

archæographies

EXCAVATING NEOLITHIC DISPILIO — X

FOTIS IFANTIDIS

Published by

Archaeopress Publishing Ltd
Summertown Pavilion
18-24 Middle Way
Oxford OX2 7LG
United Kingdom

www.archaeopress.com

Archaeographies: Excavating Neolithic Dispilio – X
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ISBN 978-1-80327-789-9



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ARCHÆOGRAPHIES: EXCAVATING NEOLITHIC DISPILIO, PUBLISHED BY ARCHAEOPRESS IN 2013, WAS BASED ON THE PHOTO-BLOG VISUALIZING NEOLITHIC, WHICH WAS LAUNCHED IN 2006

ARCHÆOGRAPHIES: EXCAVATING NEOLITHIC DISPILIO - X (I.E. 2013-2023) TREATS THE INITIAL ARCHÆOGRAPHIES AS AN ARCHAEOLOGICAL ARTIFACT, ENCIRCLING THE EXPERIMENTAL PROJECT OF DEPICTING THE EXCAVATION OF THE LAKESIDE NEOLITHIC SETTLEMENT OF DISPILIO

THE ESSAY IS TRIPARTITE

I MIRRORING ARCHÆOGRAPHIES

– INTERMEZZO: AN ARCHIVE OF COLORED JPG$_S$

II DISSECTING ARCHÆOGRAPHIES

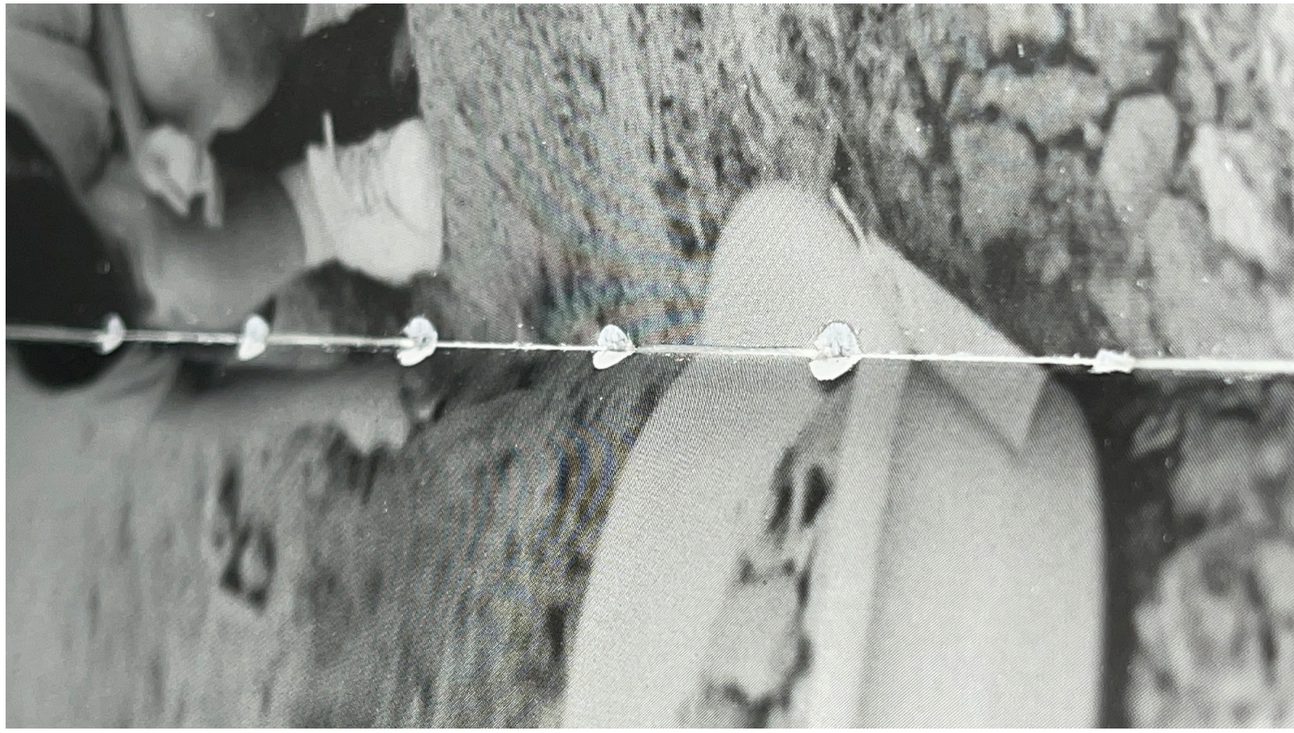
ALL PHOTOS TAKEN BETWEEN 1997-2013 | VISUALIZINGNEOLITHIC.COM

MIRRORING archæographies


archæographies
EXCAVATING NEOLITHIC DISPILIO
FOTIS IFANTIDIS



a bucket of kodaks,





a bucket of JPG$_s$:

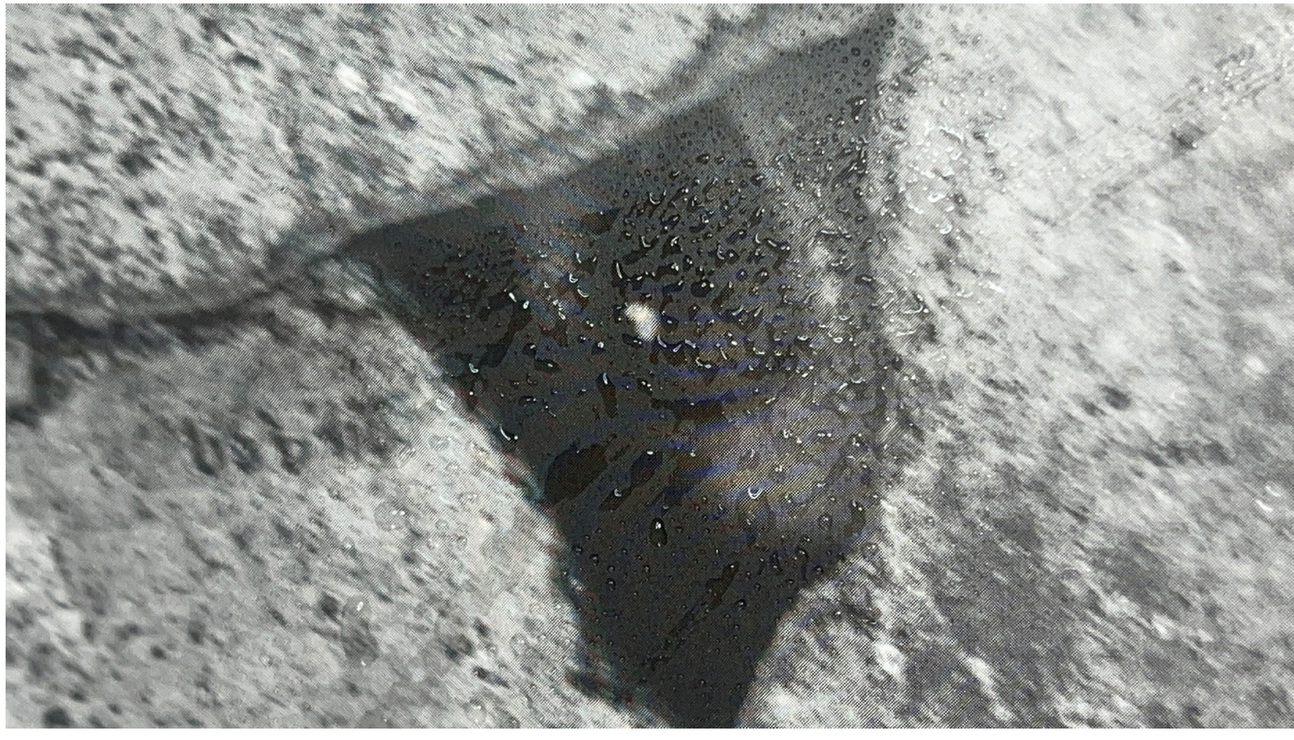
condensed
undeveloped
extracted
soil





we’re ready for the headshot

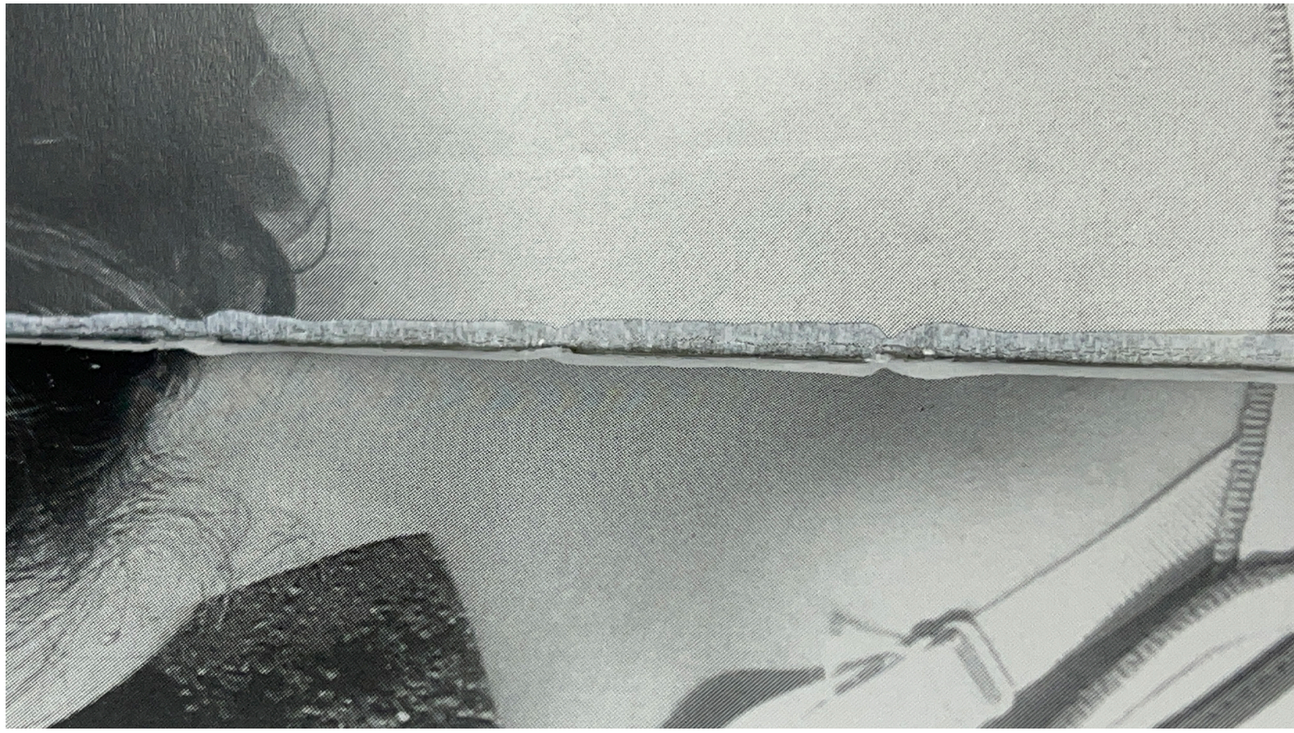
a few gaps to be filled, though

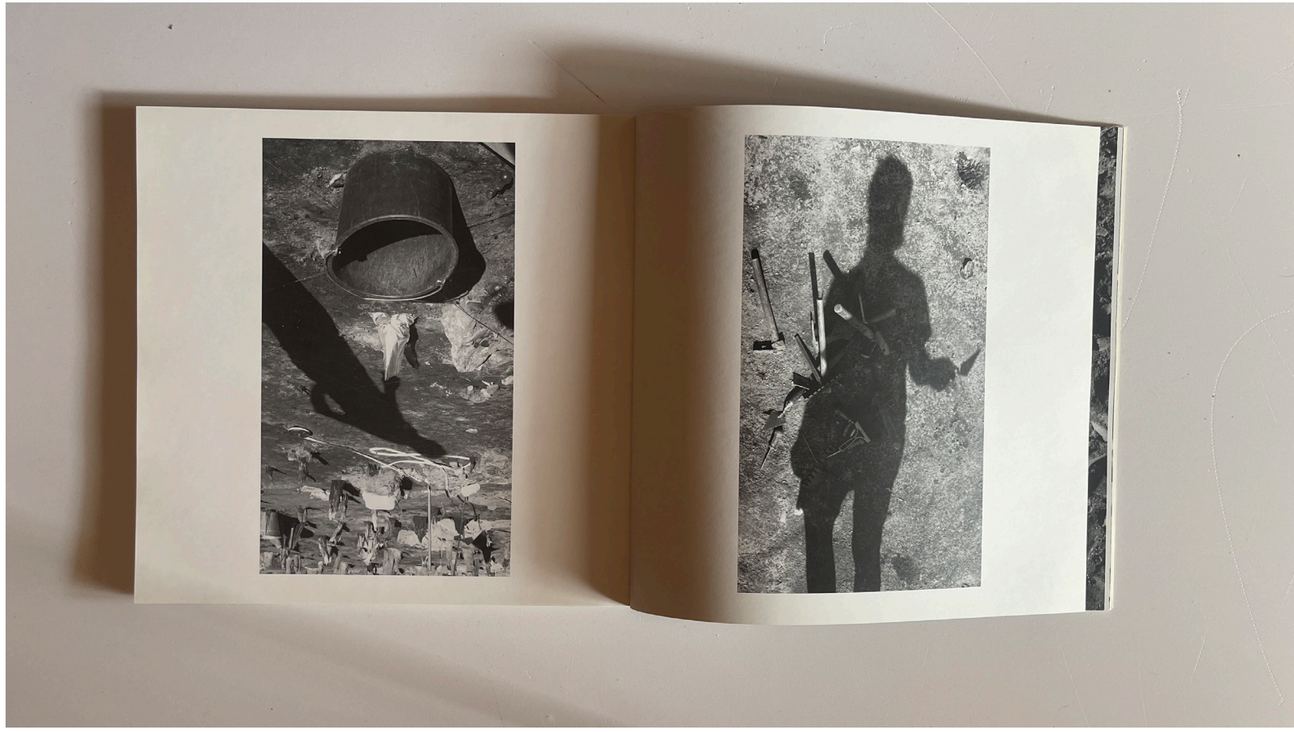




vertebrae by

vertebrae

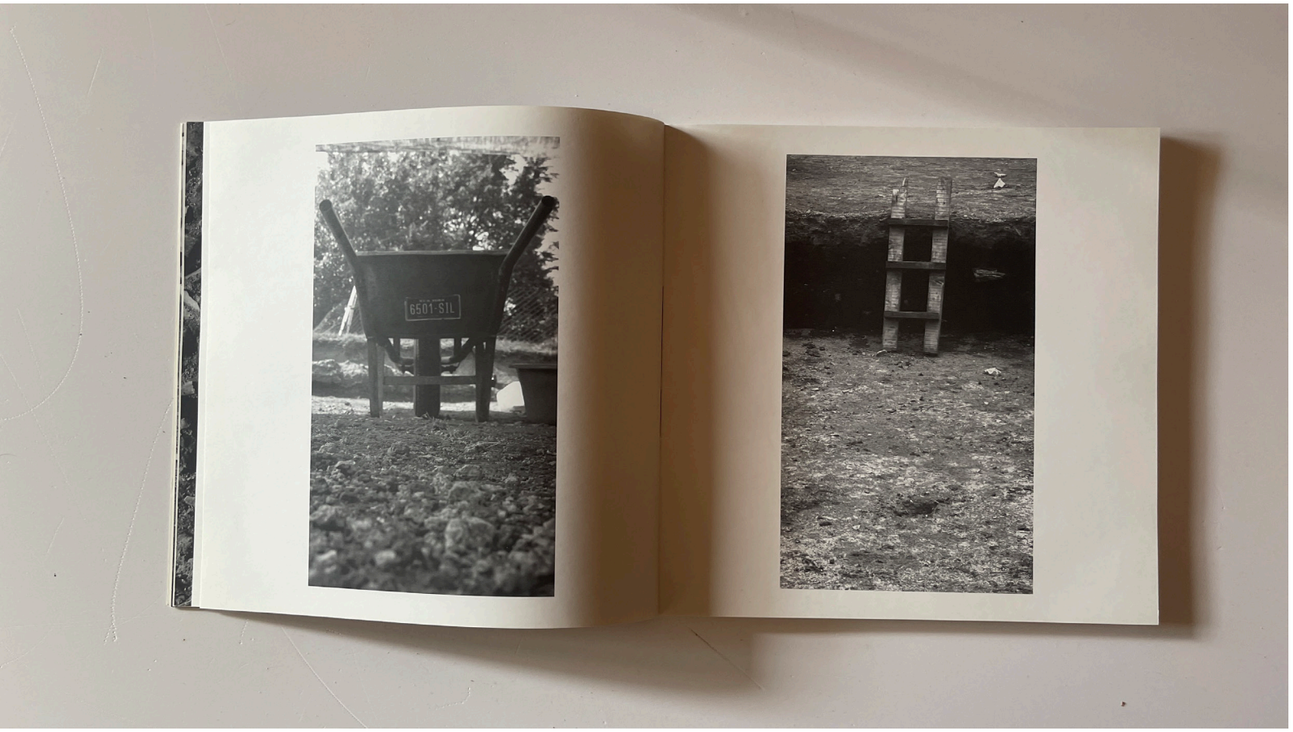




wrong shadow

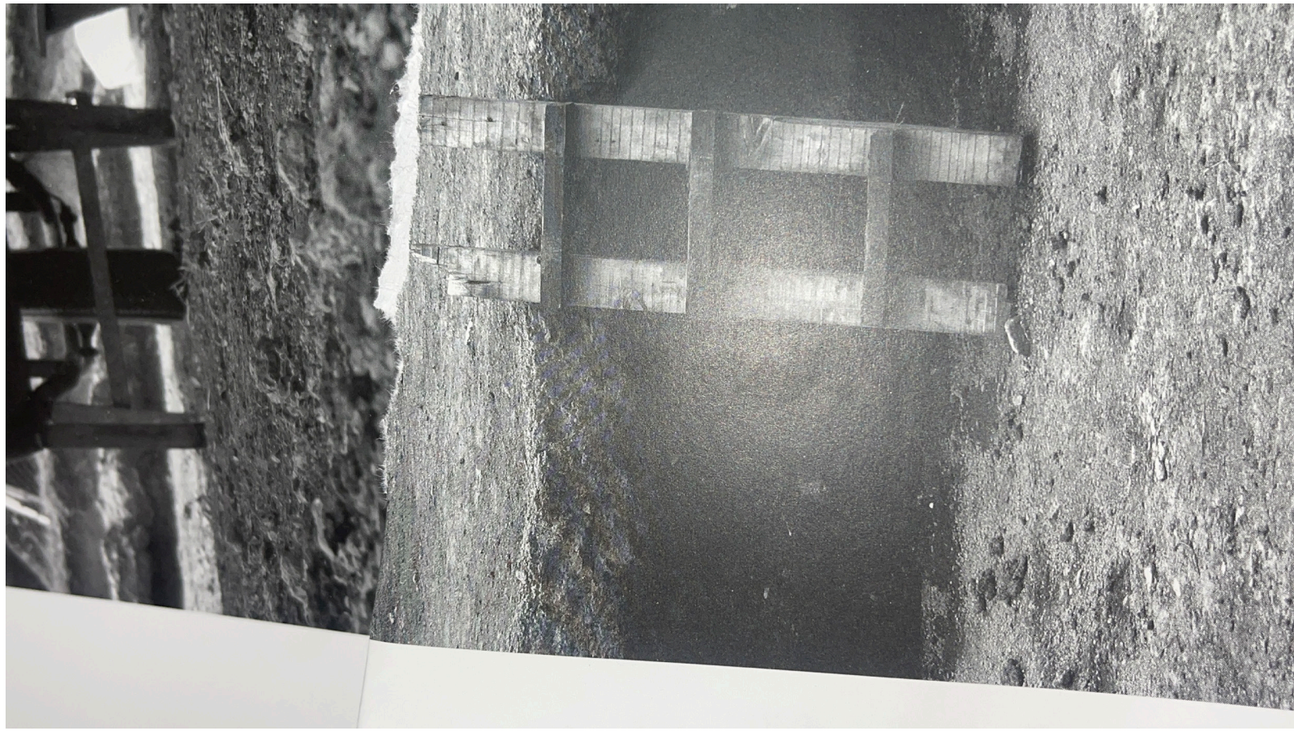
of each and every

just a few centimeters above,



just a few centimeters below,

boom



i land softly,

one hundred and twenty-five years ago



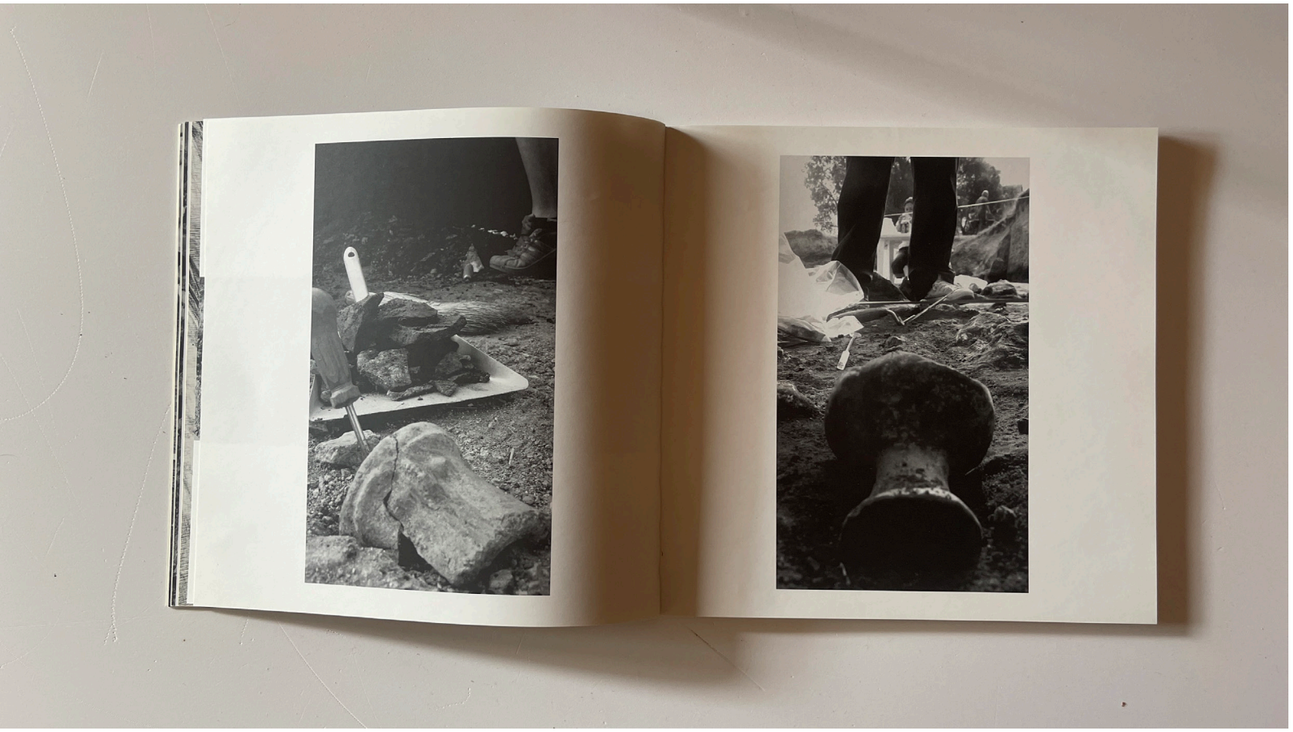
same boom, all the julys and the augusts
–and our parachute is linen





