

# Clay Echoes: Unearthing Hidden Narratives

## 1st Contemporary Ceramics Biennale in Greece

### Inspiration document Introduction

The inspiration document serves as a valuable resource for artists participating in the Big Blue Dot Contemporary Ceramics Biennale at Akrotiri, Santorini.

Its purpose is to provide you with a collection of information, images, and prompts for a deeper understanding of the Akrotiri excavation site, its cultural significance, and the broader historical context.

You will find information about the site's layout, architecture, artifacts, and frescoes, while archaeological conclusions will give you insights into the city's culture, daily life, and artistic expressions, that may assist in developing your proposal for the event.

The inclusion of images and visual references will allow you to immerse in the visual identity of Akrotiri. Examine the details, color schemes, patterns, and motifs present in the frescoes and artifacts, drawing inspiration from the artistic techniques and styles of the Cycladic civilization.



House of the Ladies, Room 1

# A brief overview of the Akrotiri excavation and its significance.

The Akrotiri excavation is a significant archaeological site located on the Greek island in the Aegean Sea. It reveals the remains of an ancient Bronze Age settlement that thrived during the 17th century BC. The city was buried and preserved under layers of volcanic ash following a massive volcanic eruption, which contributed to its remarkable state of preservation.

The excavation at Akrotiri has unveiled a well-preserved city that offers valuable insights into the Cycladic civilization of the time. The site's preservation is attributed to the volcanic ash and pumice acting as a natural preservative, safeguarding buildings, artifacts, and frescoes from deterioration.

Akrotiri was a prosperous and advanced city with intricate architecture, multi-story buildings, and a sophisticated drainage system. The layout of the city comprised streets, squares, and public spaces, indicating a well-organized urban environment.

The site is renowned for its extensive collection of frescoes, and vibrant wall paintings that adorn the walls of the buildings. These frescoes depict a range of subjects, including daily life scenes, nature, landscapes, animals, and religious rituals. The artistic quality and diversity of themes showcased in the frescoes provide valuable insights into their culture, artistic achievements, and societal practices.

The excavation at Akrotiri has significantly contributed to our understanding of the Cycladic civilization and its connections with other ancient cultures in the Aegean region. It has shed light on various aspects of Cycladic life, such as architecture, trade, art, and religious beliefs.



*West house. Northern side with a view to the triangle square.*

The site's exceptional preservation has made it a window into the past, allowing researchers and visitors to explore and study an ancient city frozen in time.

# Historical Context

*Key aspects of Akrotiri culture, such as trade, art, religion, and daily life.*

**Trade:** Akrotiri had a thriving trade network, which was facilitated by its strategic location in the Aegean Sea. The city was strategically positioned along major trade routes, allowing it to engage in maritime trade with various Mediterranean civilizations. Excavations have revealed imported goods such as pottery, metals, and other luxury items from Egypt, Cyprus, Anatolia, and the Greek mainland, indicating extensive trade connections.



*Miniature frieze from the upper zone of the south wall of room 5 in the West House, with representation of a flotilla.*



**Art:** The artistic achievements of Akrotiri are particularly notable, as seen in the beautifully preserved frescoes found throughout the city. These frescoes display a high level of artistic skill and depict a diverse range of subjects, including nature, landscapes, animals, and human figures. The art at Akrotiri showcases a vibrant and sophisticated artistic tradition, highlighting the importance of aesthetics and creative expression in society.

*On the left, the 'Adorant', from Xeste 3, also a mature woman, wears a gossamer bodice and outstretches her left hand holding a precious necklace.*



*Samples of mineral pigments and the stone vessels with which they were processed.*

**Religion:** Religion held a significant place in the Cycladic culture and so to the inhabitants of Akrotiri, with evidence of religious rituals and practices. Excavations have objects that probably had a religious or sacred use such as terracotta figurines, clay altars, and offerings which suggests a strong spiritual belief system and the importance of religious ceremonies and worship in the daily lives of the inhabitants.

*On the left, the partially shaven head of the 'Adorant' indicates that she is a young figure in the process of initiation. Covered by a flimsy diaphanous veil, her body is turned towards the other two figures, while simultaneously she faces the shrine, probably expressing her anxiety about the outcome of the rite of passage.*



*On the right, the 'Adorant' sits on a rock, probably after injuring her big toe. By placing her left hand on the forehead she conveys pain, while by holding her wounded foot with her right hand she indicates the cause of the pain. Her long hairstyle denotes that she is a mature woman.*



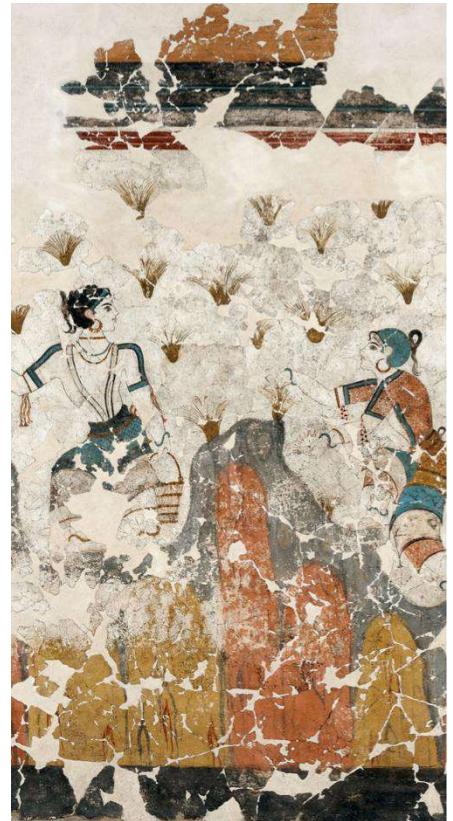
**Daily Life:** Excavations at Akrotiri have provided insights into the daily life of its inhabitants. The city had well-planned urban areas with multi-story buildings, indicating a structured society. The presence of advanced infrastructure, including a complex drainage system, suggests a level of urban planning and sophistication. Various household items such as pottery, furniture, and tools found at Akrotiri shed light on the domestic life, occupations, and technological skills of the people who lived there.



*Building complex Beta. The wall-painting of the Boxing Boys, from room Beta 1 (National Archaeological Museum, Athens).*



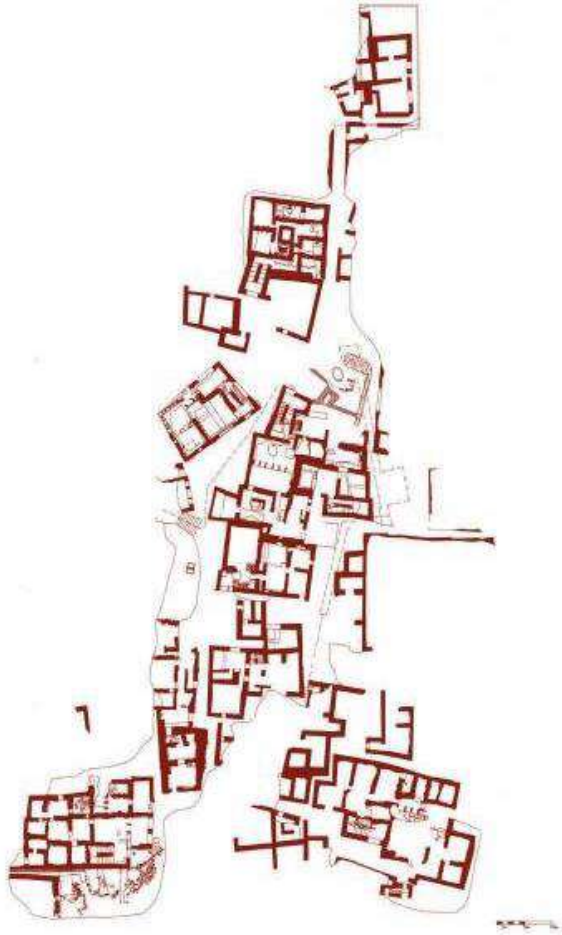
*The wall-painting of the young fisherman from the northwest corner of room 5 in the West House.*



*Large wall-painting from the east wall of a room in Xeste 3 building, in the storey above the so-called Lustral Basin. In a mountainous landscape filled with crocuses a mature woman shows the young female initiate and with shaven head how to collect the stamens from the flowers. The latter imitates her 'teacher', anxious to gain her approval.*

# The Excavation of Akrotiri

The excavation process at Akrotiri was initiated in 1967 under the direction of archaeologist Spyridon Marinatos.



