

Modern Greek Studies in the 21st Century

Perspectives and Practices in Cultural Analysis

Panel 1. Elsewheres. Towards less (Pen)insular Modern Greek Studies

Georgios Tsagdis (University of Westminster / Leiden University)

The 'Elsewheres' of Modern Greek Literature

By focusing on one of the most famous poems, from one of the most canonical authors of modern Greek literature, I wish to unravel the problematic of the 'elsewhere'. Cavafy's *God Abandons Antony*, speaks of emigration, yet in an uncanny reversal it is the city, rather than the person, that emigrates. This 'fleeing of the city', means death, yet it is not only the death of the individual, but the death of an era, of a whole world in demise. Kavafis, who embodies the cultural 'elsewhere' par excellence of modern Greek literature, might enable us orient in a literary and theoretical landscape where everywhere is elsewhere.

Alexis Radisoglou (Durham University)

Eurozone(s): On Articulating Europe and the Case of Greece

Drawing on a larger research project on cultural constructions of a shared and divided sense of 'Europeanness', my paper seeks to analyze the ways in which contemporary fiction narrates Europe as a precarious domain for human praxis and political agency. Using Angela Dimitrakaki's novel *Αεροπλάστ* (*Aeroplast*, 2015) as a case study, I focus both on the instantiation of a transnational territoriality in such texts and on their critical negotiation of the question of the possible 'foundations' of a shared European imaginary, highlighting different—often highly contentious—forms of contact, transfer and exchange within a plural Europe that transcends the narrowly economic parameters and unequal power dynamics of the so-called 'Eurozone'.

I am particularly interested, thereby, in the complex relationship between forms of contingency and articulation in the texts' interrogation of the conditions of possibility for the emergence of a common political will in Europe. At stake here is not least the issue of political sovereignty: By thinking together contingency and articulation (in the sense of a form of enunciation and the joining of disparate links), Dimitrakaki's text, I argue, advances a post-foundational and performative model of political agency that seeks to dispense at once with the regressive fantasies of a—national or otherwise identitarian—grounding of sovereignty in a European context, and with narratives of political estrangement or systemic autonomization that paralyze any orientation towards a shared European future. In this sense, I contend, *Aeroplast* is also invested in the production of a political aesthetic for contemporary Europe.

Francesca Zaccone (University of Rome La Sapienza)

Intertextuality and Dissociative Desire in Theodor Kallifatides' *The Past Is Not a Dream*

Thodoros Kallifatides – Theodor Kallifatides was born in Greece in 1938 but lives in Sweden and writes in Swedish since the 1960s. Since 1994 he has been self-translating and rewriting his books into Greek. Frequently occurring themes in his novels are the life of migrants in Sweden; identity

issues related to migration, nationality and the social construction of masculinity; love, matrimony, infidelity, paternity and abandonment; life in Greece from the 1940s until today. His autobiography, published in Greece in 2012 with the title *Ta perasmena den einai oneiro* (The past is not a dream) brings together in a single text many of the themes expressed in his literary works, and includes explicit and implicit references to his previous oeuvre. Although Kallifatides is an established author both in Greece and in Sweden, and is currently considered one of the most important living Swedish writers, he hasn't been included in the Greek literary canon; furthermore, the critics have shown very limited interest in his production, compared to other established authors of his generation writing about similar themes and issues such as Thanases Valtinos.

Taking into account René Girard's literary theory of mimetic desire and Eve Kosofsky Sedgwick's theory of homosocial desire, I will offer a reading of *Ta perasmena den einai oneiro* focused on the process of emancipation taking place in the book. Specifically, I will explore the ways in which the subject-narrator uses the text and the writing process to describe and deconstruct his Greek masculinity and finally build a new gendered and national identity mediated by women, while at the same time re-writing his previous literary production in the light of his new self-awareness

Will Stoebel (Princeton University)