to divide is to decide is to divide is to decide is





to destroy is to decide is to destroy is to decide is to





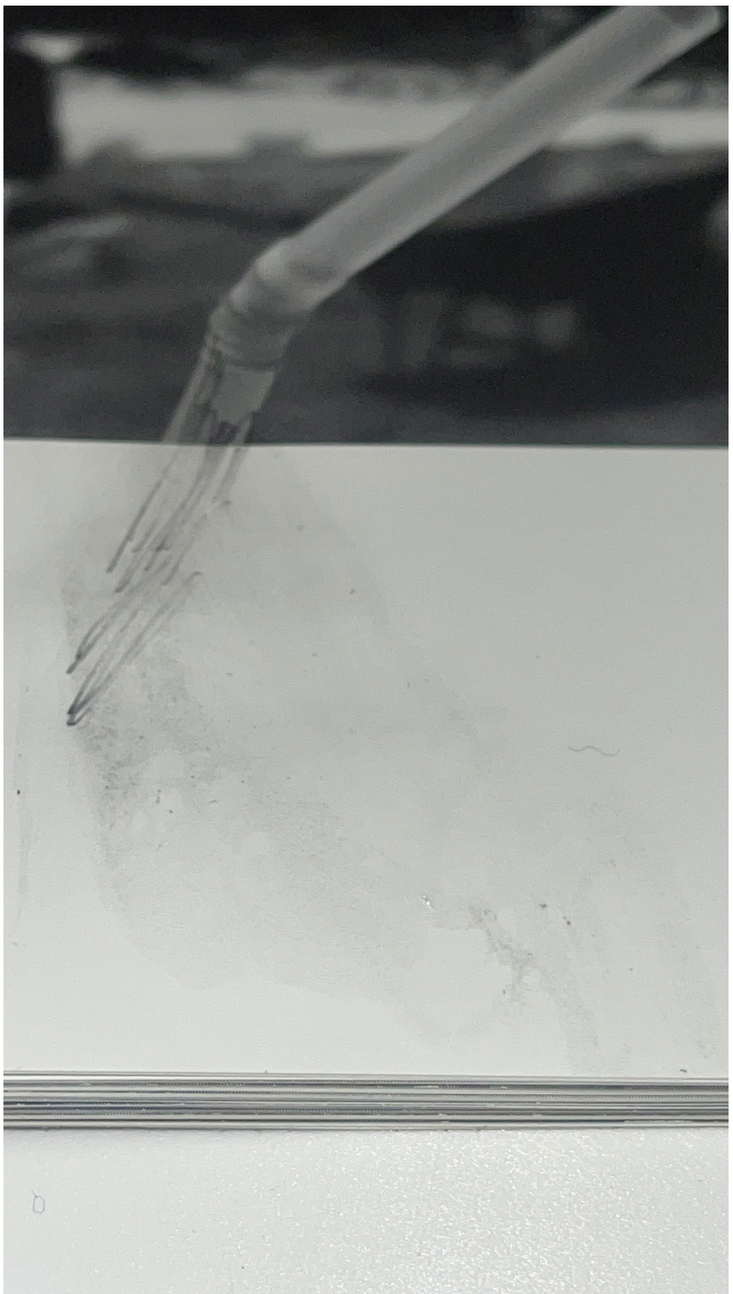
mendmefixme

mendmefixme

mendmefixme

mendmefixme









exactly seven seconds from my glass eye

exactly twenty centimetres from my heart

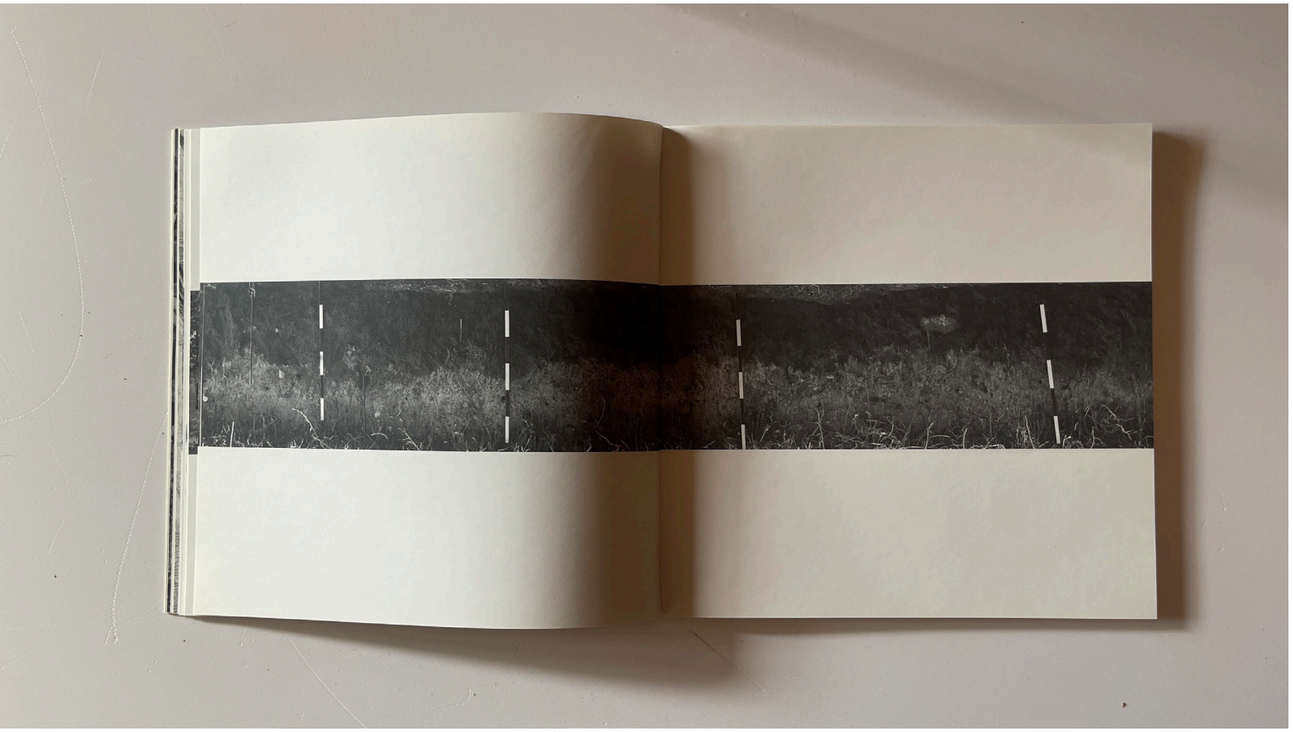
exactly on the corner of the lake

there, stand our measuramble self-affirmations



NW

NE



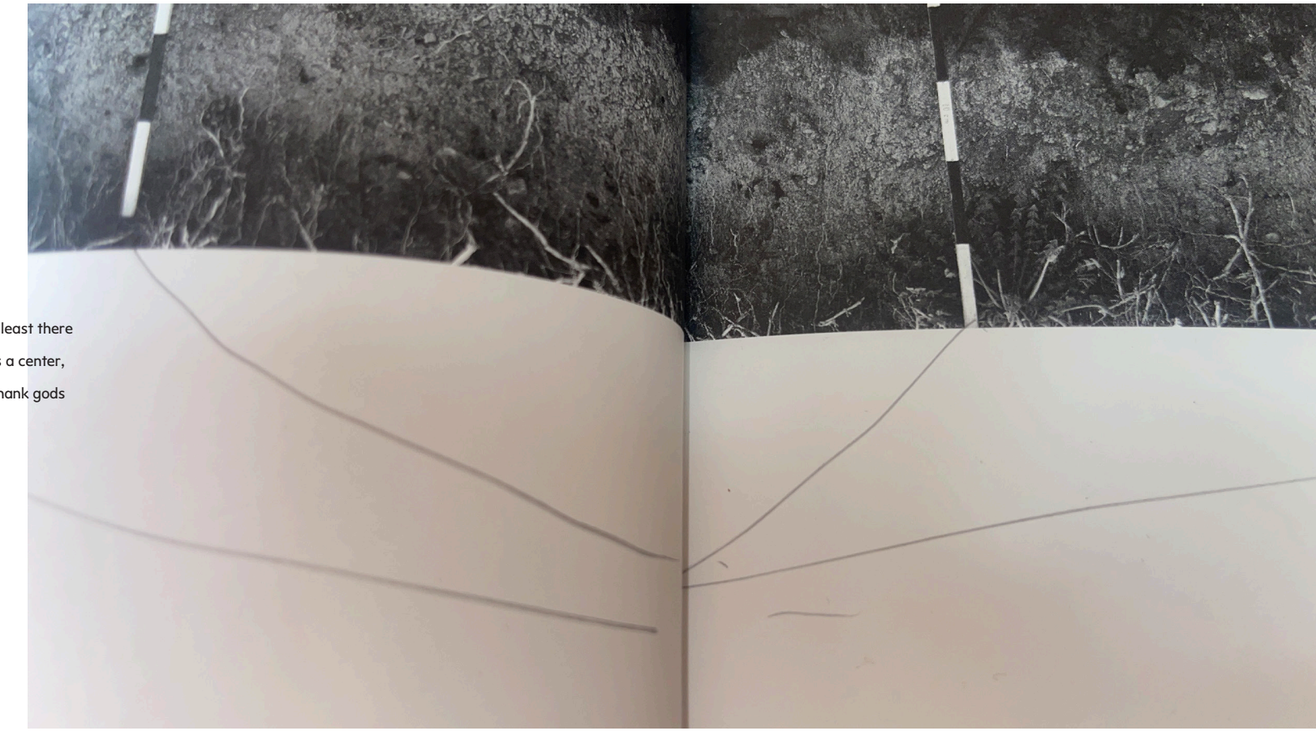
SW

SE

at least there

is a center,

thank gods





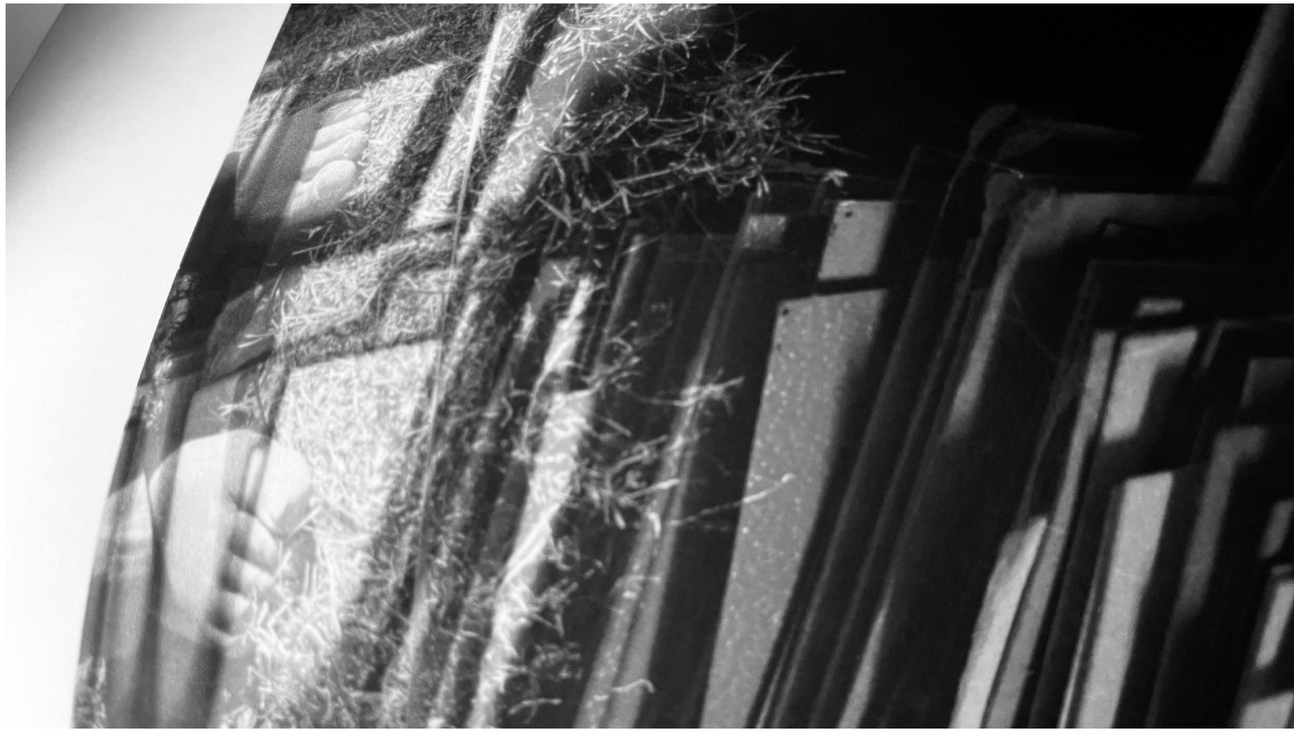
exactly on the corner
of the lake



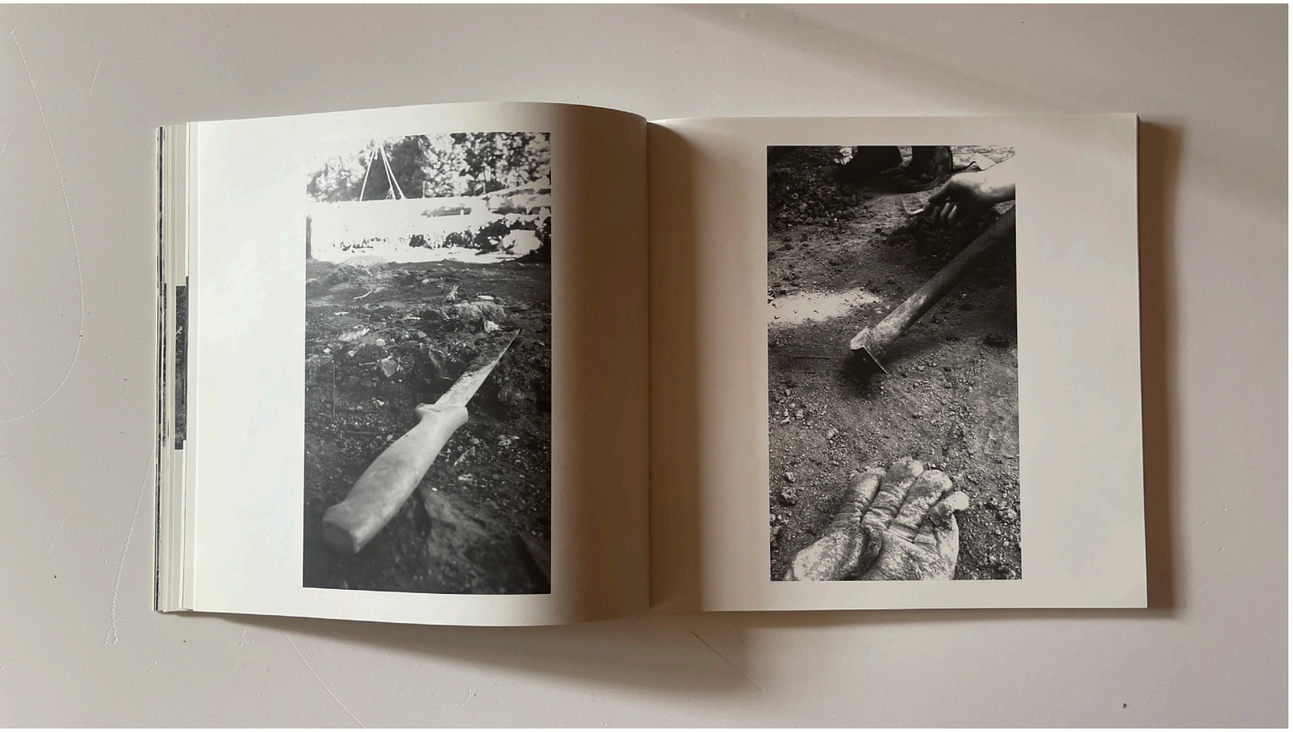




in search of foundations



this was an unfruitful square,
let's fill it, someway





a micromorphologist came yesterday

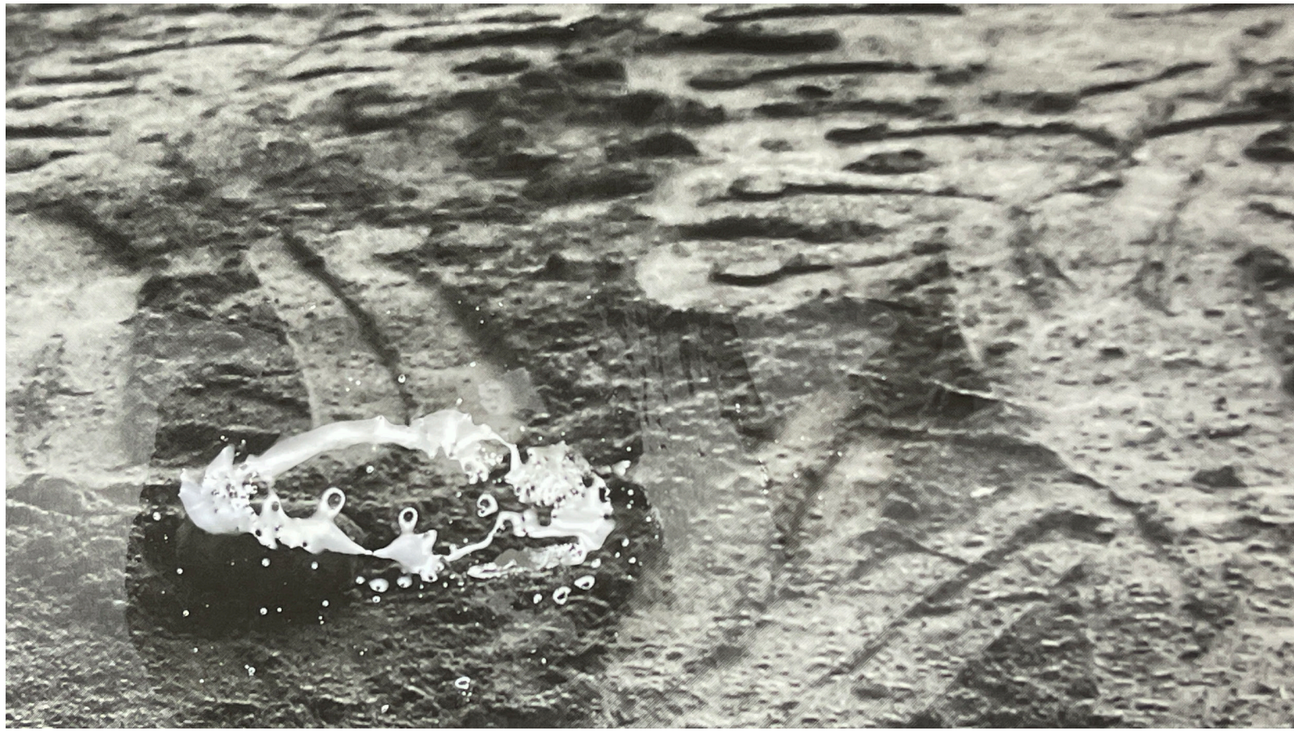
–she brought her umbrella.



the miniscule is used in the shadows,

i guess.





laurie a. says:

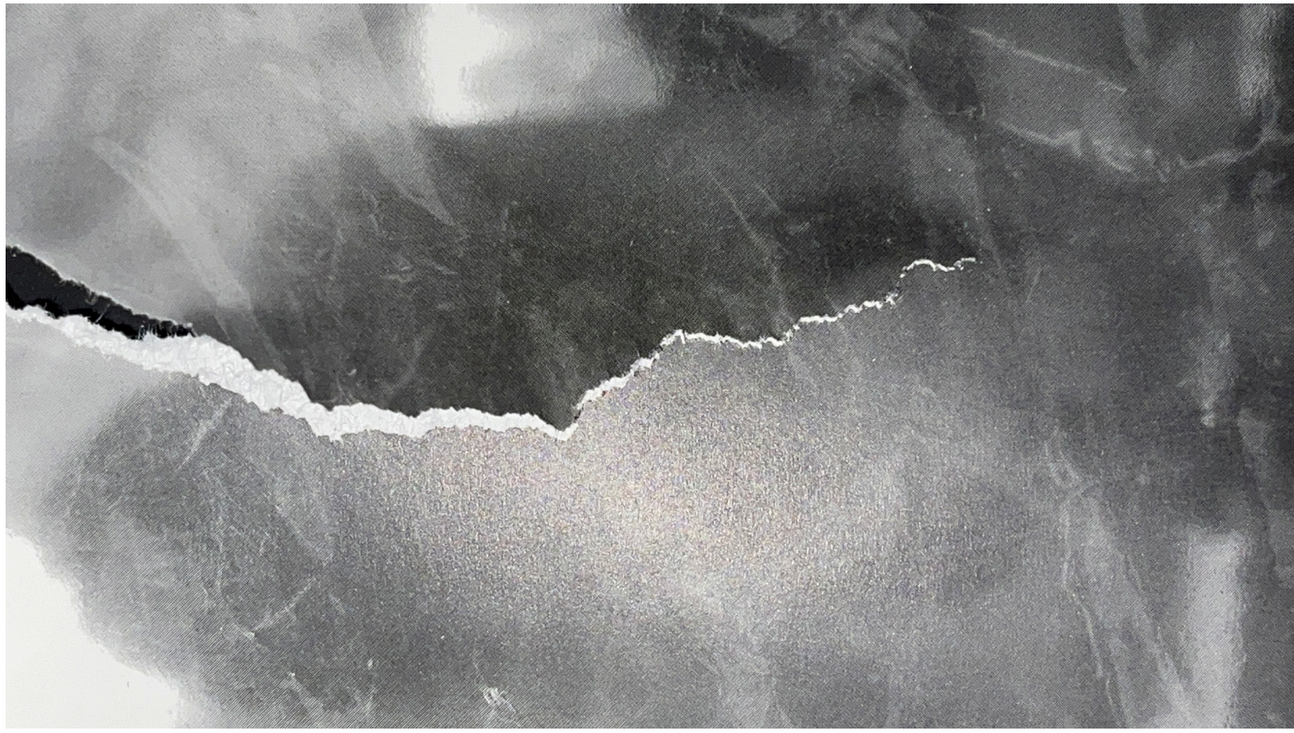
It was a large room. Full of people. All kinds. And they had all arrived at the same buidling at more or less the same time. And they were all free. And they were all asking themselves the same question:



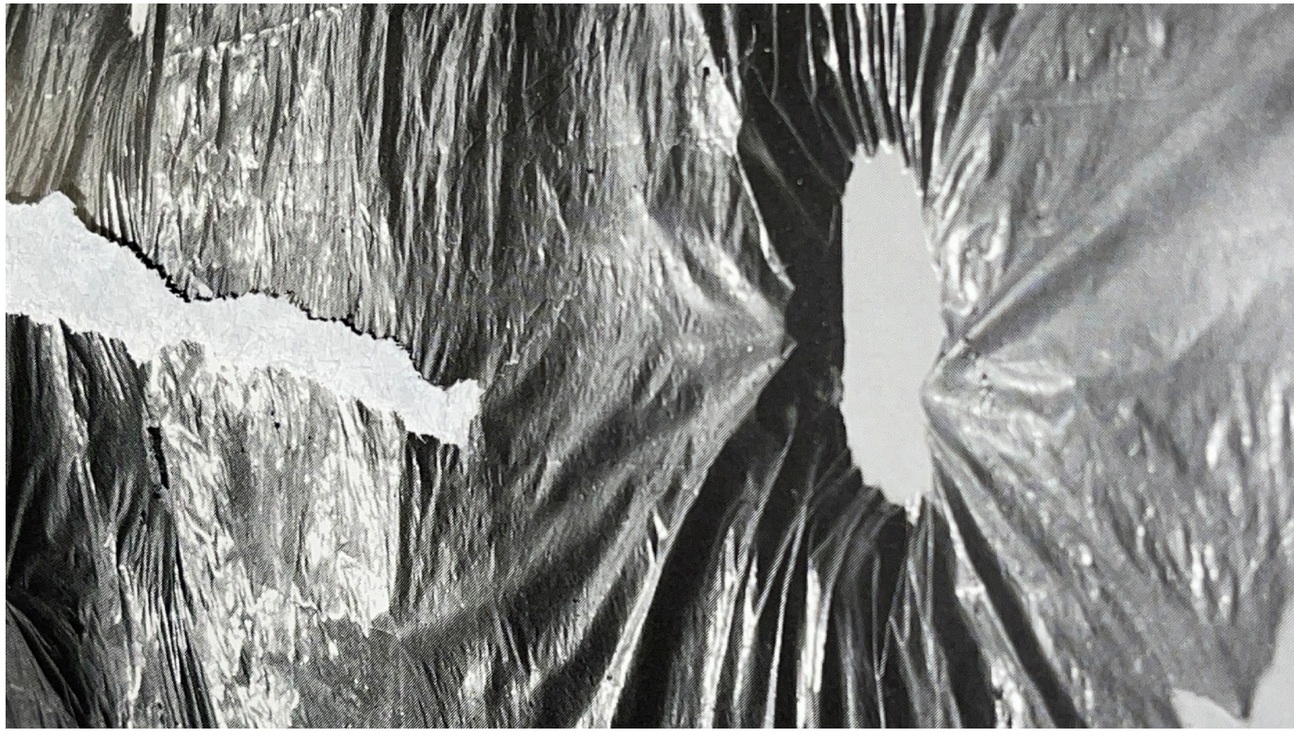


“What

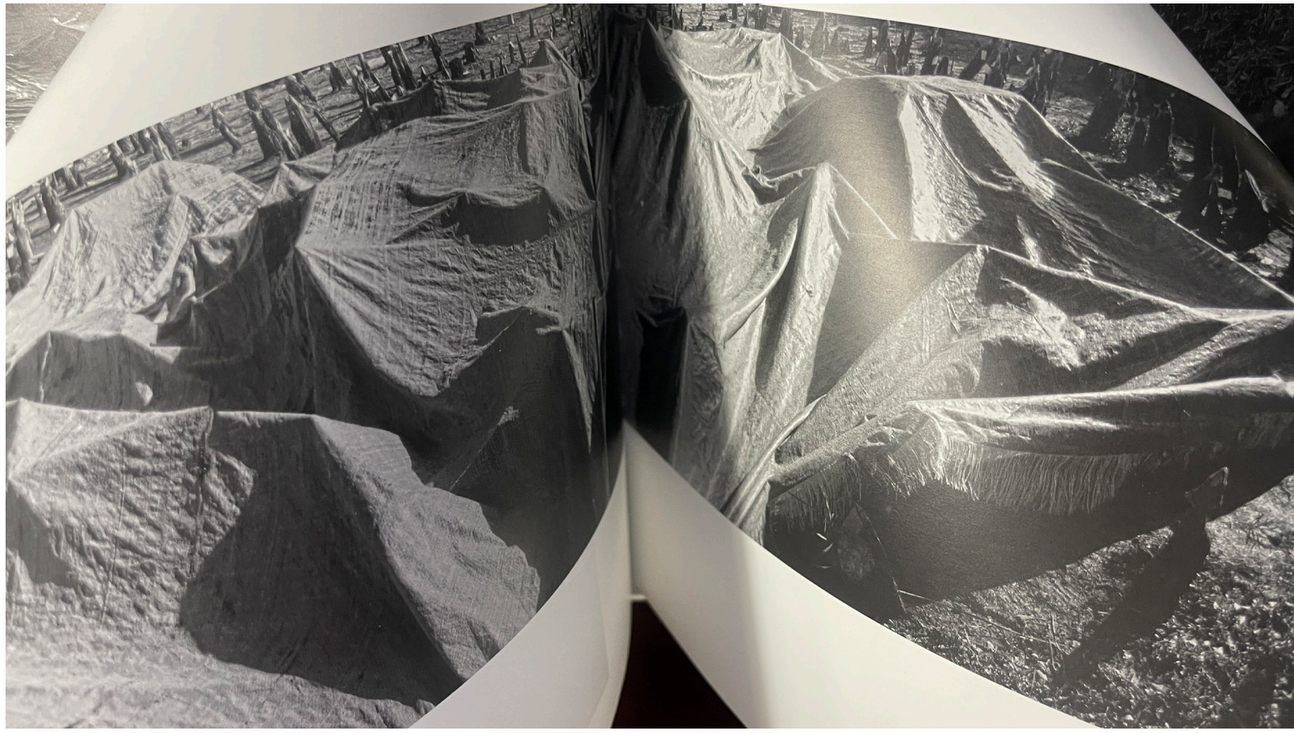
is behind that curtain?”












ΣΗΜΑΣΙΑ
ΔΕΝ ΕΧΕΙ
ΑΥΤΟ ΠΟΥ
ΒΡΙΣΚΕΙΣ
ΣΗΜΑΣΙΑ
ΕΧΕΙ ΠΩΣ,
ΓΙΑΤΙ ΚΑΙ
ΓΙΑ ΠΟΙΟΝ
Ο ΒΡΙΣΚΕΙΣ
PENA
vrecian
στέλιος σταύρου

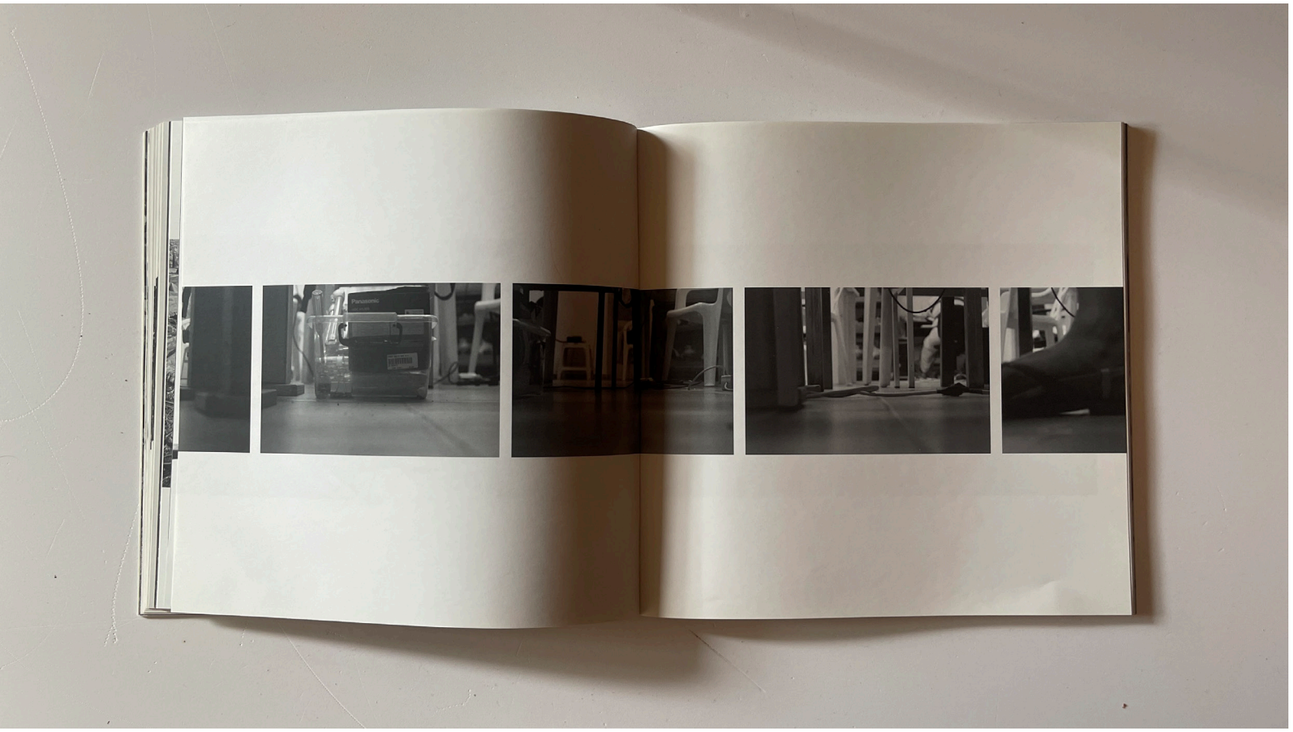


the dinner is served.

is it shards or sherds?

in the center of our plastic table
we will place our reversible duct-taped assumptions.







i stare through the spondylus bracelet fragment.

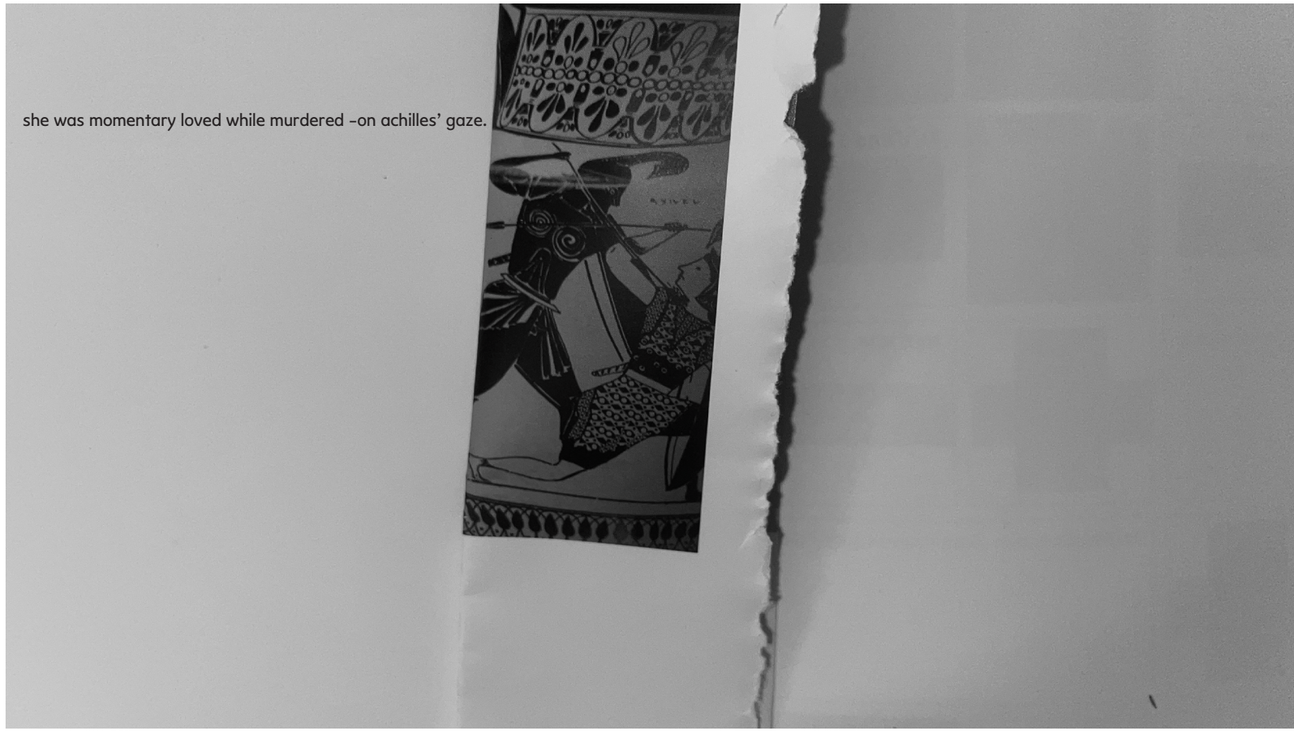
this plastic penthesilea is thracian,

that shell is mediterranean

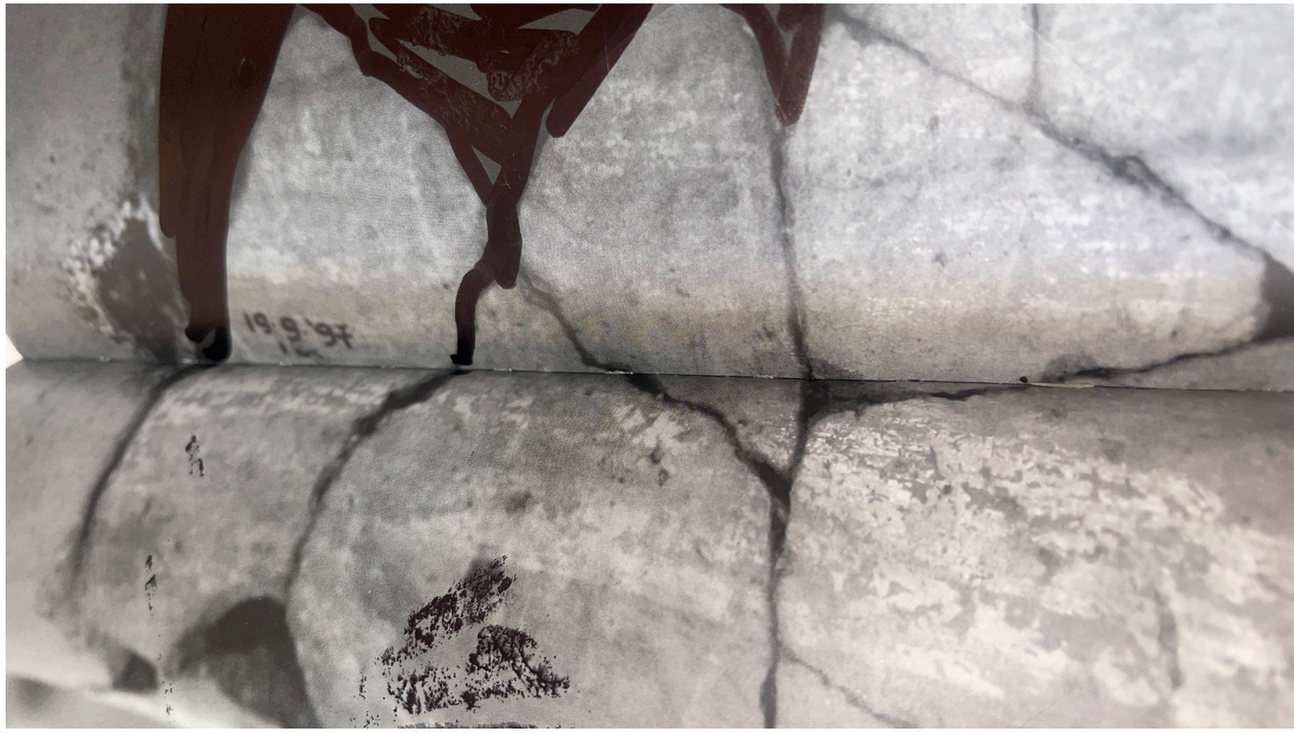
-the isotopes say this.

still,

she was momentary loved while murdered –on achilles' gaze.



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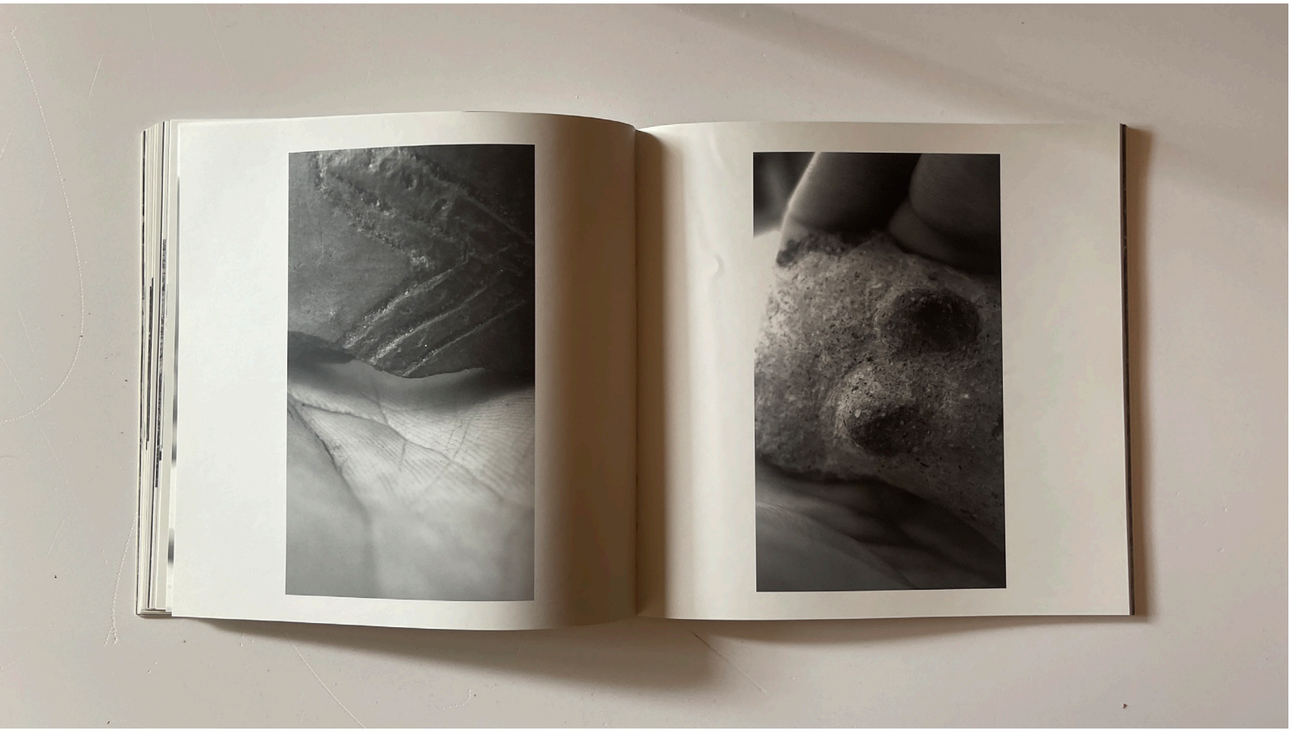
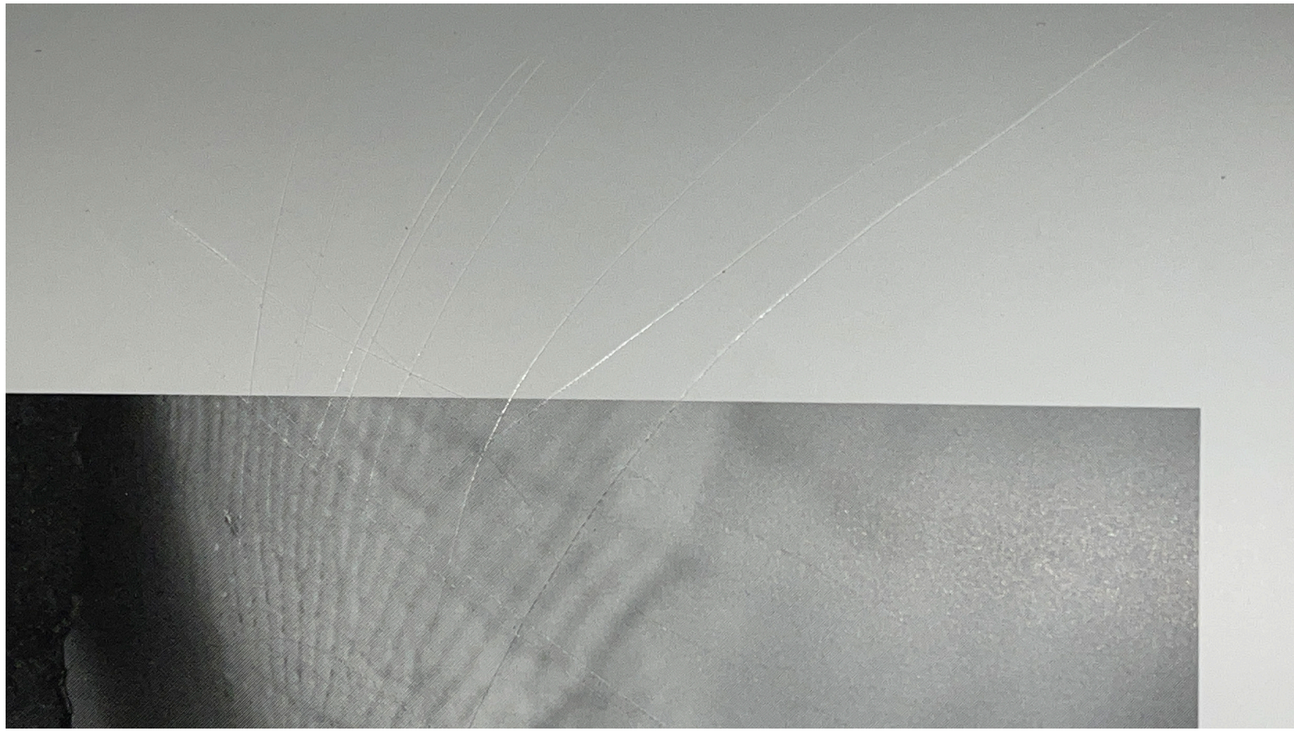