*General plan of the archaeological site under the bioclimatic shelter.*



*Employing cutting-edge technology of the late 1960s, Marinatos took measures to protect the monuments under a single shelter with a frame of slotted angle steel strips roofed with corrugated asbestos-cement sheeting.*

The excavation team started by removing the thick layers of pumice and volcanic ash that had covered the city for centuries. This delicate process involved meticulous excavation techniques to ensure the preservation of the fragile structures, artifacts, and frescoes hidden beneath.

As the layers were gradually removed, the remarkable preservation of the city began to emerge. The buildings were found intact, with their walls, doorways, and staircases largely preserved. The structures were made of stone and mud-brick, providing insights into the architectural techniques of the time.

Numerous artifacts were discovered during the excavation, including pottery, metal objects, tools, and household items. These findings provided valuable evidence of the daily life and material culture of the inhabitants of Akrotiri.

One of the most significant aspects of the excavation was the discovery of the vividly painted frescoes adorning the walls of the buildings. These frescoes were found in various rooms and depicted a wide range of subjects, offering glimpses into the artistic skills and cultural aspects of the Cycladic society.

The discovery of Akrotiri itself was the result of both intentional and accidental findings. While parts of the city were exposed due to previous excavations and looting, it was the catastrophic volcanic eruption that occurred around 1600 BCE that led to the city's ultimate preservation. The volcanic ash and pumice layers covered and protected the city, preserving it remarkably well until its rediscovery centuries later.

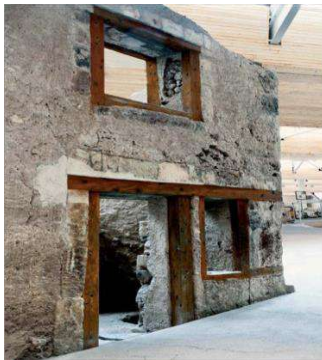


*North view of Xeste 2 with the prominent string courses of dressed blocks of tuff.*

The excavation process at Akrotiri has been ongoing, and the site continues to yield new discoveries and insights into the Cycladic civilization. The meticulous efforts of archaeologists and their commitment to preserving and studying the site have allowed us to unravel the ancient city's secrets and gain a deeper understanding of the people who once lived there.



*General view of the roof of corrugated asbestos-cement sheeting.*



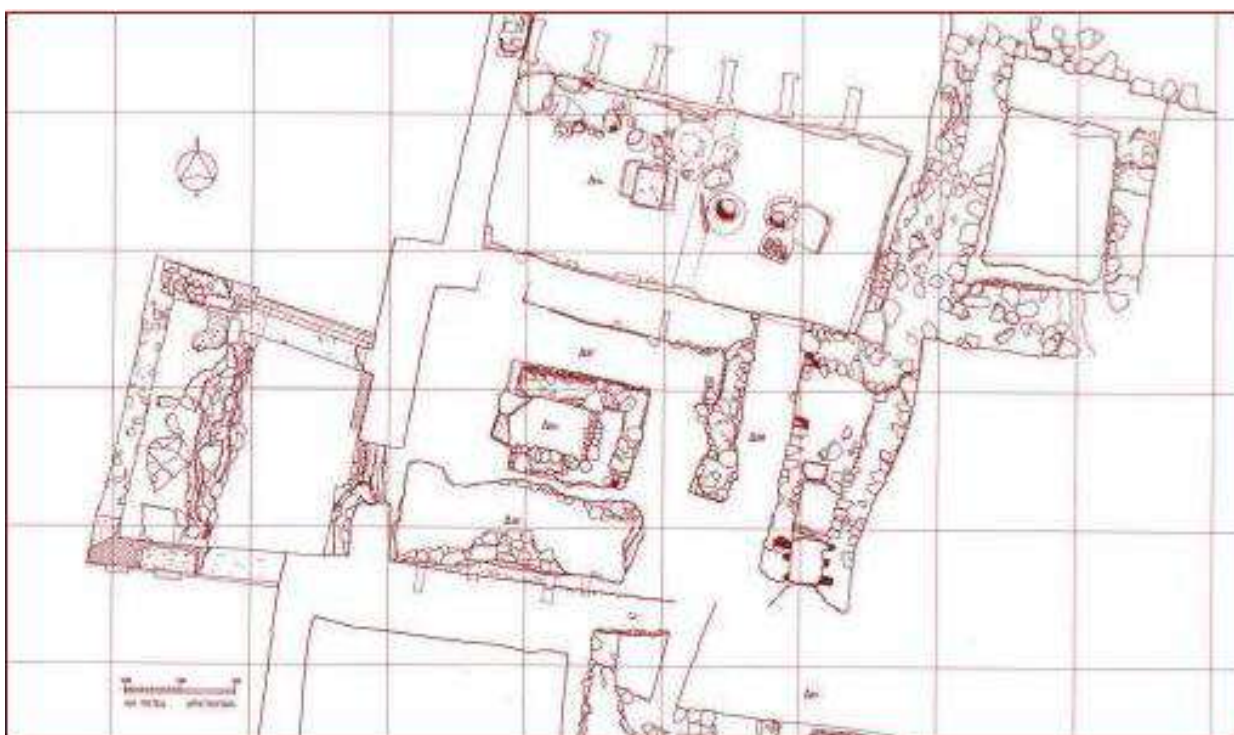
*West House. South façade.*



*Polythyron in the ground floor of the east wing of Xeste 3. Its frame, distorted due to the decay of the timbers, was replaced with reinforced concrete in the course of its excavation by Spyridon Marinatos.*



*The Triangle Square.*



*Complex Delta. Plan of the building of the West Unit.*



# The preservation of the site and its unique features.

The preservation of the Akrotiri site is extraordinary and owes its exceptional state to the unique circumstances surrounding its burial and subsequent protection. The city was buried under layers of volcanic ash and pumice during a massive volcanic eruption that occurred around 1600 BC

The eruption of the volcano, now known as Santorini or Thera, covered the city of Akrotiri in a thick blanket of ash. This volcanic ash acted as a natural preservative, effectively sealing and protecting the buildings, artifacts, and frescoes from external elements and decay over the centuries. It created a hermetic environment, safeguarding the site from exposure to air, moisture, and sunlight, which are known to cause deterioration.