Elsewhat: Pluralizing Peninsular Greece with Greek Aljamiado

In addition to "elsewheres," this talk will explore "elsewhat" as an equally important analytical tool to combating the insularity of Modern Greek Studies. In other words, we might also pluralize Hellenism by working within the Hellenic terrain itself, mapping out understudied traditions within its literary landscape. My talk revolves around *The Compendium of Şânî*, a Greek-language poem written in Ottoman script by a Muslim of Ioannina in the seventeenth century. At several points, the text explicitly defends its Greek against the linguistic and pseudo-religious chauvinism of Turkish- and Arabic-language scholars who censure the use of Greek in Islam. Focusing on these passages, as well as a brief look at the work's transmission history, I will question received notions of which texts and writers can be author-ized as Greek; and secondly, I will re-examine the philological protocols of authorization itself, sketching out a more democratic and collective paradigm of textual authority, negotiated by the community of a text's own writers, readers and recyclers.

Panel 2. Crisis, Mediation, Memory

Kristina Gedgudaitė (University of Oxford)

'Smyrna is an Inclusive Noun': A Reading of *Smyrna: The Destruction of the Cosmopolitan City* (dir. Maria Iliou, 2012)

The documentary *Smyrna: The Destruction of the Cosmopolitan City* (Iliou 2012), reconstructs the history of the Asia Minor Campaign at the same time as it documents, through the interviews with refugees and their descendants, the search for what it means to remember Asia Minor nearly a hundred years later. Smyrna as an 'inclusive noun', a 'mode of recognition' and 'a challenge to overcome the wrong of humanity' are some of the metaphors that are coined throughout the documentary. Taking my cue from Iliou's work, I will provide reflections about the perspectives on Greek history that can be gained when it is viewed through the lens of memory studies.

Eva Fotiadi (St Joost Academy of Fine and Applied Arts)

On the Adventures of Site-specificity: Documenta 14 and Maria Eichhorn's Building as Unowned Property in Athens

Documenta 14's curatorial approach to its site-specificity in Athens was manifold, yet two aspects dominated especially in how this approach was received and interpreted locally: The ethnographic gaze on Athens as a specific city, or Athens as an example of neoliberal politics and the functions there of contemporary art. Both approaches were addressed with skepticism that expanded further to the reception of site-specific art works. In this talk I will focus particularly on Maria Eichhorn's project Building as Unowned Property. The artist raised funds to purchase a building in Athens with the intention to turn it into a property without owner, a status that would forever pull the building out of the market. In its local reception, Eichhorn's artwork was criticized narrowly especially by Athenian activists as representing the role that Documenta 14 has played to the current gentrification of the city. In my talk I will refer to more nuanced readings of site-specificity that the work is open to, readings to which the local reception remained oblivious to and which one could link back to the local public reception of Documenta.

Anthi Argyriou (University of Amsterdam)

Greek Contemporary Art on the 'Refugee Crisis' and the Question of Hospitality: Between Science, Literature, and Documentary in George Drivas' Laboratory of Dilemmas

Laboratory of Dilemmas (2017) was presented at the Greek Pavilion of the 57th Venice Biennale in 2017 and has been primarily regarded as an acute socio-political commentary on the ongoing plight of refugees. I will attempt to articulate a close analysis of the artwork, in an effort to delineate the kind of response this work offers to discourses of crisis, and more specifically to that of the so-called 'refugee crisis', and to explore how contemporary art can intervene in these discourses without merely reproducing their main premises.

Panel 5. Modernisms

Tatiana Faia (University of Lisbon)

In Crete with the Minotaur: Rethinking Greek Culture in Portuguese Poetry, 1969-2018

