part)

AUSTRALIAN ARTISTS AND ARCHAEOLOGISTS IN THE SWEET LAND OF CYPRUS

DIANA WOOD CONROY, UNIVERSITY OF WOLLONGONG

*She holds in her hands the fate of all things
From her eyes come gladness, impulse for life...*

*Hymn to Ishtar 17th century BC*¹⁶⁰

"Including artists was an experiment in an ongoing debate to widen the parameters of research" wrote Richard Green in 1996 on the occasion of the first Paphos Theatre installation, *Images, Vestiges, Shadows* held in the MacLaurin Hall, University of Sydney. Artists, he suggested "produced results of a different order"¹⁶¹ Artists and archaeologists are related in their passion for the material culture of the past, but each has a different way of looking and interpreting. Arguably, since Modernism artists are engaged with chance and fate, as well as a particular "impulse for life" identified in the ancient hymn to Ishtar/Aphrodite, impulses that can be expanded and nuanced by the intricacy of archaeology. The process of involving artists with the excavation of ancient architecture has proved a catalyst for looking freshly at the contemporary world.

The display of works of the Senior Artists Research Forum from the University of Wollongong in this exhibition is the culmination of eighteen years of collaborations between artists and archaeologists at the University of Sydney and the Nicholson Museum. The enlightened scholarship of Director Professor Richard Green and Associate Director Dr Craig Barker welcomed the interaction of artists and archaeologists and fostered connections through a long sequence of exhibitions and installations. This began in 1992, even before the Cyprus excavations, with Diana Wood Conroy's Doctor of Creative Arts exhibition with Lindsay Duncan in the Wollongong City Gallery which included seventeen objects from the Nicholson Museum lent by Professor Alexander Cambitoglou.¹⁶²

Art and theatre lecturers from the Faculty of Creative Arts have participated in the Paphos Theatre Excavation since 1996. The installation *Out of Oblivion: Paphos Theatre Excavations Cyprus (1998-1999)* presented a semi-circular vertical grid installation illuminated with opaque archaeological drawings, as well as artworks in small boxes. The curator Diana Wood Conroy pointed out at the time that the fragments of clay, glass, metal and painted plaster documented in drawing and photography within the grid of archaeological process give coherence to the life of the theatre. Precise material documentation can be combined with the span of the imagination to form new relationships to ancient traditions.¹⁶³

The next iteration of the Paphos theatre was Diana Wood Conroy's *The Painted Wall: passages in archaeology* at the Faculty of Creative Arts Gallery, Wollongong in 2001. Opened by Richard Green, it included gouache studies of the rare painted plaster fragments from the *parados* of the theatre. A digital reconstruction of the painted wall by Hilary Rhodes, a University of Wollongong doctoral candidate in media art, allowed the viewer to move along the length of the wall and perceive what images might once have existed. Because painted frescoes are related in iconography and function to textiles, the exhibition juxtaposed woven tapestry to the watercolour studies of fresco.¹⁶⁴

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 imaginative insights in working at the cutting edge of electronic technologies. The resonant acoustic signature of the Greco-Roman theatre at Paphos was formed by the innate hardness, density and even crystalline structures of its architecture. Sandy limestone (as bedrock and cut blocks), marble, granite, at least three distinct grades of plaster for sealing and walls, pebble and marble mosaic floors combined in the curved architecture of the theatre. The exhibition drew on the parameters of visual and sonic mapping of the ancient theatre, by constructing a parallel cross-disciplinary alliance across the senses of sight, sound and touch.¹⁶⁵

The exhibition *'Who has the amphora handle?' Responses to Cyprus* in September 2011¹⁶⁶ explored collaboration and interaction between leading Australian visual artists and performers who formed the Senior Artists Research Forum.¹⁶⁷ SARF worked on the Paphos excavation in October 2010 in order to understand a wider parameter for their research, in an island with a highly developed archaeological and art history, as well as a postcolonial, focus on a bitter past. The title reflected the constant to and fro of discussion and argument within the Forum.

The Nicholson Museum exhibition *Aphrodite's Island* includes a display case which, together with walls in the Centre for Classical and Near Eastern Archaeology (Madsen Building) show small works in bronze by sculptor Penny Harris, a text by performance artist Nikki Heywood, photographs by Derek Kreckler and Jacky Redgate, a drawing by Lawrence Wallen and tapestry by Diana Wood Conroy. These represent an ongoing effort to explore the relationship between archaeology and art through the Paphos project.

Just as Aphrodite's complex mythology has many aspects from chthonic to oceanic and heavenly, the rich world of archaeological fieldwork and scholarship may provide artists with a glinting and different way of being in the twenty-first century.