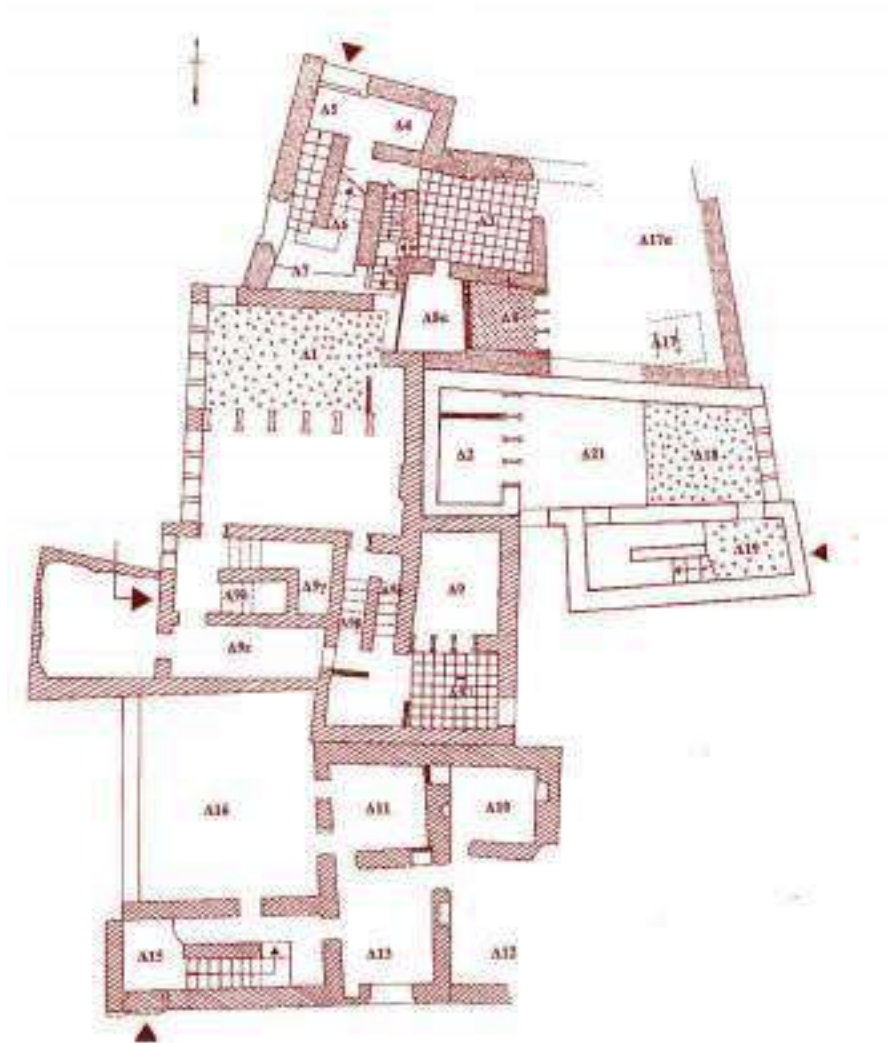
The volcanic ash, consisting of fine particles, was able to fill the spaces within the structures, preserving even delicate materials such as wood, textiles, and organic matter. This unique preservation allowed for the survival of objects and details that would typically be lost to time.

The ash deposit was extensive, covering the entire city to a considerable depth. As a result, the buildings of Akrotiri remained largely intact and remarkably well-preserved when they were unearthed during the excavations. The preservation extends not only to the structural elements but also to the interior spaces, allowing researchers to gain valuable insights into the layout and function of the buildings.

The preservation of Akrotiri is further enhanced by the absence of subsequent human occupation or disturbance. Unlike other ancient sites that may have been inhabited and built upon over the centuries, Akrotiri remained untouched and protected beneath layers of volcanic material.

The unique features of Akrotiri's preservation have made it an archaeological treasure. It offers an unparalleled snapshot of an ancient city frozen in time, providing a detailed glimpse into the daily life, architecture, art, and material culture of the Cycladic civilization during the Bronze Age. The site's extraordinary state of preservation has made it often referred to as the "Pompeii of the Aegean," allowing researchers and visitors to explore and study this ancient world with remarkable clarity.

Information about the layout and architecture of the city, including the multi-story buildings, streets, and infrastructure.



*Plan of Building Complex Delta..*

The layout and architecture of the ancient city of Akrotiri at Santorini exhibit impressive planning and sophisticated construction techniques. The city was organized in a manner that reflects a well-structured urban environment.

The buildings in Akrotiri were primarily constructed using stone and mud. Mud-brick was used for the interior.

They were built to withstand multiple stories, showcasing an advanced understanding of architectural design and engineering for the time.

The structures featured sturdy foundations and load-bearing walls, often constructed with a rubble core and faced with stone. The upper stories of the buildings were typically made of lighter materials such as mud-brick, wood, and plaster. The use of different materials in the construction allowed for flexibility and adaptation to the seismic activity of the region.

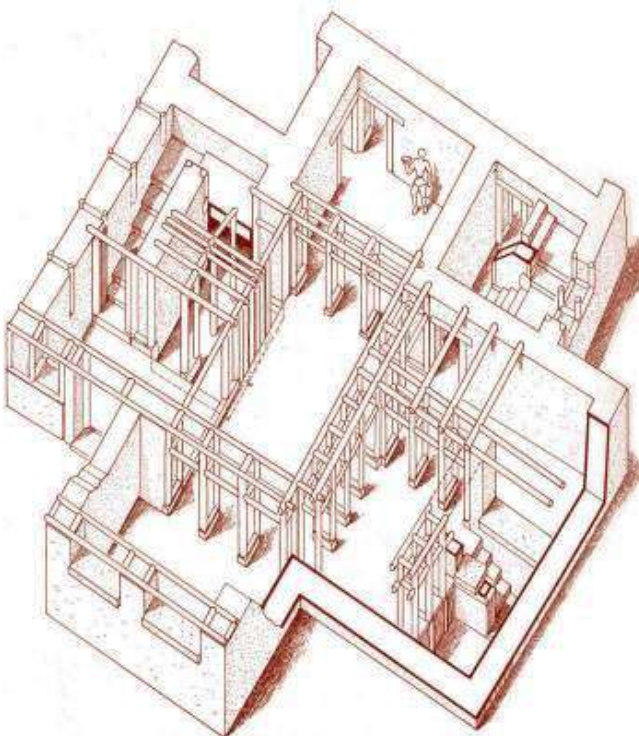
The city of Akrotiri was characterized by narrow streets and lanes that formed a well-defined grid-like pattern. These streets were meticulously planned and designed, showcasing the city's advanced urban planning. The streets were constructed with a paved surface, and in some areas, there were drainage channels to manage water flow.

The presence of a complex drainage system demonstrates the city's well-developed infrastructure. The drainage system was designed to efficiently manage rainwater and wastewater. It consisted of stone-built channels and pipes that collected and directed water to specific outlets, ensuring effective drainage throughout the city.

The buildings in Akrotiri were constructed in close proximity to one another, creating a dense urban fabric. This arrangement suggests a high population density and a tightly knit community. The buildings often shared walls, contributing to their structural stability and the efficient use of space.

Additionally, the architecture of Akrotiri incorporated various architectural features and decorative elements. These include columns, doorways with impressive lintels, niches, and storage spaces. Some buildings had staircases that allowed access to different levels within the structures.

The layout and architecture of Akrotiri indicate a well-planned city with advanced construction techniques and infrastructure. The multi-story buildings, narrow streets, and elaborate drainage system exemplify the city's urban sophistication, showcasing the level of development and societal organization of the Cycladic civilization during the Bronze Age.