Despite a lifelong friendship, two of the most canonical Portuguese poets of the twentieth-century, Jorge de Sena (1919-1978) and Sophia de Mello Breyner Andresen (1919-2004) clashed, during the Portuguese dictatorship (1933-1974), over two competing versions of Greece. This remains a key moment in shaping subsequent aesthetical directions in Portuguese poetry and a much overlooked one. In 1969, Jorge de Sena attacked what remains today the prevailing version of Greece in Portuguese poetry, the one that was then being forged by Sophia de Mello Breyner Andresen. In her poetry, contemporary Greece is understood first and foremost as the mythical embodiment of the landscape of Classical Greece. In Sena's, Greece appears as a worldly place, and one that begs the questioning of the authority of the classical tradition. I will focus on two poems by Jorge de Sena penned in 1969, "In Crete with the Minotaur" and "Leave the Greeks Alone," and in one written by Sophia de Mello Breyner in 1970, "In Crete," around which the story of this controversy can be traced. I will discuss the extent to which these two competing versions of Greece rethink the Greek cultural canon outside Greece (while underpinning more general concerns that can be found in twentieth-century Greek poetry) and provided these two poets with two different lexicons of political resistance. I will conclude my talk with a note on how this controversy resurfaces in contemporary Portuguese poetry. I will focus on the last book by one of Portugal's major contemporary poets, João Miguel Fernandes Jorge (1943-), *Fuck the Polis* (2018),

and namely on the cycle of poems he set in Athens. I will discuss how he restates ideas that are present in Sena and Andresen's controversy for the purpose of creating a new focus on contemporary Athens, one that is used to discuss the trauma of the financial crisis in both Portugal and Greece and to challenge notions of canonical literature as a means to enforce a given *status quo*.

Eleonora Colli (University of Oxford)

Writing From the Margins: Yannis Ritsos' Anti-Nationalist Myths

Starting from Homi Bhabha's analysis of anti-nationalist writings as exploiting the paradox between the two components of national time, the 'pedagogical' and the 'performative', this paper aims to present how the poetry of Yannis Ritsos manages to do so, problematising the national imagining of modern Greek art as a mere continuation of its classical past. In particular, this study will focus on how classical tropes are used in *Repetitions, Testimonies, Parentheses* as a way of complicating national time, through their subversion of the national present and focus on marginalized voices. Ritsos' poetry can then be understood as representing the time of myth not as a symbol of nationalism, but instead as a marginal counter-space of resistance, defined by bell hooks as a *locus* able to 'give us a new location from which to articulate our sense of the world'. Taking into consideration hooks' treatment of the margins, this paper thus aims to re-evaluate Ritsos' poetry as operating an act of radical resistance in itself, in its offering new and politically conscious ways of engaging with both classical literature and Modern Greek re-writings of ancient myth.

Trisevgeni Bilia (University of Oxford)

Joyce's Greek / Joyce in Greece

My presentation will be about a work in progress concerning the reception of James Joyce in Greece by the academic readership. It sums up my research while studying in Oxford and it focuses on *Ulysses*, its published translations, critical work and literary influences that can be detected in Greek literature. However, my research explores issues concerning his other works too, such as translation issues in *Dubliners*. I examine the Greek Joyce reception according to the three time periods mentioned by Pechlivanos and Politi ('Hellenize it: James Joyce in Greece' in Geert Lernout and Wim Van Mierlo, *The Reception of James Joyce in Europe*, London: Bloomsbury, 2004). My research picks up on the limited Greek Joyce scholarship while aiming to explain its scarcity. It builds on the already developed Joyce reception studies by acting like a bridge between reception studies, peripheral Modernism and Greek Joyce scholarship. I am interested in the impact that such a writer had on the Greek academic readership and the tradition he was deeply connected with. Other issues that I would like to address are the translatability of Joyce's English and of an intertextual text like *Ulysses*. Moreover, my project will lead to a discussion on the idea of translation and re-reading as a textual practice that can introduce continuities. It will also contribute to the conversation about textual circulation and literary movement development as well as the role translation plays in them as a textual practice.

Claudio Russello (University of Oxford)

Greek Culture in the 1960s: a Case of *Metamodernism*?

This paper takes into consideration the peculiar cultural network that came into being in Greece during the 1960s. In those years, in fact, the relation and interaction between the 'old guard' of the Generation of the Thirties and the new intellectuals that emerged during and after the Civil War shaped the cultural production in the country. Interestingly, the modernist models of the 1930s survived the wars, resulting in a highly creative phase for Greek modernism in the 1960s.