1. Penny Harris, Doust's garden: Shirt, Bronze, c.15 cm x 15cm, 2011



2. Diana Wood Conroy, Among the bones, music, Wool and linen tapestry fragment, 20cm x 20cm, 1998

"Yet whatever changes economics or politics made, whatever artistic influence gained favour, Cyprus remained essentially herself and the products of her art retained a distinctive Cypriot character. There is perhaps more continuity of tradition in the island than anywhere else in the Middle East, and yet greater ability to borrow and adapt."

James Stewart in: A.D. Trendall & J.R. Stewart, *Handbook to the Nicholson Museum* (Sydney 1948, 2nd ed) 119

Cyprus is the third largest island in the Mediterranean, and the easternmost, located in close proximity to the Levantine coast, Egypt, Anatolia and the Aegean Sea. Lying on the crossroads of maritime trade between the east and west and the north and the south, the island's geographical position alone ensured her role as a major trading post in Antiquity. This combined with her rich natural resources made Cyprus incredibly attractive and strategically important to Mediterranean powers. She was a major of copper, grain and timber for ship-building. Cyprus was subjected to foreign rule and was fought over. The military, social, cultural and political influence of major Mediterranean powers can be seen in Cyprus: Anatolia, Egypt, the Phoenicians, the Assyrian and Persian Empires, Hellenistic Greece and the Roman and Byzantine Empires all left their cultural mark. As shown in the astute observations above, the island took these influences and developed something distinctive Cypriot - unique traditions and styles taken from those around them, but adapted for local consumption. From the Greeks grew the idea that the goddess of love herself, Aphrodite, was born in the foam near the rocks of Petra tou Romiou off the coast of Paphos: the cult-centre of the goddess on the island was to be one of the most significant sacred sanctuaries of the classical world and Cyprus was forever associated with the goddess. The cult had been built upon the early worship of the Near Eastern goddess, Astarte on the island; continuity through change.

The earliest known human settlement of the island occurred in the ninth or tenth millennium BC. A rich material culture survives reflecting the island's development through many millennia - Cyprus produced highly individual works of art, including those in this exhibition.

The Australian archaeological investigation of Cyprus began with the work of the inaugural Professor of Middle Eastern Archaeology at the University of Sydney, and one-time Honorary Curator of the Nicholson Museum, Professor James Rivers Barrington Stewart (1913-1962). Through his own excavations on the island both before and after the Second World War, and judicious acquisition of antiquities for the Nicholson Museum and other Australian museums, he developed a close and enduring academic connection between the two nations.

2012 marks the fiftieth anniversary of the passing of James Stewart. The Nicholson Museum's collection of over 1500 Cypriot items is a testament to his scholarship but also to his legacy of Australian archaeological inquiry into Cyprus' past. Work by Stewart's own students including Basil Hennessy and Robert Merillees continued the Australian connection for many decades, even if direct excavation ceased for some time. Australia's involvement in Cypriot archaeology continues today. Bronze Age sites have been explored by La Trobe University, while in 1995 the University of Sydney resumed excavations on the Island at the Hellenistic-Roman period theatre of Nea Paphos; an ongoing project sponsored by the Nicholson Museum and the Australian Archaeological Institute at Athens.

This exhibition looks at the history of Australian archaeologists working in Cyprus, the Nicholson Museum's role in that study, and the museum's extraordinary collection of antiquities from Aphrodite's Island.

¹⁶⁰ Quoted by J. Karageorghis, *Kypros: the Aphrodite of Cyprus* (Nicosia 2005) 19.

¹⁶¹ *Images Vestiges Shadows: Paphos Theatre Installation*. Catalogue. A collaborative Project between The University of Sydney and the Faculty of Creative Arts, University of Wollongong. Essay by JR Green. Designed by Philippa Welfare and Jane Serczuk. Artists: Consultant: Gaiharne Bond. Artists: Lynne Brunet, Robyn Outram, Anna Sophocles, Rowan Conroy, Curator and artist: Diana Wood Conroy, 2 October 1996.

¹⁶² Diana Wood Conroy and Lindsay Duncan, *Archaeologies: Images, Vestiges, Shadows*. Wollongong City Gallery, 8-26 July 1992. Essay by Sue Rowley. Seventeen objects from Egypt, Greece and Rome were lent from the Nicholson Museum collection.