*Xeste 3. Isometric reconstruction of the ground floor of the east wing, with the complex of polythyra (after C. Palyvou).*

## Artifacts

**Pottery:** Pottery is one of the most common and significant artefact categories found at Akrotiri. The pottery discovered includes various shapes, sizes, and decorative styles. Examples of Akrotiri pottery include bowls, jars, cups, and storage vessels. The pottery is often characterized by elegant shapes, thin walls, and intricate painted designs. The decorations depict a range of motifs such as abstract patterns, marine life, plants, and scenes from nature.



a.



b.



c.

a. *Pithamphora with its lid. The decoration in the main, upper, zone consists of a row of circles with large monochrome circle at the centre.*

b. *Large conical pithos. The decoration with aquatic plants (reeds) possibly denotes its use for storing water.*

c. *Imported four-handled pithos with low neck, funnel mouth and flat base. In the wide, main decorative zone on the shoulder are large rosettes between the handles, while of the dense bands on the lower body two are connected by small leaves, as if imitating a myrtle branch.*



*Bridge-spouted skyphoi, the capacity of which corresponds to denominations or multiples of a specific unit of measurement of volume.*

**Tools and Implements:** Excavations at Akrotiri have yielded a variety of tools and implements used in daily life. These include bronze tools such as chisels, awls, and knives, indicating the advanced metalworking skills of the inhabitants. Stone tools, such as grinding stones, have also been found, suggesting the presence of agricultural activities. Additionally, objects like loom weights and spindle whorls indicate weaving and textile production.

**Household Items:** Numerous household items have been uncovered at Akrotiri, shedding light on the daily lives of its inhabitants. These items include clay lamps, storage containers, cooking pots, and eating utensils. They reflect the practical needs and domestic activities of the people who lived in the city. Some of these objects feature decorative elements, illustrating the aesthetic sensibilities of the time.

**Metal Objects:** In addition to bronze tools, Akrotiri has yielded a variety of metal objects. These include jewelry pieces like rings, bracelets, and earrings, often crafted with exquisite workmanship. Metal vessels and mirrors have also been discovered, showcasing the high level of metallurgical skill and artistic expression during that period.



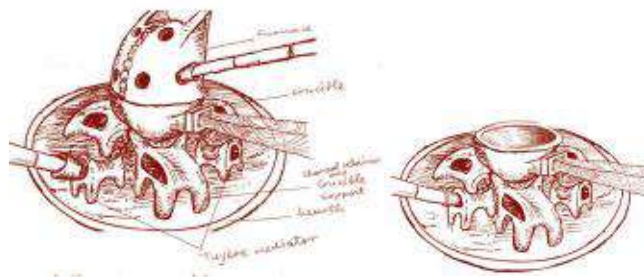
*Bronze carpentry chisels.*



*Large bronze pair of tongs.*



*Bronze sickle.*



*Reconstruction of a portable vessel for melting metal*

These are just a few examples of the artifacts found at Akrotiri. The wide range of objects discovered provides insights into the craftsmanship, trade connections, daily routines, and aesthetic tastes of the ancient city's inhabitants. Each artefact contributes to our understanding of the material culture and societal aspects of the Cycladic civilization during the Bronze Age.

## The themes, motifs, and artistic techniques represented in the frescoes.

*The frescoes discovered at Akrotiri offer a rich tapestry of themes, motifs, and techniques, providing a window into the artistic expression and cultural aspects of the ancient city. Here are some notable features:*

**Nature and Landscapes:** The frescoes prominently feature depictions of the natural world, including landscapes, plants, and animals. Scenes of rocky terrain, lush vegetation, and flowing rivers showcase an appreciation for the beauty and significance of the natural environment. Trees, flowers, and marine life are often represented, reflecting the close connection between the inhabitants of Akrotiri and their surroundings.

**Daily Life and Activities:** Many frescoes capture scenes of everyday life and various activities. These include depictions of people engaged in tasks such as fishing, sailing and farming. The frescoes provide glimpses into the occupations, rituals, and leisure pursuits of the inhabitants, offering insights into their social and economic lives.

**Rituals and Ceremonies:** Religious and ritualistic themes are prevalent in the frescoes. They depict individuals engaged in ceremonies, processions, and offerings. The presence of priests or priestesses, altars, and symbolic objects suggests the importance of religion and spiritual practices in the Akrotiri culture.

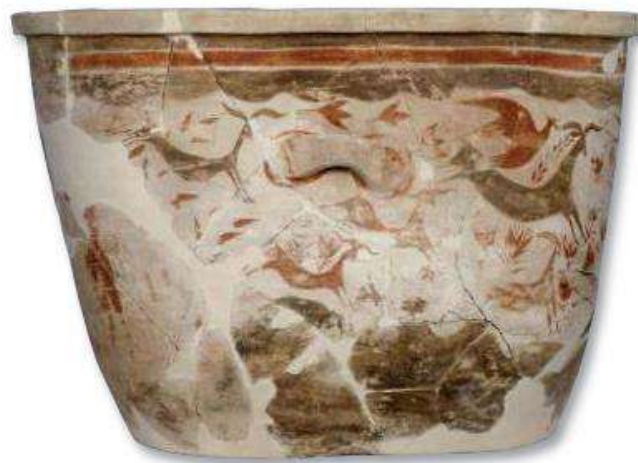
**Human Figures and Portraits:** The frescoes showcase the representation of human figures, often depicted with great detail and individuality. Portraits of men, women, and children reveal facial features, hairstyles, and clothing styles. The frescoes provide a glimpse into the diversity of individuals and social roles within the ancient city.

**Decorative Motifs and Borders:** Elaborate decorative motifs and borders are common in Akrotiri frescoes. Geometric designs, floral motifs, and abstract patterns adorn the walls, creating visually stunning compositions. These decorative elements demonstrate the artistic skills and attention to detail of the painters.

**Colorful Pigments:** The frescoes of Akrotiri exhibit a vibrant color palette, employing a range of pigments including red, yellow, blue, and green. The use of color adds depth and liveliness to the scenes, enhancing the visual impact of the frescoes.

**Perspective and Depth:** The frescoes at Akrotiri demonstrate a developing sense of perspective and depth. Figures and objects are portrayed with overlapping and foreshortening techniques, creating a sense of spatial depth and dimensionality.

## Visual Material



*Asaminthos ('bathtub') in the bichrome style, with scene of hunting (?) in a mountainous landscape.*





*Mended and extensively restored wall-painting from the southwest corner of room 5 in the West House. Depicted is a naked youth in side view, proffering a bunch of fish with both hands.*



*Fragment of wall-painting preserving the head of male figure in front of a palm tree: the so-called 'African'.*