Drawing from the contemporary debates in the field of English Studies, this contribution explores 'metamodernism' as a tool of not only literary but also cultural analysis, a mode of cultural reading that allows for a deeper understanding of the multi-layered cultural network of the period considered. Metamodernism, indeed, is used to describe the cultural attitude of engaging *with* the modernists, debating *about* the modernists, and drawing *from* the modernists to produce new works.

Panel 6. Cavafy in Context

Foteini Dimirouli (University of Oxford)

'Perhaps the Light will Prove Another Tyranny': C.P. Cavafy and the Greek Dictatorship

C.P. Cavafy has enjoyed widespread acclaim in the West for his anti-establishment poetics. A history of celebration by authors, intellectuals and media broadly affiliated with the Left from the early twentieth century to the present day have secured this status. Nonetheless, the Greek-Alexandrian poet's longstanding reputation as a voice that speaks to the excluded and the marginalized has also obscured the parallel story of the poet's enlistment by the Right, both in Greece and abroad. This paper focuses on the dominant patriotic and anti-communist agendas that framed the Greek-Alexandrian poet's appropriations during the seven-year military dictatorship in Greece (1967-1974). It also explores the unpredictable ways in which his poetry entered the broader arena of Cold-War politics. Drawing together material where Cavafy was converted into a cipher for ideological warfare in the late 60s and early 70s, ranging from Greek school textbooks and the Greek dictatorship's right-wing treatise *The Ideology of the Revolution* to the foreign affairs column of *The New York Times*, I will raise questions about the adaptation of art to political ends. Can art resist or withstand miscellaneous uses, some of them associated with nefarious agendas? Do specific textual features lend themselves to selective extraction, or is any text malleable and open to manipulation? Taking Cavafy as its starting point, this paper will ask what is at stake in the posthumous cooption of literary authority, and whether the artwork can ever speak back.

Yiorgos Evgenios Douliakas (Leiden University)

C.P. Cavafy and the Golden Dawn: An Archival Affair

Among the cultural figures that appear in Greek far-right party Golden Dawn's cultural canon one can identify the poet C.P. Cavafy. Using a piece of archive, in this case a newspaper extract that was initially published by historian Sarantos Kargakos, Golden Dawn claims Cavafy among its ranks of national-socialists. This presentation will examine how Cavafy's "archive" is mobilised in the Golden Dawn's case, the epistemological issues at play and what notions of authority are highlighted through GD's use of the aforementioned archive.

Panayiotis Xenophontos (University of Oxford)

Cavafy's Spaces through Lotman's Eyes

The majority of Yuri Lotman's works are unknown to the non-Russian speaking reader. Despite the fact that Lotman was a prolific writer on Russian history and culture (he focused his research mainly on the end of the 18th and beginning of the 19th centuries) and a biographer of Pushkin and Karamzin, he is more commonly known in the English-speaking world for his theoretical writings on semiotics. In this paper, I aim to use Lotman's lesser known (to the English speaker) thoughts on space in the works of Russian writers and apply them to the poetry of Cavafy. I will show that these as yet untranslated writings on Russian poets and prose writers from the 19th and 20th centuries, written predominantly in the 1980s, give a fresh view on Cavafy and help emphasise his use and organisation of various forms of spaces in his poetic works. Following a brief theoretical framework and summary of Lotman's ideas on poetic space and spaces more generally, I will provide a reading of a poem by Cavafy and show the applicability of Lotman's thoughts to the text. Through this case study, I aim to show how Lotman's ideas have much to offer readers of Cavafy's oeuvre and open up potentially new avenues of inquiry.