the oldest photograph.

his old eyes are so shut.

his mouth is not.

(i believe, yes, in the end, he is the casualty of an unknown battle)

–

i place him in front of the tip a wooden post, one from his lake.

just a purely aesthetic choice, nothing more.

–

his body is a clay parenthesis.

his legs are cut.

–

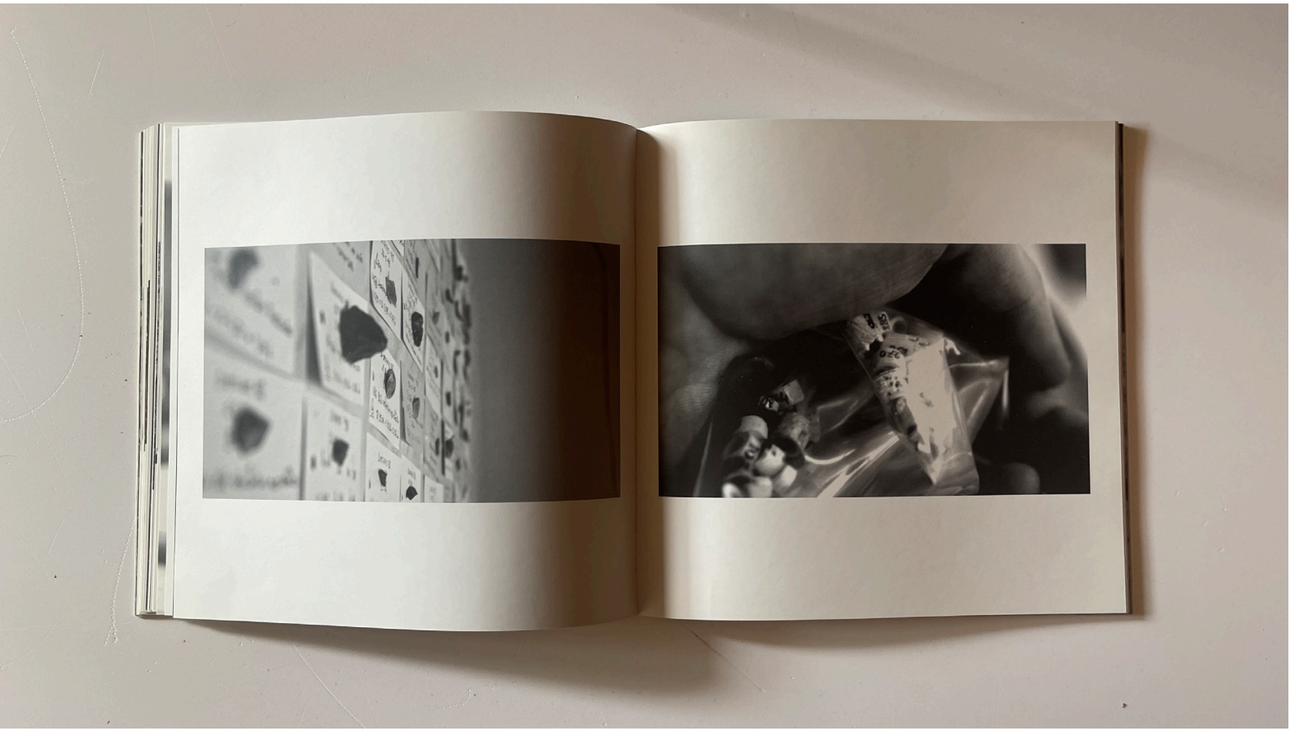
a hollow railway embraces him:

two holes in the shoulders,

two at the severed ends,

one in the spinal column.


i dog-ear the page: find the other jpg. not everything is visible in one cliché.





at the fingertips of the vessel, a head.

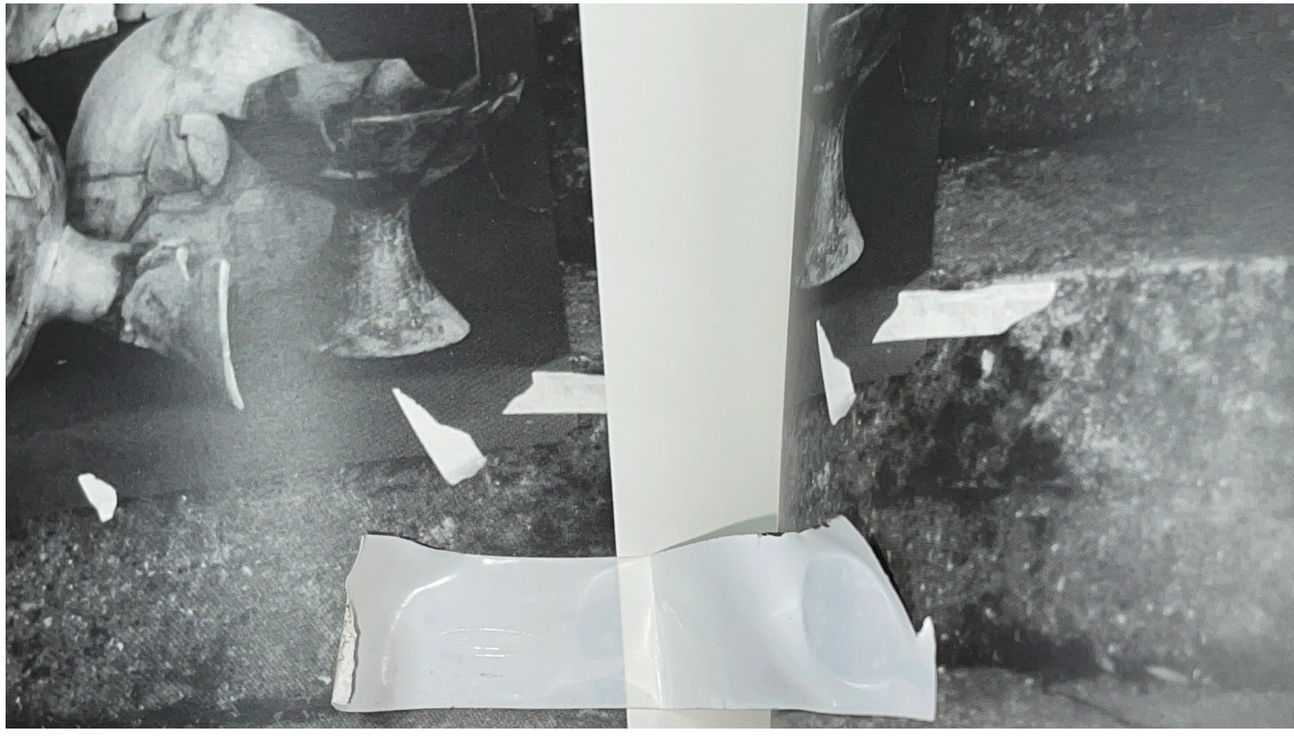
the cropped lips are compensated by the eyes.





she is so proud –on the steps of concrete– for this family photograph;

and let the fruits be missing from these fruit-stands.