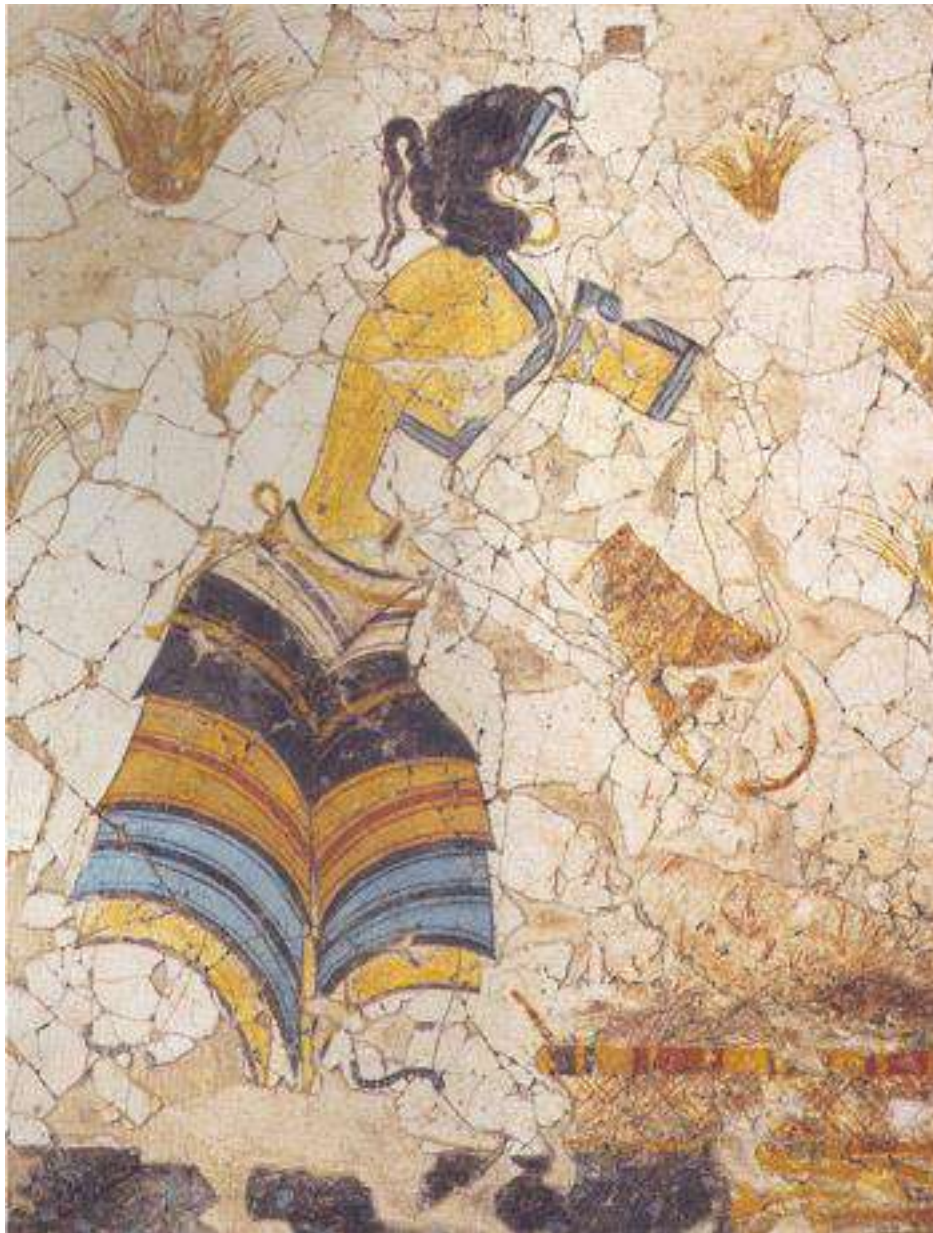
*Representation of monkeys climbing in a mountainous landscape.*



*Painter Kostis Iliakis's proposed restoration of a wall-painting from the surviving lower legs of sheep and goats.*



*Spring Fresco' (Delta 2)*



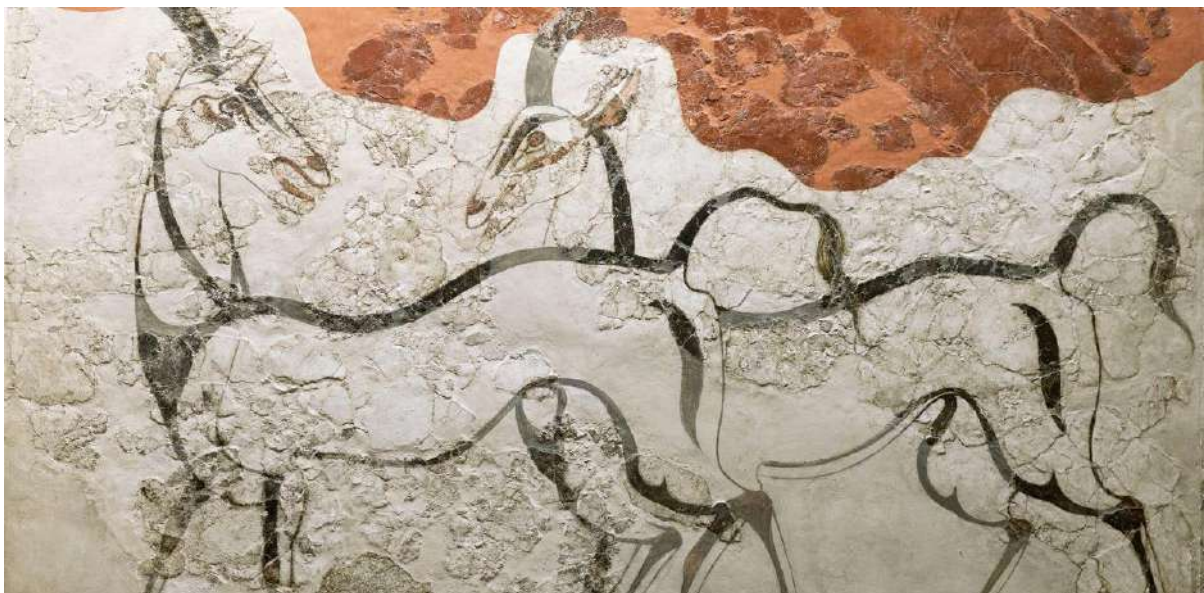
*The central scene from the large mural composition of saffron-gathering. The 'Saffron-gatherers' empty their baskets into a large pannier, from which a blue monkey takes stamens to make posies. These he offers to the majestic female figure seated on a stepped pedestal. Lavishly attired and bedecked with jewellery, she is guarded by a griffin. From Xeste 3*



*The wall-painting of the so-called 'Priestess' from the West House. The figure holds a small firebox or incense-burner in her left hand and with her right appears to be sprinkling aromatic incense on the glowing charcoal.*



*This figure has been identified as the goddess of nature, the Potnia, under whose surveillance the gathering of the precious product of the Thera soil takes place.*



*Building Beta. The wall-painting of the Antelopes.*



*Plaster casts of beds or couches, from the negatives left in the layer of pumice after their decomposition.*



*Plaster cast of balustraded armrest of a chair (left, and an intricate tripod table (right).*



*Detail of tripod table.*



## *Archaeological Site*



*General view of the roof of corrugated asbestos-cement sheeting.*



*Sector Alpha. General view of the Pithoi Storeroom from the North.*



*Polythyron in the ground floor of the east wing of Xeste 3. Its frame, distorted due to the decay of the timbers, was replaced with reinforced concrete during its excavation.*



*corner of Xestis 4 on Koureton Street.*



*Complex Delta. The entrance to the East Unit with the stone pair of 'sacral horns'.*