¹⁶³ *Out of Oblivion: Paphos Theatre Excavations Cyprus*. Catalogue. A collaborative exhibition between The University of Sydney and the Faculty of Creative Arts, University of Wollongong with the Faculty of Environmental Design, University of Canberra. September 1998 to February 1999. In the three venues. The artists included Diana Wood Conroy, Galea Gaudin, Christine Holmst, Susan Ingram, David Loong, Marie McConville, Helen McCosker, Tim Martin, Helen-Joy Suliman. See Helen Musa, 'Ancient Cypriot Culture on View', *Canberra Sunday Times*, February 21, 1999; Anne Sartin, 'Archaeologists reveal ancient theatre and inspire artists', *University of Sydney News*, November 12, 1998, 7.

¹⁶⁴ *The Painted Wall: passages in archaeology* Catalogue. Exhibition of images and processes from the Paphos theatre excavation. Diana Wood Conroy. Catalogue with Introduction by Kay Lawrence AM and JR Green, University of Wollongong, July 2001.

¹⁶⁵ *Sonic Architectures: Mapping the ancient theatre in image and sound*. Faculty of Creative Arts Gallery, September 2006. Artists were Diana Wood Conroy (Texture and touch.) Brian Burt. (Video, sound and programming). Diane Epoff. (Digital photographic mapping). Ian McGrath. (The acoustics of voice). Stephen Ingham. (Identification of visual data).

¹⁶⁶ *'Who has the amphora handle?' Response to Cyprus*. Senior Artists Research Forum, 16 August - 8 September 2011. Faculty of Creative Arts Gallery, University of Wollongong. The artists were Nikki Heywood, Jacqueline Gotte, Derek Kreckler, Tim Maddock, Deborah Pollard, Jacky Redgate, Lawrence Wallen with Penny Harris and Diana Wood Conroy.

¹⁶⁷ The Senior Artists Research Forum (SARF) offered leading artists at the University of Wollongong the opportunity to develop a research project that reflects on their existing body of work in order to achieve a PhD or Doctor of Creative Arts degree (DCA) within 12 to 36 months. Candidates have a substantial national/international reputation for highly resolved and innovative work and many hold senior academic positions or are noted independent practitioners. The focus of study is the interaction of theory, criticism and practice from a creative perspective, building on substantial skill and experience. A Vice-Chancellor's Challenge Grant permitted intensive seminars and excursions since the beginning of 2010.

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Historical material and images have been provided by Judy Powell, Dr Lalla Haglund, the executor of the D.E. Stewart Estate, the Archives of the University of Sydney, Christopher Morgan of Abercrombie House, the Nicholson Museum and Linda Hennessy. I thank them for their support. The High Commissioner of the Republic of Cyprus in Canberra, His Excellency Mr Yiannis Iakovou, and the First Consul, Mr Andreas Hasiotiannetos have provided immeasurable support at every step of this exhibition. This project has only been possible however because of the financial support of the Beirut Hellenic Bank who are responsible for the catalogue you hold. I wish to acknowledge their excitement, and particularly the efforts of bank Managing Director and CEO James Makris, and also Fotis Zervas, Nourine Khadra and Georgia Marangou of the Beirut Hellenic Bank. Financial, logistical and other support has been provided by Michael Christodoulou and all at the Cyprus Community of NSW, and by Panayiotis Achilleos and all at the Cyprus Hellenic Club Ltd, and by the Alexander Cambridge Nicholson Museum Endowment Fund.

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I first worked in Cyprus as a young undergraduate student in 1995 on Professor Green's first season of excavations at the theatre of Nea Paphos. Like many, before and since, I was enchanted by Cyprus and its fascinating culture and history. Little did I know then that I would be working at the Nicholson Museum surrounded by the rich cultural legacy of decades of Australian investigations and myself continuing the University's fieldwork research on the island. As I write this the news has broken that Paphos has been awarded the title of European Cultural Capital for 2017, a chance for many more people to discover the island of Aphrodite. I hope this exhibition gives you a small insight into the archaeology of Cyprus.

Craig Barker, September 2012



Left: Leds and the Swan mosaic, Kouklia, Cyprus, c. 3rd century AD

APHRODITE'S ISLAND | AUSTRALIAN ARCHAEOLOGISTS IN CYPRUS
 THE CYPRIOT COLLECTION OF THE NICHOLSON MUSEUM



CRAIG BARKER

APHRODITE'S ISLAND | AUSTRALIAN ARCHAEOLOGISTS IN CYPRUS

THE CYPRIOT COLLECTION OF THE NICHOLSON MUSEUM

CRAIG BARKER

With essays by Robert Merrillees, Jenny Webb, Judith Powell, Agata Mryg-Montoya, Diana Wood Conroy, Ina Kerhberg, J. Richard Green

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