the molar escaped from that neolithic smile –

a jewel

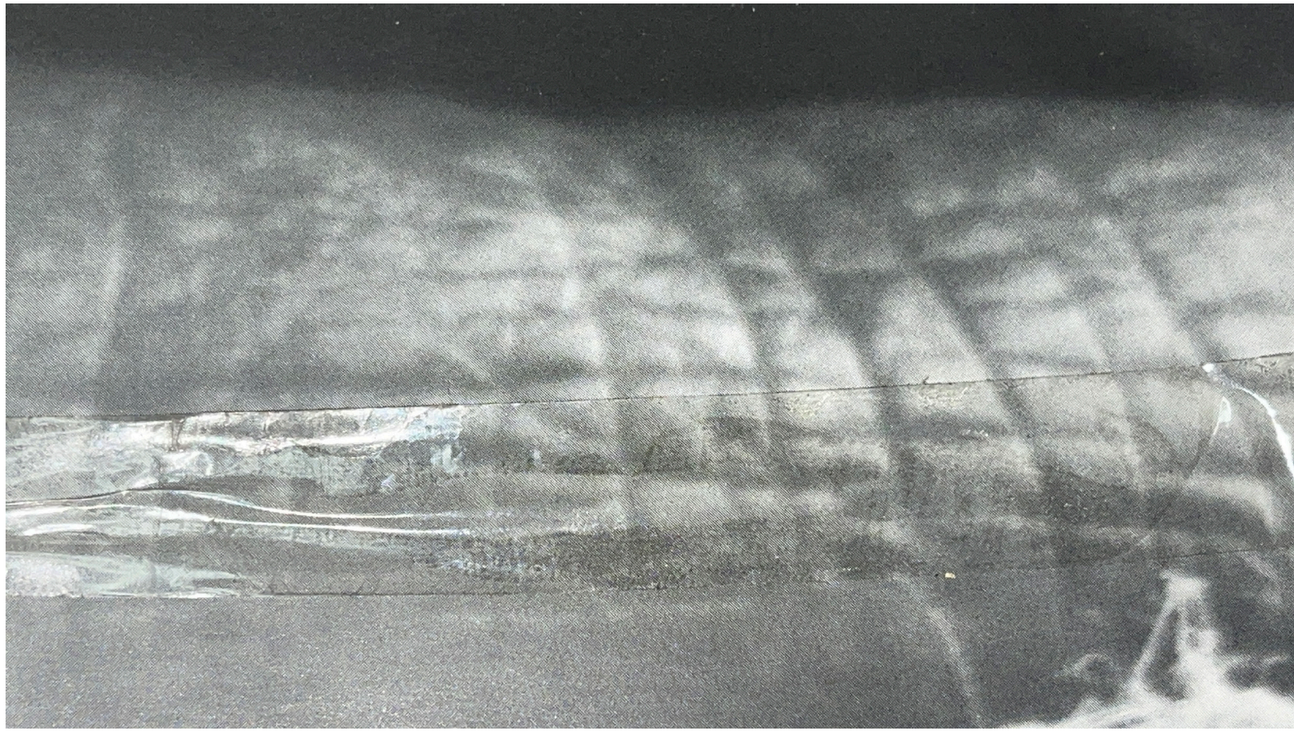
or

a relic

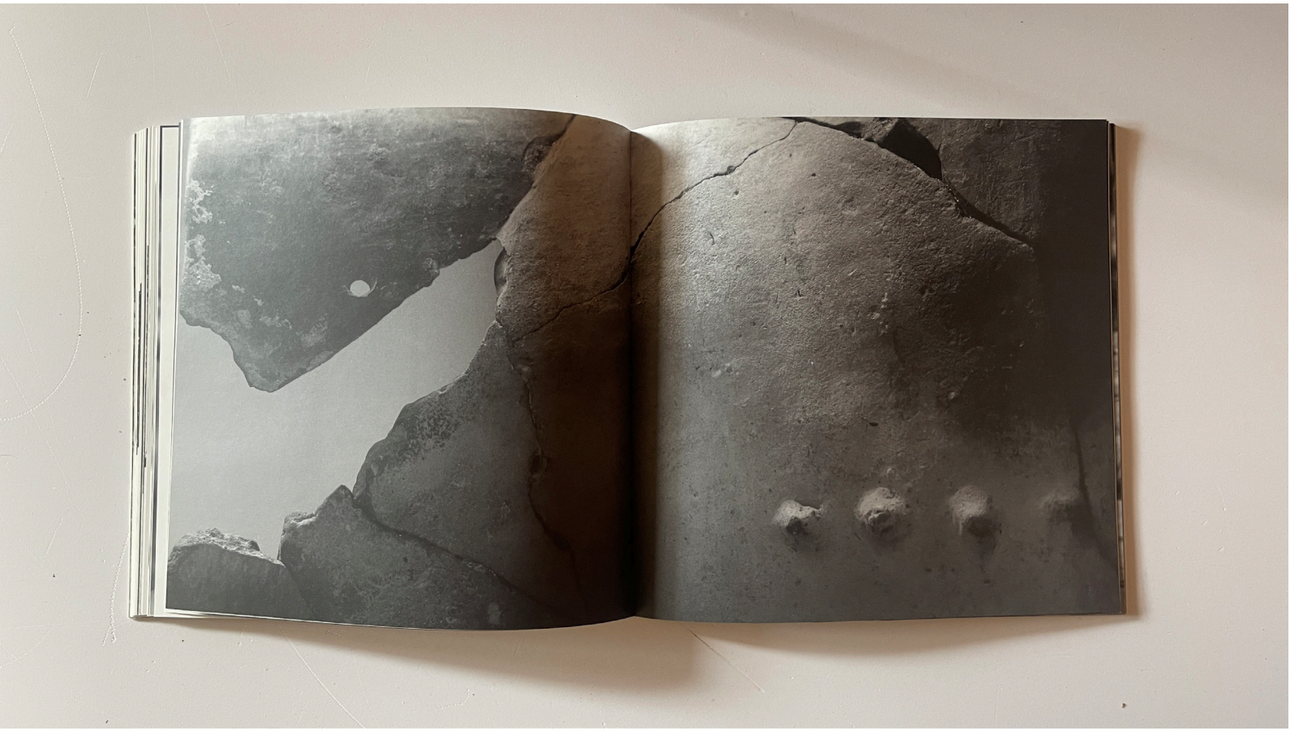
or

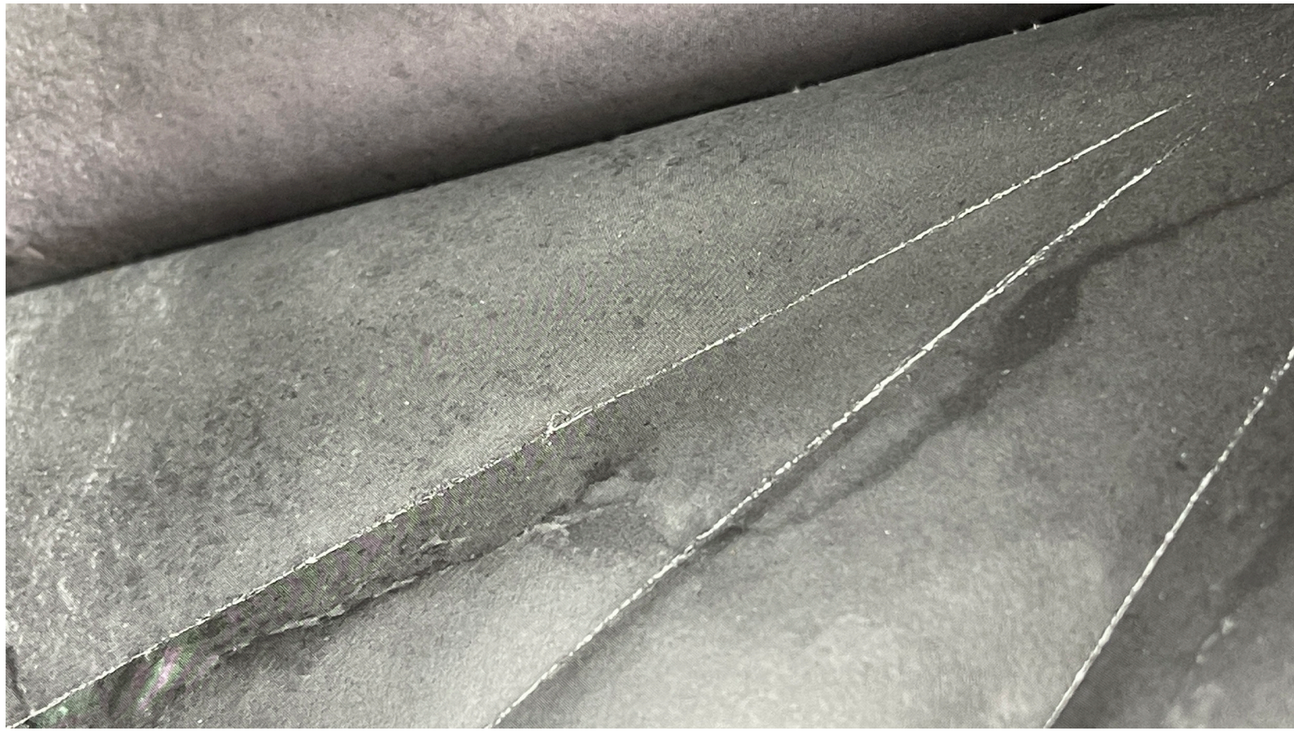
a trophy

or



KÖNIG



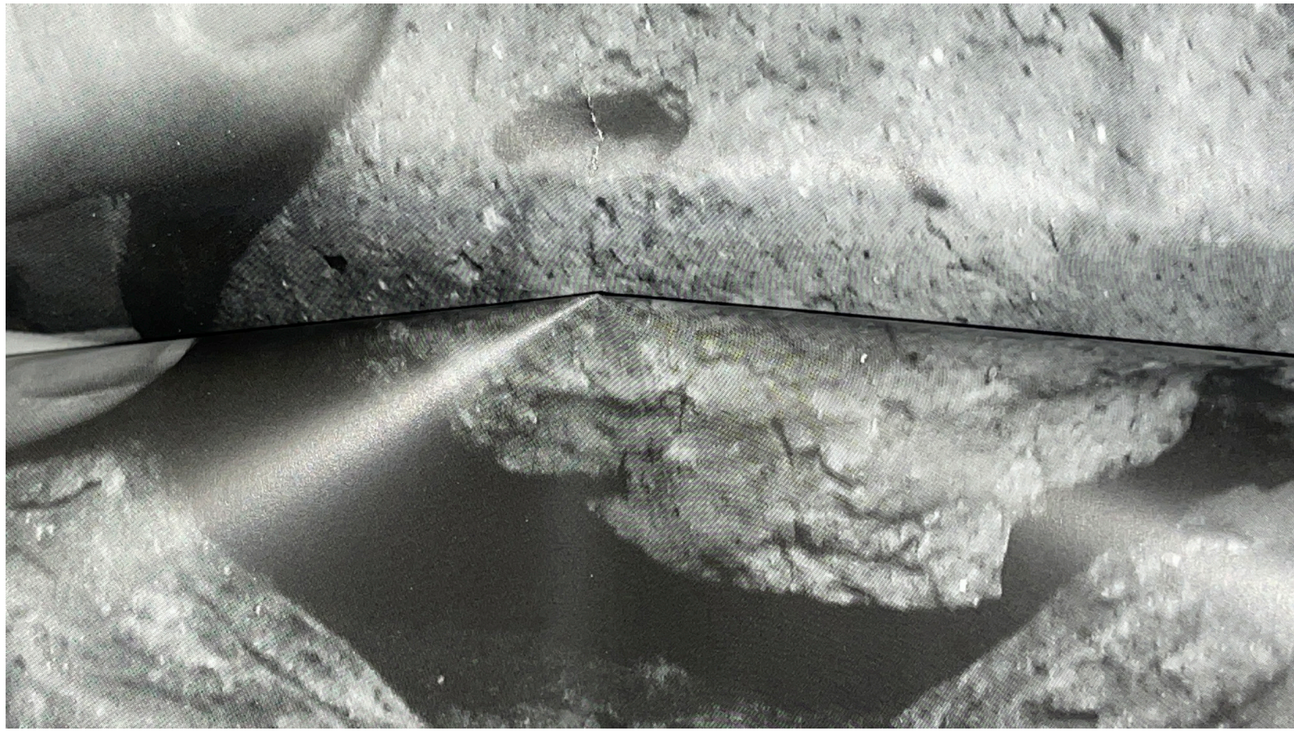


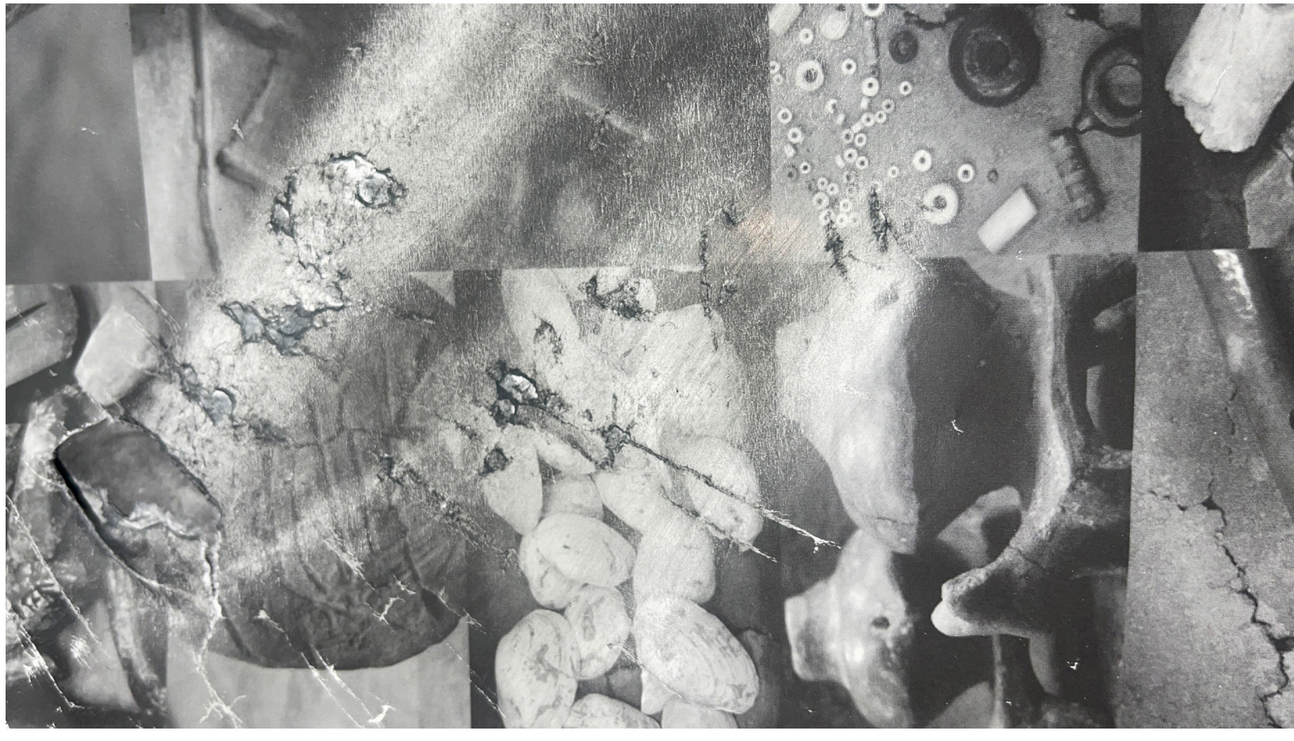
a hole to mend a boss to adorn



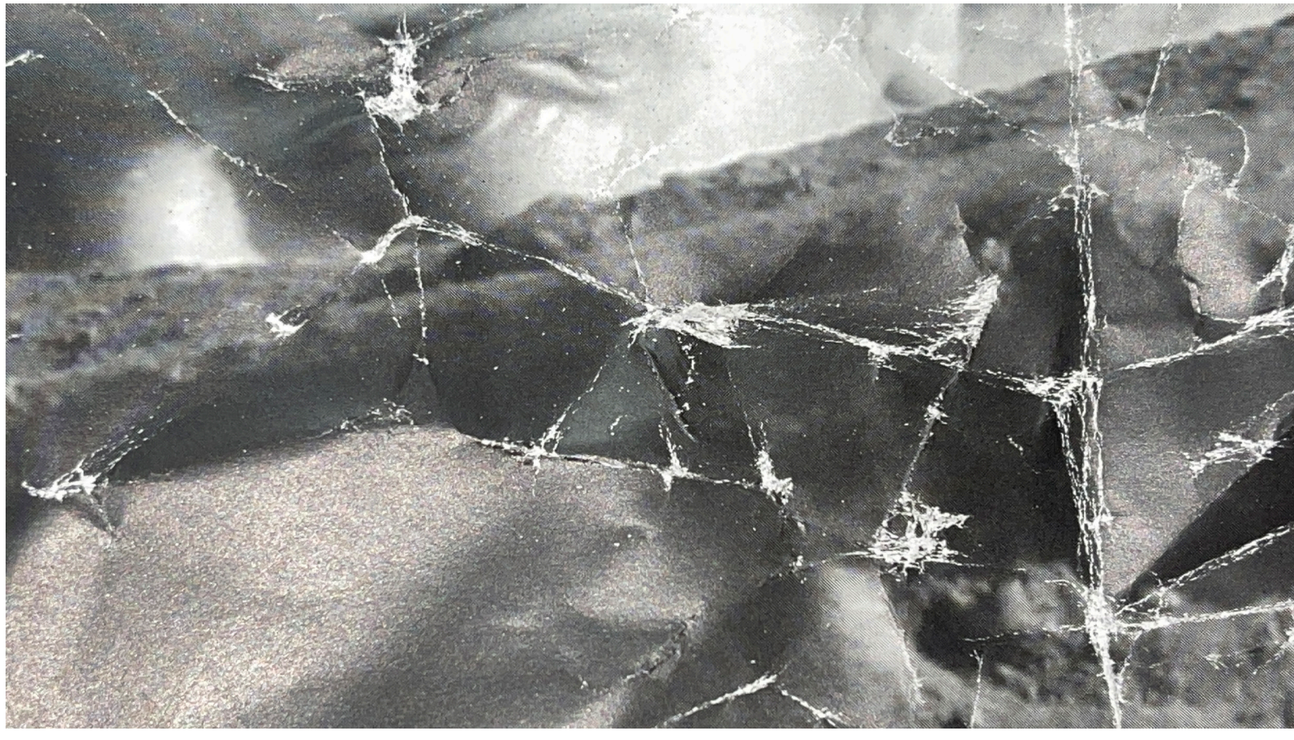
eventually, this goddess has a navel.

this
is
not
godly
enough.

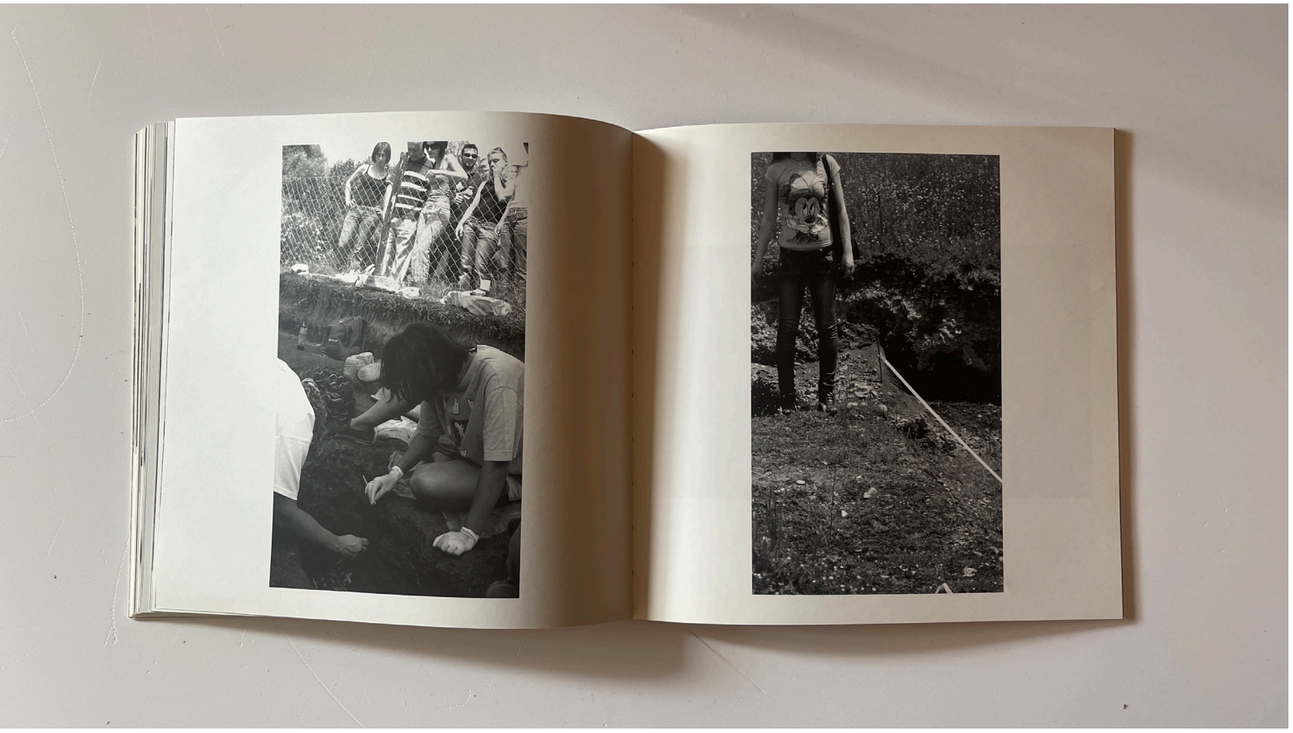





ΕΚΘΕΣΗ
EXHIBITION
ΠΑΡΑΚΑΛΩ ΚΥΤΗΣΤΕ













one final day

compulsory nostalgia

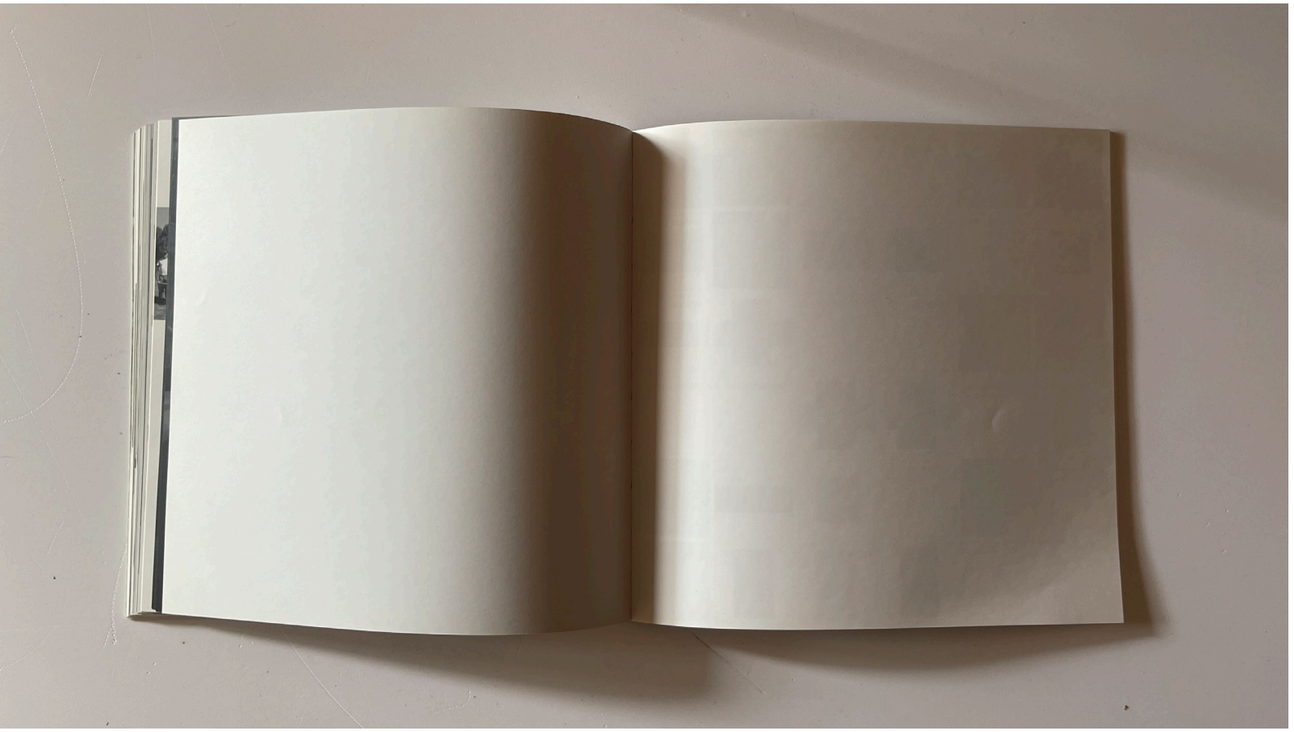
in which year were you? which year were you? which year?