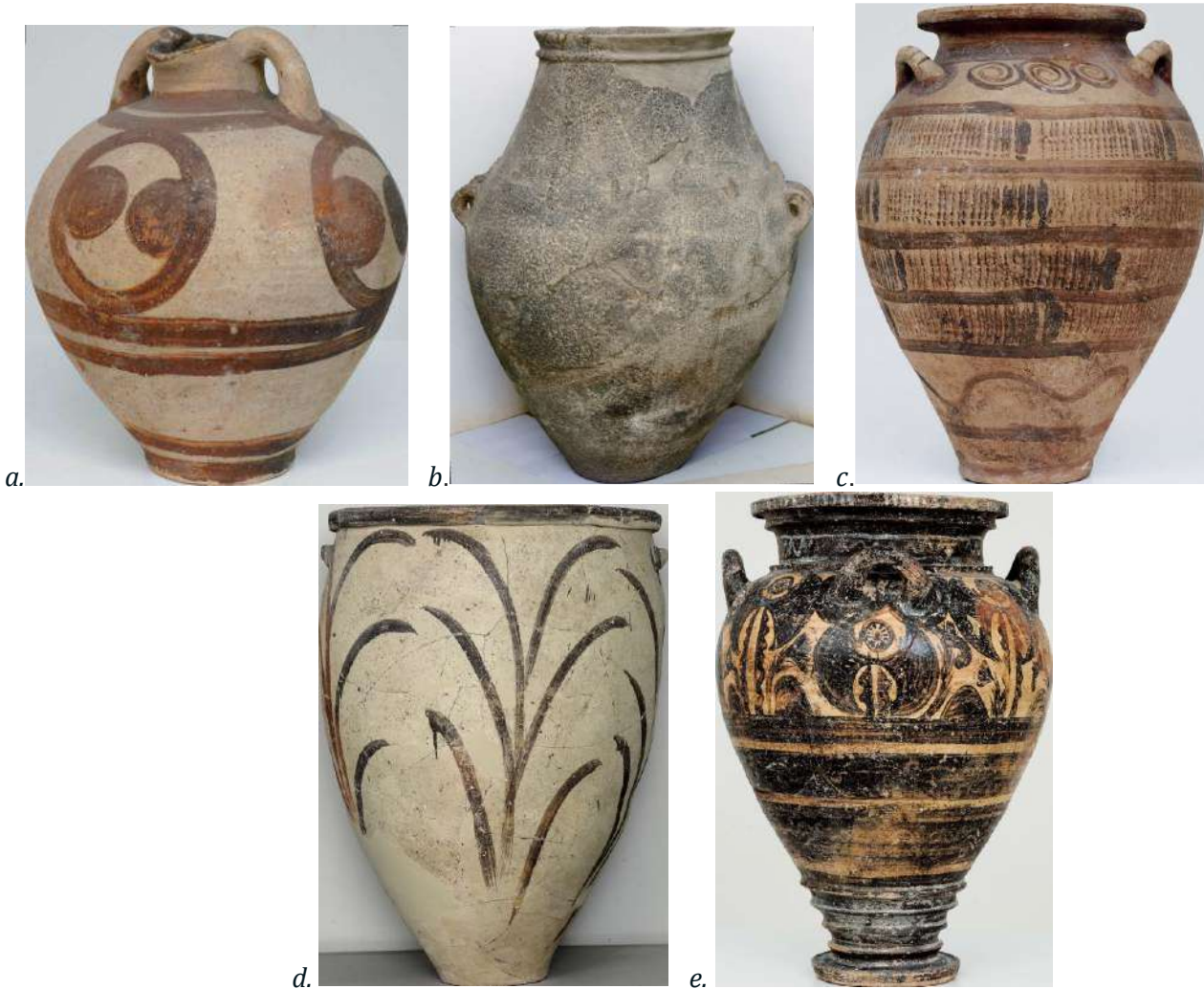


*Sector Alpha (Pithoi Storeroom). View of room 1 from the east.*



*Building Beta. The storeroom in the ground floor/semi-basement of room*

# CERAMICS, TABLEWARE AND TOOLS



*a. Late Cycladic amphora with elliptical mouth. The decoration in the main, upper zone consists of circles with two large monochrome circles on the horizontal diameter, so that the reserved part has the shape of a double axe.*

*b. A huge monolithic pithos (h. 1.30 m.) carved in andesitic lava. It was found in the area of Cenotaph Square in front of the façade of the North Unit in Complex Delta. The large mass of hard stone was worked with stone tools of the period, possibly of basalt, emery and pumice. The interior was hollowed and smoothed, keeping the thickness of its walls with mathematical precision. From the details on the exterior, such as the handles and the relief bands, it is deduced that the craftsman copied a clay vessel. This pithos is not only an important technical achievement but also a work of art, thanks to its smooth surfaces, harmonious proportions and appearance overall.*

*c. Imported three-handled pithos with low neck, funnel mouth and flat base. The upper zone is decorated with spirals, below which are zones of tortoise-shell pattern.*

*d. ge conical pithos. The decoration with aquatic plants (reeds) possibly denotes its use for storing water.*

*e. Four-handled pithos of Cretan provenance, with low neck, funnel mouth and ring base. In the main decorative zone, on the shoulder, are double-axes framed by plant motifs.*



*a. & b. Clay tripod offering table with white-painted decoration on brown slip. On the upper surface net pattern and on the vertical faces of the legs clusters of crocuses.*

*c. Small tripod offering table decorated in the technique of wall-painting. Depicted are dolphins in a marine setting.*

*d. Small clay tripod cooking pot, probably for beverages.*



a.



b.

*a. Conical rhyton with painted decoration of vetches, possibly split pea.*

*b. Clay conical rhyton with brown slip and white- painted decoration of reeds.*



*Double jug with strainer spout, decorated with dolphins in a marine setting.*



a.



b.



c.



d.

a. *Cylindrical strainer vessel, decorated with white crocuses on the brown ground.*

b. *Three-handled strainer vessel with conical hollow foot. Densely painted crocuses cover the entire surface.*

c. *Large cylindrical pithos with representation of dolphins in a marine setting.*

d. *The two sides of a kymbe in bichrome style with representation of swallows.*





a.



b.



c.

a. Large cylindrical pithos with brown slip on which clusters of blossoming lilies are painted in white.

b. Clay cylindrical rhyton decorated with crocuses.

c. Clay cylindrical rhyton decorated with branches (of myrtle?).



d.



e.



f.



g.

d. Ceremonial vessel (rhyta) fashioned from ostrich eggs with faience additions.

e. Beak-spouted askos with incised decoration of groups of vertical lines.

f. 'Depas amphikypellon' of the 'Kastri Group', with black burnished slip

g. Early Cycladic 'sauceboat' with black slip.



*Slender jugs with beaked spout, long neck, wide shoulder and narrow base. The imitation of a bird head is heightened by the eyes on either side of the spout. The rest of the dense decoration consists of horizontal bands dividing the surface of the vase into zones of differing width. The tangent single spirals described by double line give the impression of running spiral pattern. The close similarity between these vases, in form and decoration, suggests that they are probably works of the same potter/painter.*



*A Middle Cycladic eyed jug in the bichrome style with representation of dolphins on the seabed.*



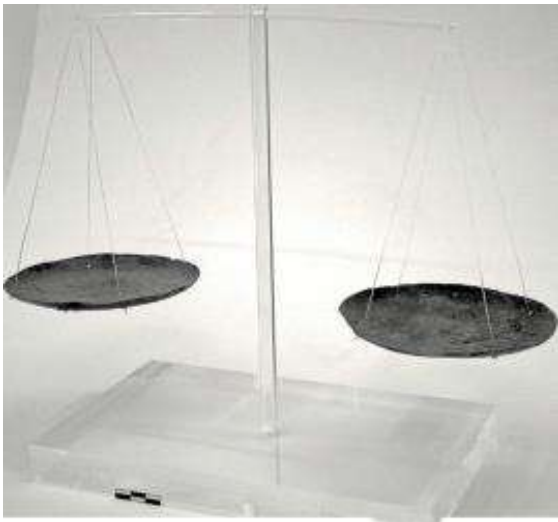
*Nippled ewers with different decorative motifs.*



*Early nipped ewer of globular form, decorated in the bichrome style with representation of swallows.*



*Stirrup jars, vases specially designed for transporting liquids. Their capacity possibly denotes correspondence to a specific unit of measurement of volume.*



*Pair of bronze scale-pans.*



*Lead balance weights covering a wide range of ponderal values.*



a.



b.



c.