Panel 7. Culture, Institutions, and Public Space in/of Crisis

Herbert Ploegman (Vrije Universiteit Amsterdam)

Discerning an 'Anthropology of Art' between Blocks of 'Architecture' and 'Artworks on Show' in Athens, Greece

This 12 minute presentation is a reflection on my first 2 months of fieldwork in the city of Athens. My anthropological research concerns the relations between contemporary art and the urban materiality of the Greek capital present-day. I focus on the art practices that are taking place in the urban sphere. By understanding how they are perceived and negotiated as processes and practices relevant to contemporary art, I aim to develop a situated and temporal approach to 'contemporary art' — a phenomenon that often seems global and deterritorialized while in fact entangled in myriad ways in particular localities. Contemporary art practices cannot be left out of the debate when evaluating the recent events of 'crisis' and urban regeneration in the Greek capital.

Efi Giannetopoulou (University of Amsterdam)

Athens Calling: the Commodification of a Landscape in Crisis

Athens is a constantly transforming landscape where representations of the past are embedded, intensively, in the realm of the city. While archaeology is an evident layer in the urban area of Athens, the economic crisis and urban growth have managed to foster the rise of new forms of archaeologies in the city, such as graffiti and street art. Graffiti is becoming a new archaeology in the cityscape, enhancing the museumification of Athens. This extra layer, part of a "street" culture which took rebellious characteristics during the crisis, is developing into a new form of tourist attraction that affects in multiple ways the city and its locals.

Ilias Stathopoulos (Panteion University)

Greek Publishing Houses and Literature in Times of Crisis

Since the beginning of the economic crisis in Greece, the Greek publishing industry has been facing a series of challenges. Like most of the industries, the Greek publishing houses had to undergo a re-shaping and adjust to the current needs of the market. This paper attempts to investigate the consequences of the economic crisis for the publishing houses and the actions performed by them in order to ensure their survival. It also aims to discuss what kind of literature became more

prominent during the period under examination and discusses the hurdles faced by writers and translators. For the data collection, semi-structured in-depth interviews were conducted with publishers, writers and translators. Results indicate that despite the economic challenges it had to confront, the Greek publishing industry demonstrated a resourceful resilience and managed to endure the crisis.

Geli Mademli (University of Amsterdam)

Exhibiting a Media Ecology of Crises: A Visit in the Thessaloniki Cinema Museum

The paper proposed focuses on media practices implemented by the Thessaloniki Cinema Museum, which presents the evolution of film culture in Greece through an immersive, complex media-ecological environment. Fostering a complex system that reveals or articulates, endorses or challenges narratives around the role of film heritage as an instrument for historicizing the past, the museum becomes a platform for experimentation, where the deconstruction of the standardized cinematic apparatus activates the discourse around the relation between center and periphery. Through a close reading of this system of objects, I aim to reveal a foundational contradiction that lies in the core of this archive and serves as a cornerstone in the discourse on Greek cultural identity in the years of recession: While the scope of the Museum's creation alludes to Eurocentrism and the integration of local cultural/film production into a larger European family, the emerging narrative of the exhibition is profoundly Eurosceptical and unveils the roots of the segregation of Greek society. In this respect, film technologies and technologies of display narrate a different story than the filmic representations themselves. The scope of this analysis is to establish the museum space as a critical media ecology, where the term "Greek Crisis" is situated in an unprecedented discursive environment, in an effort to reveal its complexity, against the grain of its popularization as a media event.

Panel 8. Violence/Identity/Dissent

Tonia Kazakopoulou (University of Reading)

Young Women's Deadly Rebellions: Cultural Complacency in the Films of Yorgos Lanthimos

This paper sits within my wider research interests concerning the politics of (women's) representation in film; but also sees close textual analysis as continuously significant within the field of Modern Greek Studies, and beyond, in contesting complacent imaginings in cultural production and examining responses to challenges and changes in socio-political contexts. To that end, it briefly discusses the representations of young women's deadly rebellions against the restrictive, and invariably patriarchal, regimes they inhabit in Yorgos Lanthimos's films.