2013–2023



INTERMEZZO: AN ARCHIVE OF COLORED JPGS











































NEW YORK
6501-SIL



AXIVEL







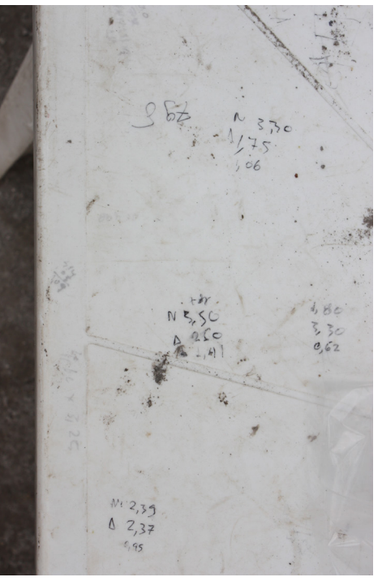


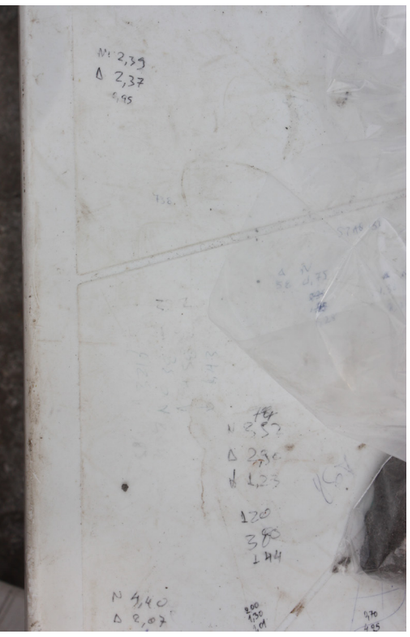


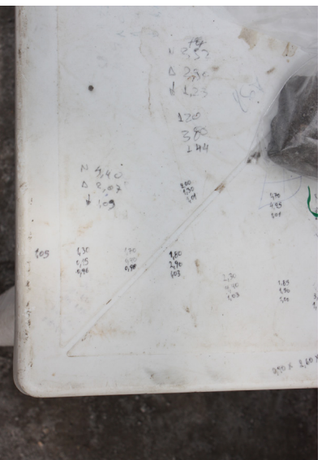





N 3,30
1,75
1,06

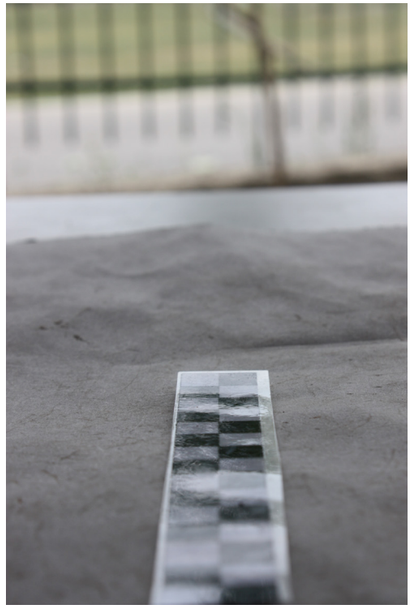

N 3,30
1,75
1,06
N: 2,39
Δ 2,37

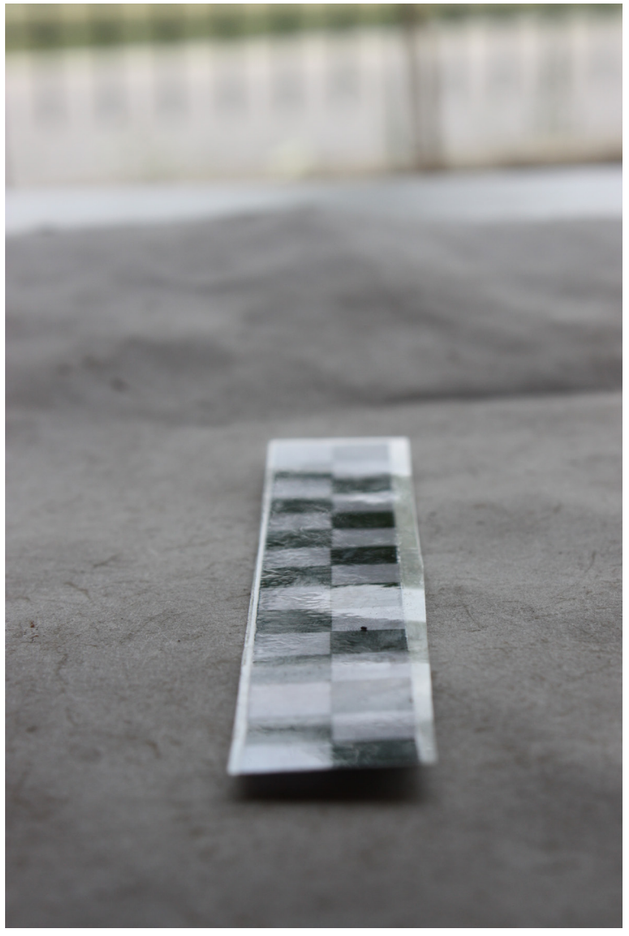

N: 2,39
Δ 2,37
N 4,40
Δ 8,07

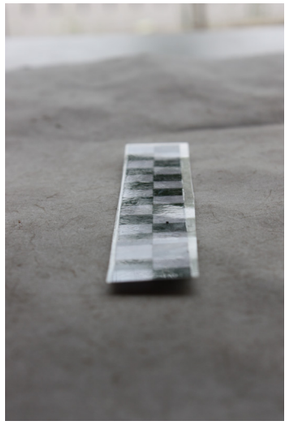



αυτό είναι τραπέζι
και αυτό τραπέζι είναι










26
25
24
23
22











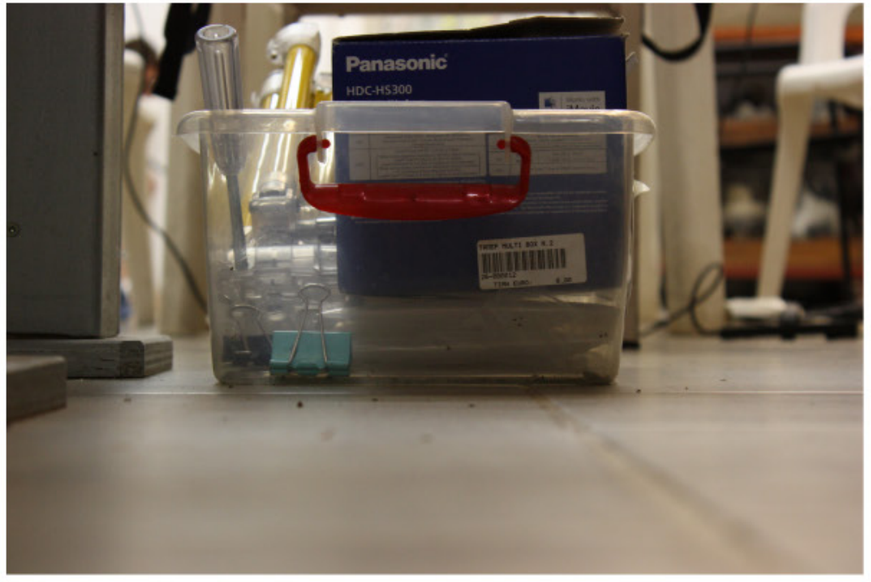






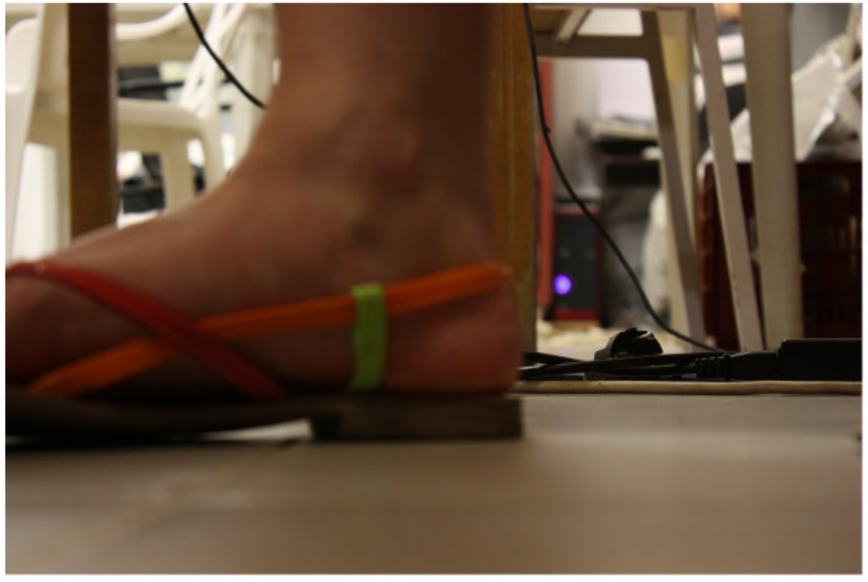





Panasonic
HDC-HS300





































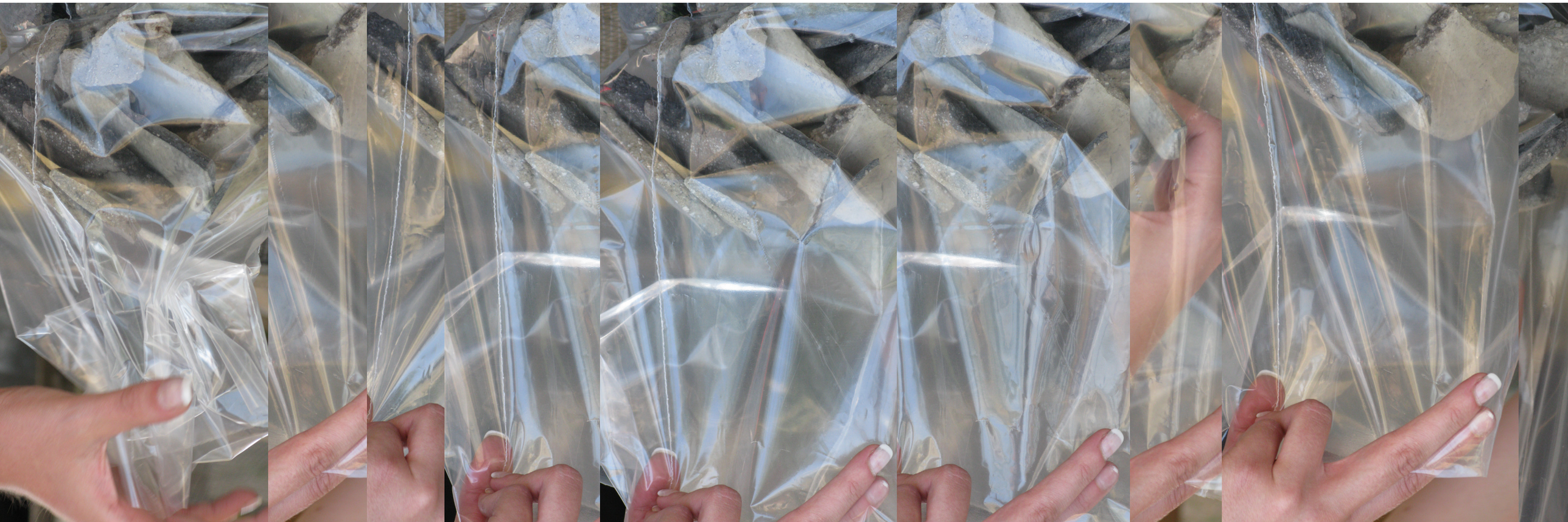



