*a. Small stone portable lamp.*

*b. Bronze baking tray.*

*c. Bronze frying pan with tubular, almost vertical, socket for the wooden handle.*



*Bronze dagger with remains of gilding.*



*Large bronze carpentry saw.*



*Small bronze firebox or incense-burner.*

## *Specimens of Nature*



*The exquisite fossils were discovered in an old pumice stone quarry on the outskirts of Thira, Santorini. In addition, three new fossil plant sites were also identified in abandoned quarries near the island, which was almost completely destroyed in a later eruption that occurred in the year 1650 BC.*

## FIGURINES



*Early Cycladic marble female figurine of the so-called Plastiras type. The head and the feet are missing: front and back view.*



*(Left): Early Cycladic marble female figurine of Plastiras type, with the upper arms sculpted in the round and the forearms in a position presaging the figurines of the so-called 'Precanonical' type.*

*(Right): Early Cycladic marble male figurine of Plastiras type, intact.*





*Clay ritual/ceremonial vessel (rhyton/ rhyta) in the forms of lioness head, boar heads, and bull.*



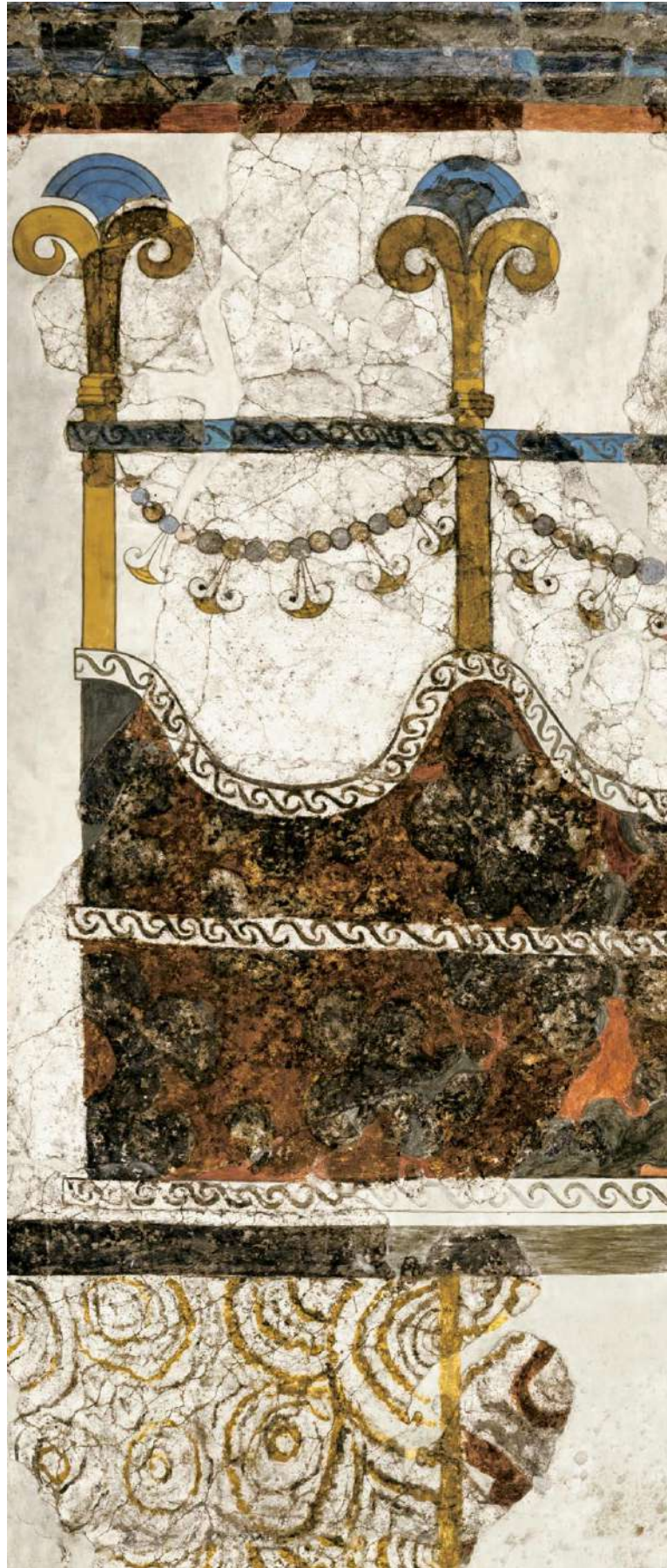
*The gold ibex figurine.*



*The surviving lower half of a jug in the bichrome style. Depicted is a bird that has just opened its wings to fly.*








*Cylindrical pithos with its lid, decorated with spirals and plant motifs.*

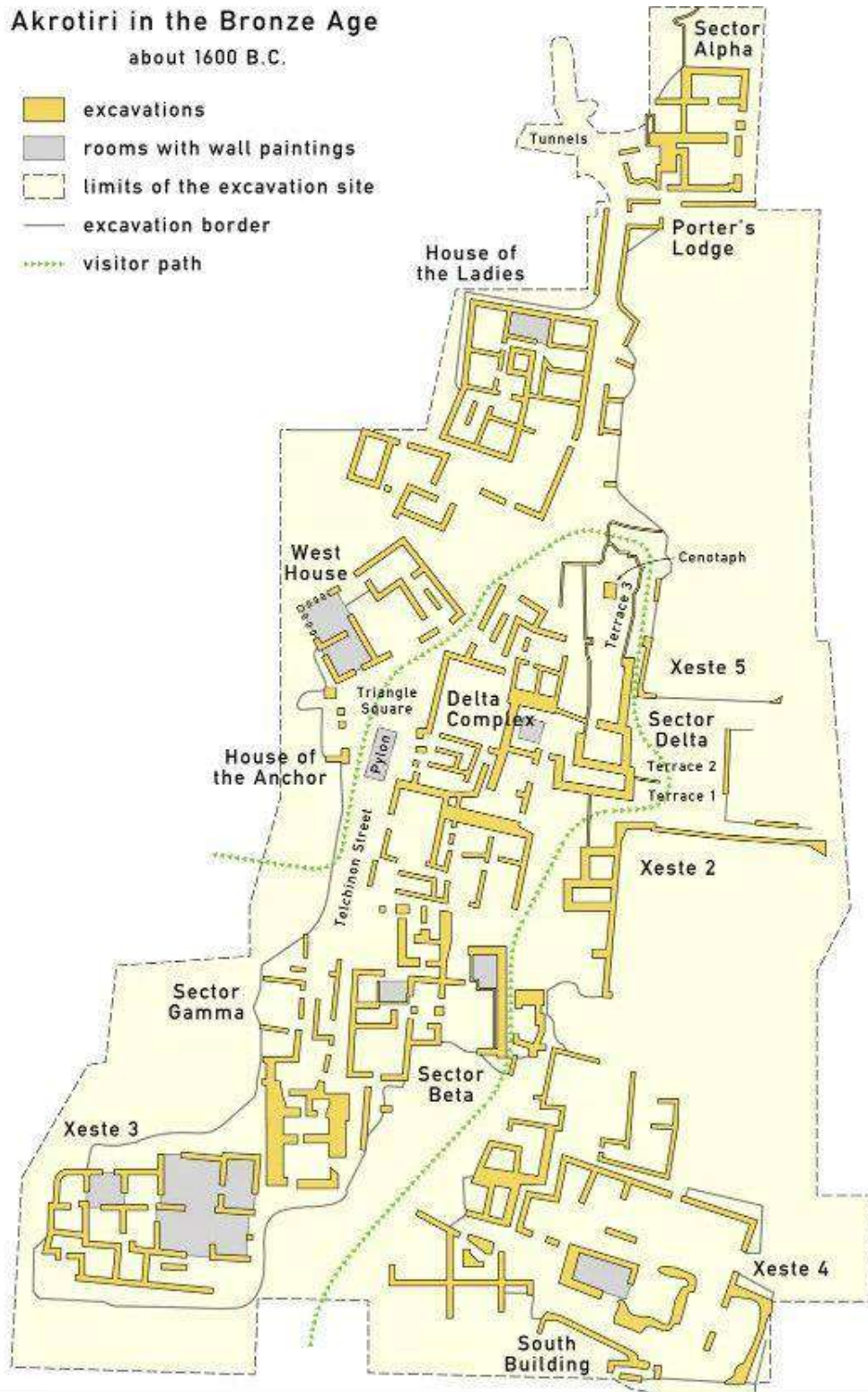


*Wall-painting with a pair of 'ikria', from the south wall of room 4 in the West House, with minimal restoration.*