There is considerable writing on the ways a regressive, stringent patriarchy is critiqued as a menacing force against the family or the individual in Greek cinematic outputs of the last couple of decades more generally, and in Lanthimos's films more specifically (see for example Papanikolaou, 2010; Fisher, 2011; Celic, 2013; Metzidakis, 2014; Tyrer, 2017 among others). Through textual analysis, this paper demonstrates how the young women in Lanthimos's films – whose representations remain, even in this critically rich context, largely underexamined – are systematically driven/written to their deaths, literal or symbolic. Lykidis (2015) argues that systems of control in Lanthimos's oeuvre can be seen as allegories of wider neo-liberal and technocratic regimes that deprive individuals from sovereignty of their selves. Within these masculinist systems of governance and control, women are additionally subjugated, and therefore their acts of resistance acquire further political significance, while also unfailingly leading them to their (often self-inflicted) annihilation.

Focusing primarily on Lanthimos's Greek-speaking features, and drawing on feminist theory and criticism, I question the films' politics of representation and argue, following Dillman (2014), that they repeat misogynistic and damaging notions about girls and women in the very instant that they appear to be granting them agency. Bringing to the fore such paradoxical articulations of young women's rebellion in Lanthimos's films seeks to upset cultural complacency surrounding representations of gendered violence in otherwise critically progressive works.

Marianna Georgouli (University of Amsterdam)

Me and the Other in (the) Crisis: A Literary Critique of Ethnic and Social Interactions within the Greek Crisis

My presentation focuses on Yannis Tsirbas' novella *Victoria does not exist* [Η Βικτώρια δεν υπάρχει], published in 2013. Particularly, I examine the way the novella negotiates the violence exhibited by the Greek citizen towards the foreign other within the context of the financial crisis, while drawing connections between austerity, precarity, and violence.

Eirini Tzouma (Durham University)

On the Outside, Looking In: Coming Out Stories and Narratives of Violence within the Contemporary Greek Family under the State of Crisis

In honouring activist Zak Kostopoulos's memory, we cannot allow ourselves to forget the brutality of his death (September 2018). As can be seen from the vast media coverage reporting the murder of Zak Kostopoulos, there is a representational link between being 'out' as an LGBT+ person, and experiences of violence. This paper will look closely at the specific relationship between 'coming out stories' and 'narratives of violence', as they are represented in various forms of media, and as they are narrated by LGBT+ individuals – considering how these two spheres (the representational and the actual) mutually inform each other.

In exploring these links, this paper will consider: does coming out give rise to instances of violence? Does coming out co-exist with experiences of violence? And could 'coming out' even be, in itself, an inherently violent process, considering the feelings of shame and exposure aroused by making such a fixed, public identity claim about something so complex and intimate as desire?

To approach these questions, this paper follows Dimitris Papanikolaou in closely examining the Greek context of family, violence and sexual identity. After analysing instances of the 'short-circuit-in-family', Papanikolaou leaves us with an open question: under Greece's current state of crisis, has our awareness of familial violence increased? Or, more worryingly, is it that instances of violence are on the rise, and if so why? How, if at all, can we even 'measure' violence? In order to examine the connections between acts of coming out and narratives of violence, this paper will venture a definition of 'coming out' calibrated to the specific social, cultural, and political conditions of contemporary Greece. How does one narrativize one's sexuality into a stable and coherent identity? What, if any, are the social and personal costs of doing so?

Anastassia Tantarouda-Papaspyrou (University of Birmingham)

The Two Hundred Men of Kaisariani: Public Memory and Cultural Representation

In April 1944, during the German occupation in Greece, *Kathimerini* newspaper published a bulletin signed by the military commander of Greece, informing that the communist guerrillas killed a German general in an ambush. In retaliation, on 1st May 1944, after a period of confinement in the Chaidari concentration camp, two hundred Greek resistance fighters were executed by the Nazis in the firing range of Kaisariani, later known as ‘*Θυσιαστήριο Λευτεριάς*’ [The sacrificial slaughterhouse of Liberty] (Axioti 1945). Although seventy five years have passed since the execution, it has still not lost any of its momentousness. Rather than receding into oblivion, it keeps returning like a ghost of the irrevocable past, thus manifesting its ineluctable contemporaneity. In this paper I will illuminate the initial findings of a project that aims to explore the cultural legacy of the event. Specifically, I will unveil the artistic representations/renderings (literary/filmic/musical) of the story of the executed fighters.