5 6 7 8 9 220 1 2 3 4 5 6 7 8







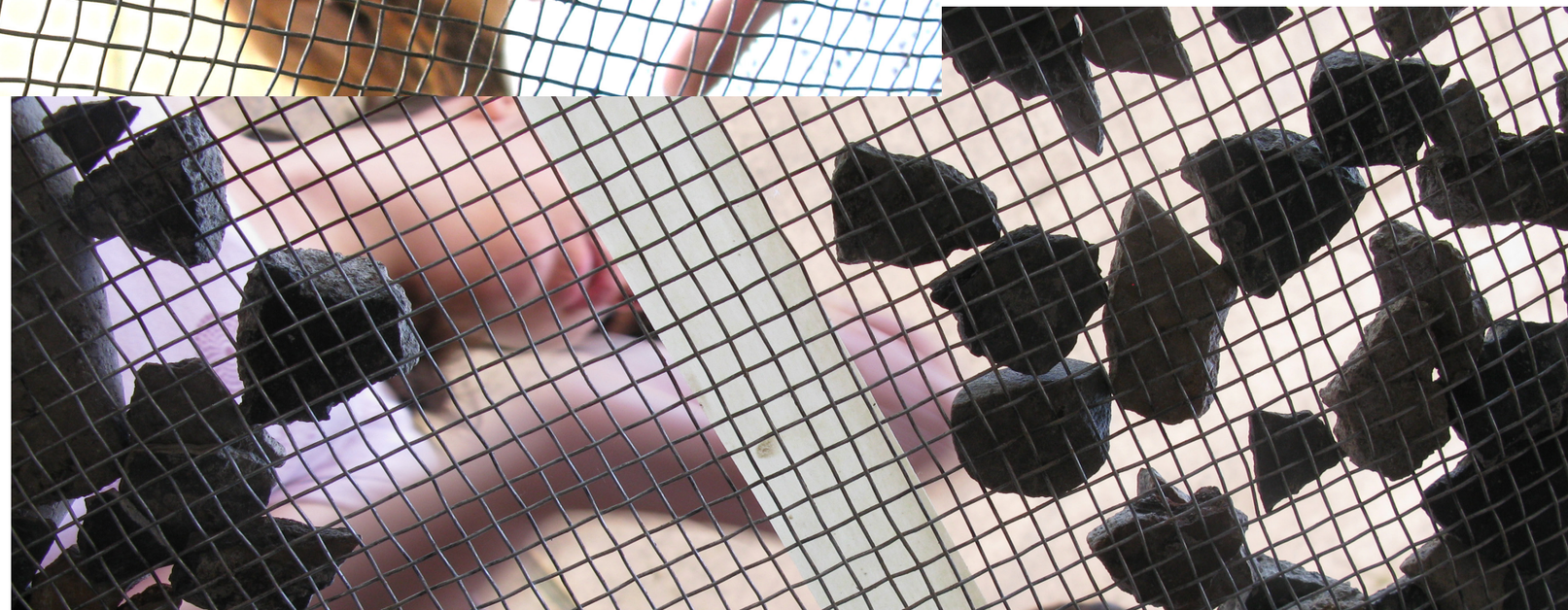





MINES
MAPKAI



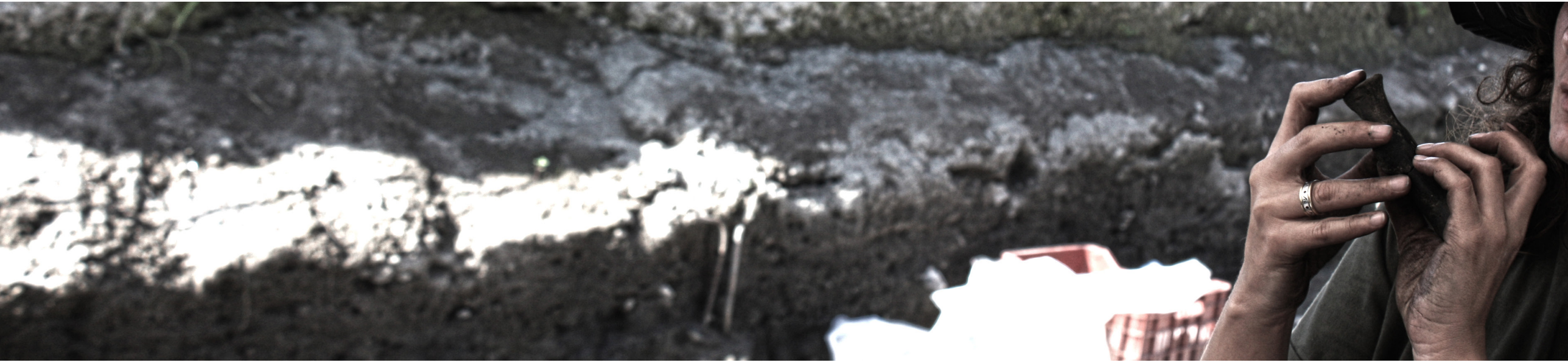






























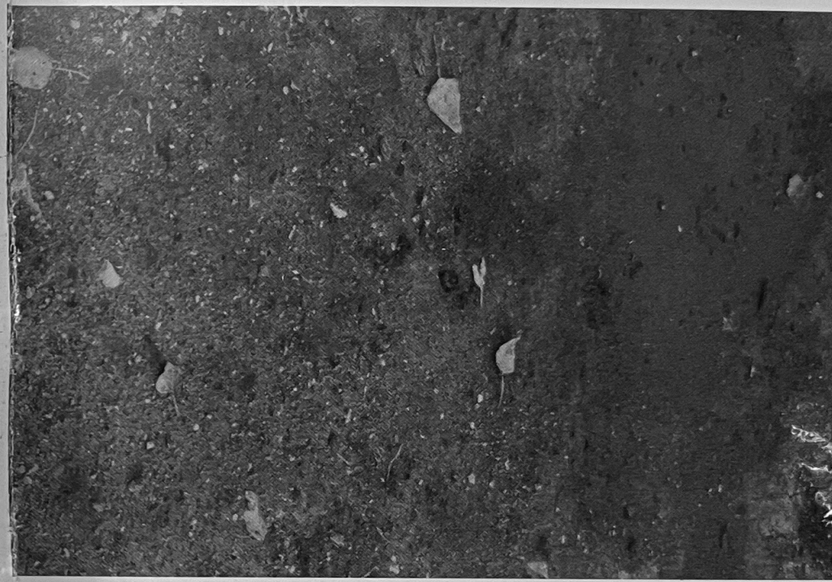




II

DISSECTING archæographies





1,86
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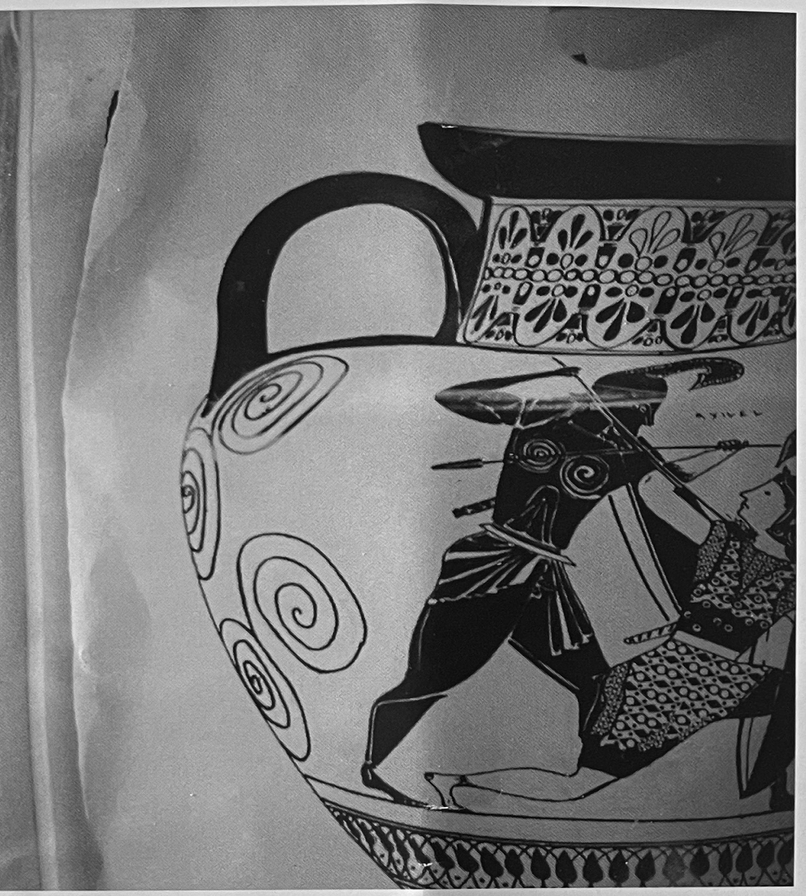
1,98
1,78
2,06
2,06
2,06

























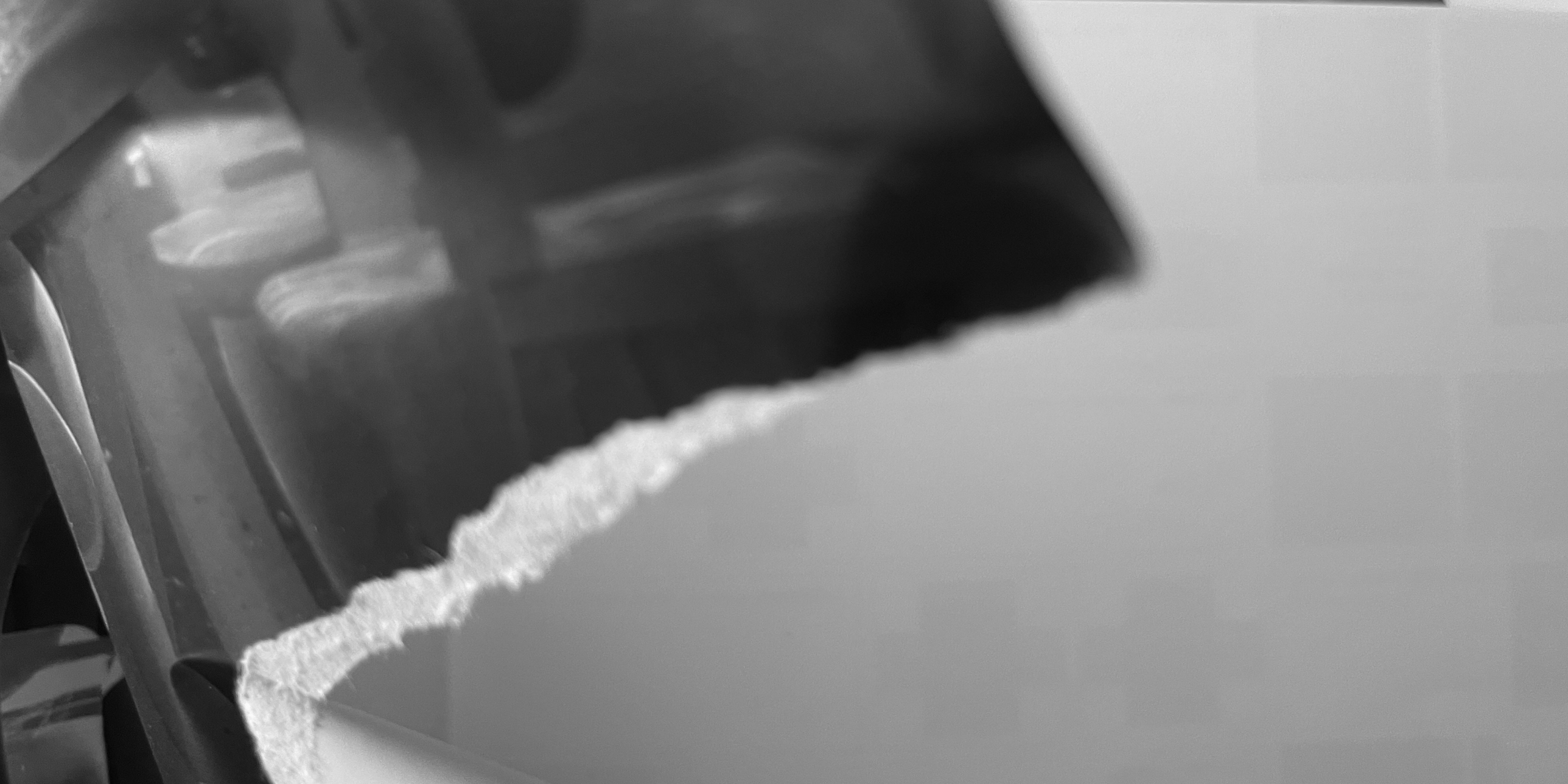























4
PEAD

ΣΗΜΑ

ΔΕΝ Β

ΑΥΤΟ

ΒΡΙΣΚ

ΣΗΜΑ

ΕΧΕΙ

ΓΙΑΤΙ

ΓΙΑ ΠΟ

Ο ΒΡΙΣ

PELD


ΣΗΜΑ
ΔΕΝ Β
ΑΥΤΟ
ΒΡΙΣΚ
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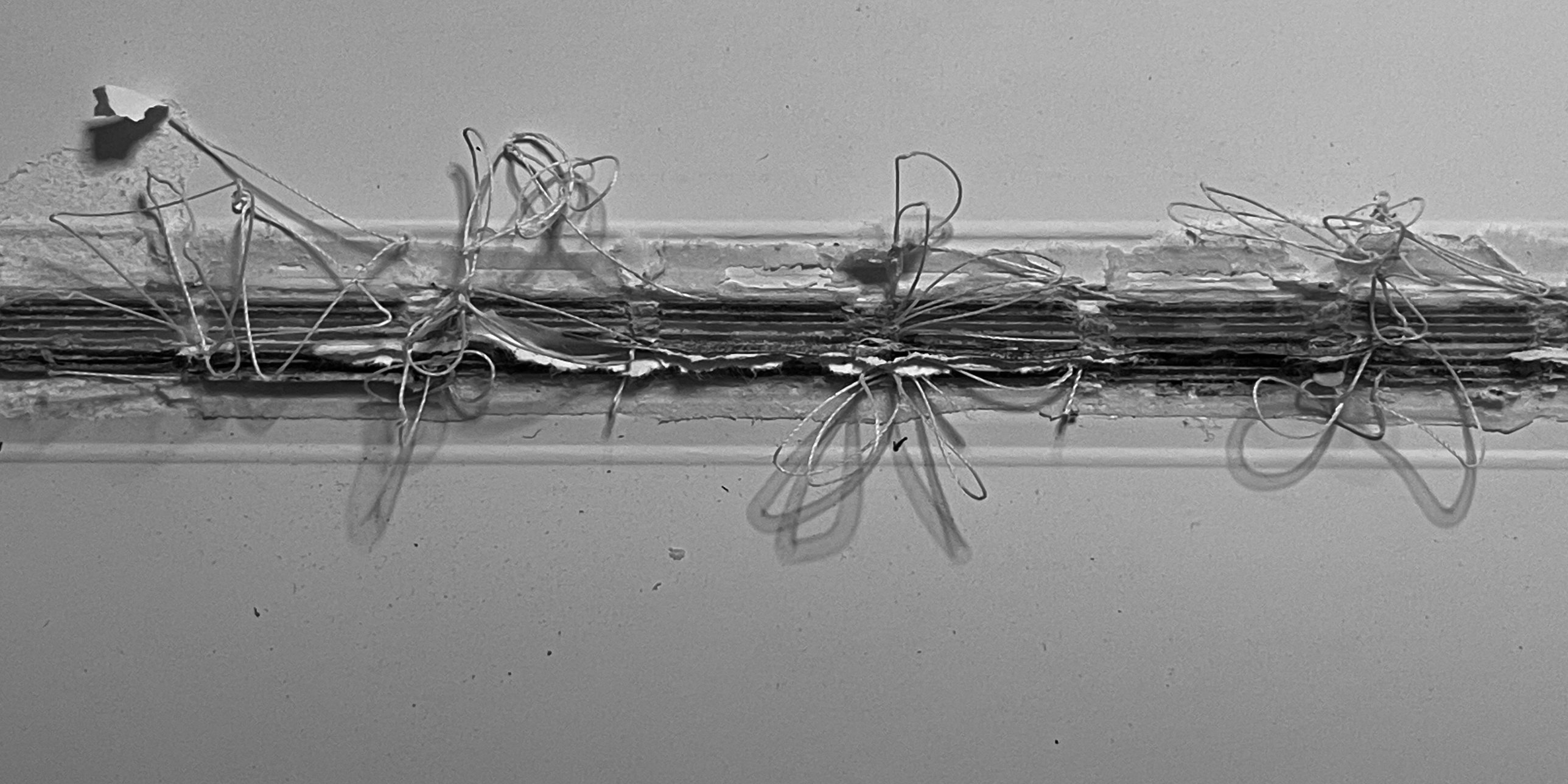

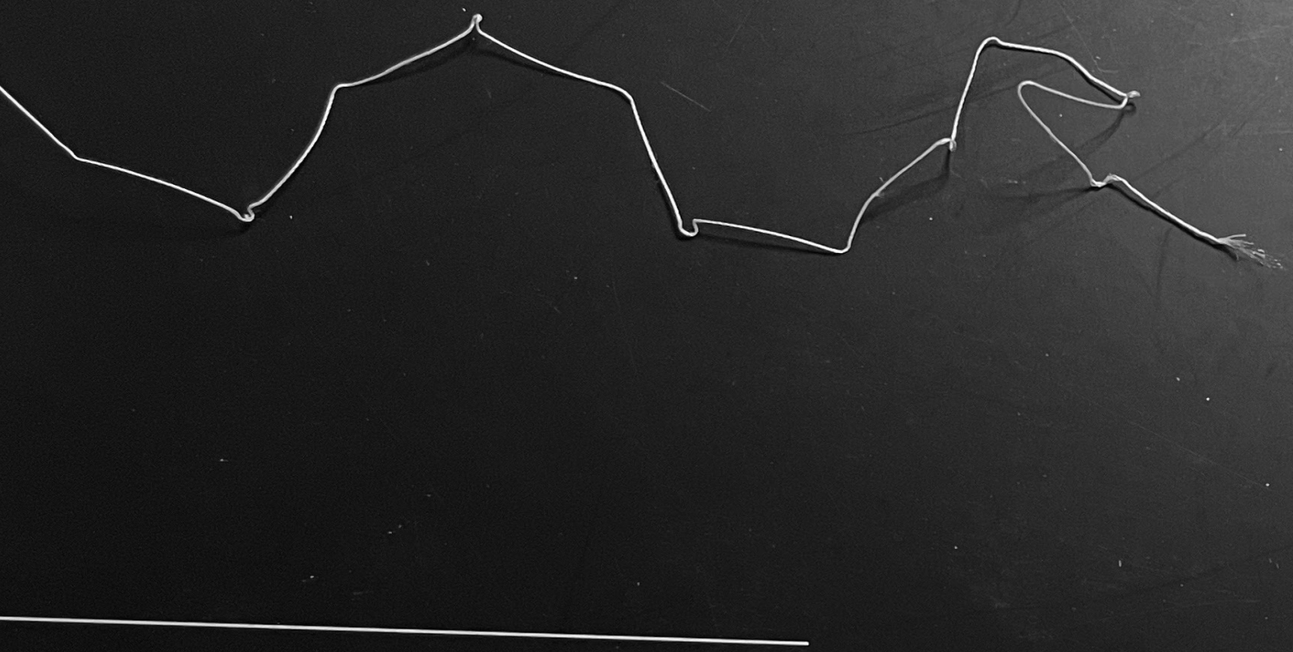

ISBN 978-1-905739-62-2

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