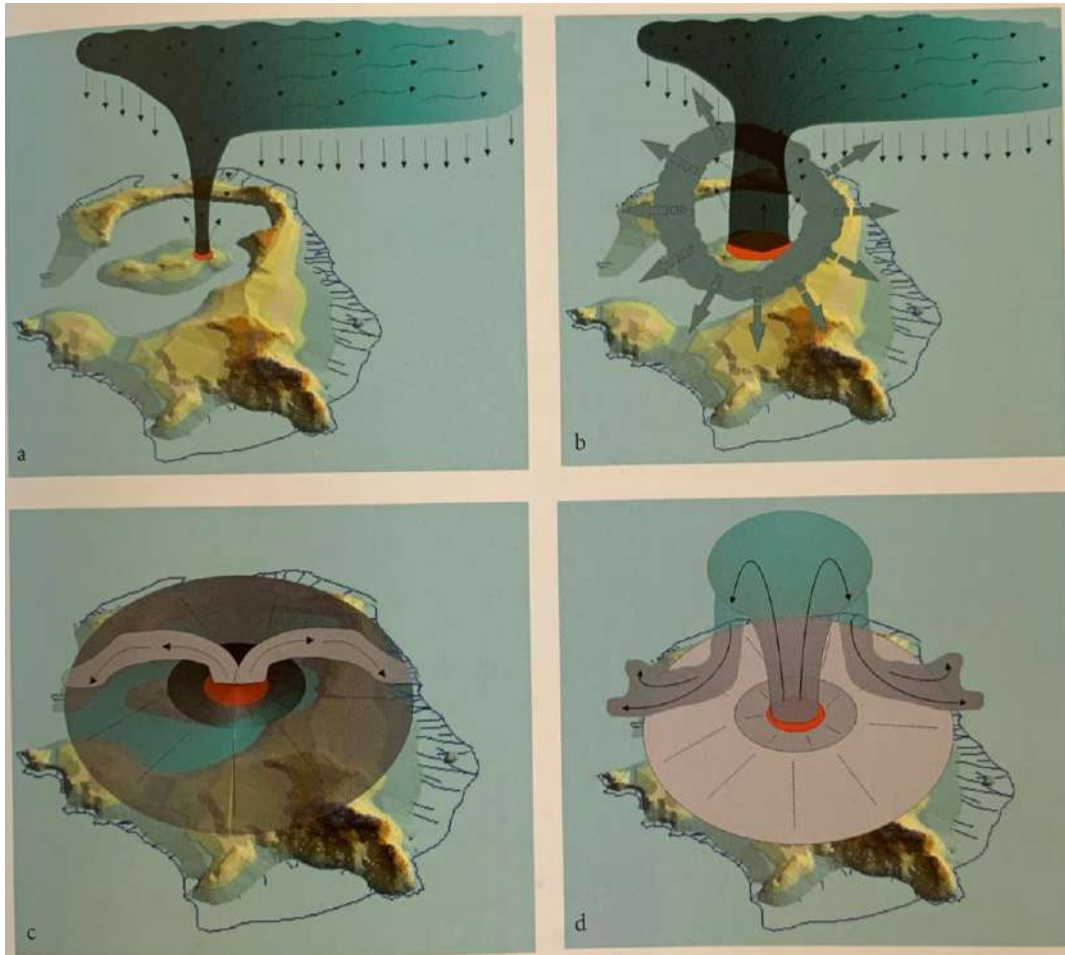
# Map of Akrotiri

## Akrotiri in the Bronze Age about 1600 B.C.

-  excavations
-  rooms with wall paintings
-  limits of the excavation site
-  excavation border
-  visitor path



## Graphs of the Volcanic Eruption



*a. Schematic representation of the Plinian phase of the eruption at its peak. The eruptive column is 36 km high and the winds in the stratosphere direct the ash eastwards.*

*b. Schematic representation of the second phase of the Late Cycladic eruption. The thin clouds of steam and ash move at high velocity radially around the eruption vent.*

*c. Schematic representation of the third phase of the Late Cycladic eruption, which forms a large tuff ring*

*d. Schematic representation of the fourth phase of the Late Cycladic eruption. Thick clouds from a jet of red-hot tephra pour onto the sides of the tuff ring created during the third phase and are deposited on flat levels or enter the sea.*

### *Selected Bibliography*

*Doumas, C., Thera: Pompeii of the Ancient Aegean, London, Thames and Hudson, 1983.*

*Marinatos, N., Art and Religion in Thera. Reconstructing a Bronze Age Society, Athens, 1984.*

*Μαρινάτος, Σ., Ανασκαφαί Θήρας I-VII, Αθήναι, Αρχαιολογική Εταιρεία, 1967-1976.*

*Μιχαηλίδου, Α., Ακρωτήρι Θήρας: Η μελέτη των ορόφων στα κτήρια του οικισμού, Αθήναι, Αρχαιολογική Εταιρεία, 2001.*

*Morgan, L., The Miniature Wall Paintings of Thera, Cambridge University Press, 1988.*

*Ντούμας, Χ., Οι τοιχογραφίες της Θήρας, Αθήνα, Ίδρυμα Θήρας Π.Μ. Νομικός, 1992.*

*Christos Doumas, The wall Paintings of Thera, The Thera Foundation Petros Nomikos, 1992*

*Παλυβού, Κ., Ακρωτήρι Θήρας. Η οικοδομική τέχνη, Αθήνα, Αρχαιολογική Εταιρεία, 1999.*

*Palyvou, C., Akrotiri, Thera: An Architecture of Affluence 3,500 Years Old, Prehistory Monographs 15, Philadelphia, INSTAP Academic Press, 2005.*

*Papagiannopoulou, A., The Influence of Middle Minoan Pottery on the Cyclades, SIMA, Göteborg, 1991.*

*Σωτηρακοπούλου, Π., Ακρωτήρι Θήρας: Η Νεολιθική και η Πρώιμη Εποχή του Χαλκού επί τη βάση της κεραμικής, Αθήνα, Αρχαιολογική Εταιρεία, 1999.*

*Τελεβάντου, Χ.Α., Ακρωτήρι Θήρας: Οι τοιχογραφίες της Δυτικής Οικίας, Αθήνα, Αρχαιολογική Εταιρεία, 1994.*

*Doumas, C., Prehistoric Thera, John S. Latsis Public Benefit Foundation, Athens, 2016*

*Ντούμας, Χ., Προϊστορική Θήρα, Κοινωφελές Ίδρυμα Ιωάννη Σ. Λάτση, Αθήνα, 2016*

*Doumas, C., Akrotiri, The Archaeological Site and The Museum of Prehistoric Thera, a brief guide, Athens, 2017*

*Most of what you see in this inspiration document are from the books of Professor Christos Doumas, Director of Excavations at Akrotiri.*