Panel 9. (Re-)Constructions of Place, Departure and Arrival

Eveline Mineur (University of Amsterdam)

From Liquid Borderlands to Places of Passage: The Archipelago of Greek photographer Stratos Kalafatis

The sea has always been a constitutive element in literary and visual representations of Greece. Its rich associative potential and metaphoricity lends itself well for narrations of the Greek nation, spanning from Homeric primordial narratives to tourism promotion and contemporary political speech. This article explores the intricate functions of the use of the maritime element in the visual representation of Greece in the photo series *Archipelago* by Greek photographer Stratos Kalafatis, in light of recent shifts in the symbolical meaning of the Mediterranean and Aegean Seas towards ‘graveyard’ and ‘liquid borderland’. Through an analysis of a selection of photographs, informed by notions such as Michel Foucault’s ‘heterotopia’ and ‘utopia’, and attentive to the affective operations of these artworks on the viewer, the article will address the lack of indexes of human histories in *Archipelago* and whether this entails a neglect of the political responsibility of acknowledging the entanglement of EU border policy and contemporary migrant stories unfolding in the Aegean region. Ultimately, drawing from Édouard Glissant’s archipelagic thinking, the article considers a set of larger questions *Archipelago* might form an answer to: overarching questions which have become pressing in our current configuration of reinforced borders and failing EU immigration policies.

Eftychia Mylona (Leiden University)

Beyond Departure: Greeks in Egypt, 1962-1976

The presence of the Greek community in Egypt is largely absent in the Greek and Egyptian historical narratives, after the *en masse* departure in 1961-1962. This research aims to examine the life of Egypt’s Greek inhabitants after this departure, and particularly explore their social and economic presence during a period of economic and social reform under Gamal Abdel Nasser until the introduction of the *infitah* policies by Anwar Sadat in 1976.

Looking beyond the Greek departure, this research seeks to explore the different possibilities Greeks encountered, and investigate the motivations behind their stay. It also attempts to look into how Greeks negotiated belonging and space, in mind and practice, as transnational agents and migrant bodies, and how their mobilities were performed and mediated. This research does not only demonstrate the active Greek presence in Egypt, despite its demographic decline, but also acknowledges its different layers across Egypt, as an integral part of the Egyptian society.

By utilizing archival material from different institutions in Egypt and Greece, as well as contacting interviews with Greeks in Egypt, this research attempts to contribute to the exploration of the social world of Greek inhabitants in Egypt, and expand further the academic study of the Modern Greek diaspora.

Carl Mauzy (King's College London)

Greece Empowered: Marshall Plan Photography and the Construction of Post-War Greek Identity

In the aftermath of WWII, the United States Information Service (USIS) was responsible for communicating the benefits and positive outcomes of the US Marshall plan/European Recovery Program (ERP) (1948-1952) to both American and European audiences. Although Greece's experience of the Marshall Plan differed from the rest of Europe due to the legacy of the Greek civil war, its visual communication by USIS and the ERP followed the overall Marshall Plan goals of domestic reconstruction. The economic and political consequences of the Marshall Plan in Greece have been extensively researched but the visual communication of the Plan and particularly the photographic imagery produced in Greece has not been sufficiently analysed.

In this presentation I will perform a critical analysis of a collection of Marshall Plan images housed at the Hellenic Literary and Historical Society. This is part of ongoing research into the construction of Greek national identity through photographic archives and photography. I will analyse a number of these Greek Marshall Plan photographs focusing on the narratives of modernisation that are contained therein. Furthermore, I will explore to what extent these discourses of modernization interact and influence post-war Greek identity, placing the Marshall Plan images in the broader history of the creation of Greek national identity within Greek photography.