

The Greek War Of Independence (1821) And The Artwork Of Kostis Velonis.

Art Practice And New Technologies In The Secondary Education

Dr. Dorotheos Orfanidis¹, Dr. Ifigeneia Vamvakidou²

¹Educator/ Fine Artist, Postdoctoral Researcher, University of Macedonia

²Professor of Modern Greek History and Culture, TEPAE, Aristotle University of
Thessaloniki

Abstact

In the 1970s, the research interest of historians concerning intellectual "fundamentals" increased. The study of memory as a scientific object started at the beginning of the 20th century, and the common denominator of the studies was the finding, that memory is not a anelastic storeroom, but an active process for meaning creation. It is determined by social contexts, i.e. language, time, space, experience and the materials offered by society and they are necessary to recognize memories. Collective memory constitutes a communicative process, which presupposes reference to a social group (social class, Church, family). The Greek revolution is a particularly complex historical event, which mobilized different iconic "figures", intellectuals, social and religious personas, who they mainly participated at the conflicts in several notable events and battles. The Greek revolutionaries faced significant challenges, as they were initially outnumbered and lacked proper military resources. It is seen as a symbol of national independence and the fight against oppression, inspiring other movements for independence and self-determination around the world. It is portrayed as an heroic act of great historical and cultural significance. In our days, new representations of gorilla fighters of 1821 revolutionary war, are proposed by the artist Kostas Velonis (1968-), with eight funeral masks, as juxtapositions and correlations of the historical material that seek the unconventional approach of our national narrative. What might be an educational practice that connects the visual artwork with the historical discourse about the Greek Revolutionary War of 1821? And what can be the role of new technologies in education? Can they become the cornerstone in the educational practice?

Keywords: Greek Revolution, sculpture, history, memory, 1821, fighters.

1. Introduction

Kostis Velonis art installation took place at the annual exhibition of the Modern Art Foundation – DESTE, at the old Slaughterhouses in Hydra island. It is entitled "199", as a chronological reference for the years since the beginning of the Greek War for Liberation (1821), produces public history and makes us unconventionally to question the "National Narrative". The DESTE foundation commissioned the visual artist for the two hundredth anniversary of the Independence “*Struggle*” to present, transcribe eight funeral masks of gorilla fighters (1821) from the collection of the National Historical Museum of Athens.

Our analysis is part of the field of cultural studies and focuses on the question of the importance, but also the necessity, of the historical visual discourse. The questions that arise in the effort of a social semiotic “*reading*” of the visual testimonies that can be oriented towards the subjective aspects of signification and towards their practical, aesthetic ideological use (Williams, 1958). The earliest visual evidence of the Neo-Hellenic Struggle for Liberation has been found in 16th- and 17th-century illustrated publications from French travel expeditions. Subsequently, Delacroix's paintings, plays, poems, lithographs by named and anonymous artists, and even representations of Greek gorilla fighters on objects of utilitarian use, formed a complete French-origin artistic registration of the Revolution. In England and Germany, many philhellenic committees also commissioned artists to illustrate the war for Independence, with the aim of informing the general public and providing active, material support to Greek gorilla fighters and war orphans. European painters illustrated the 1821 War for Liberation following the basic rules of perspective and light-shading, realistic perspective, in terms of technique, with the ultimate goal of romantic rendering and idealization of the content. The paintings of the Bavarian artist P. Hess have great interest for the role played by historical illustration in the teaching of history, because the pictorial material of Greek history textbooks was influenced for many years by his works despite the fact that the illustration of the War of Liberation was preceded by P. Zografos with instructions from Makrigiannis. The preference of the official neo-Greek state for the illustration of P. Hess is explained by the great influence that European and especially German art had exerted, but also political monarchical speculation in the newly founded kingdom, combined with the aversion of the Bavarians and neo-Greek townspeople towards the long standing theological tradition of orthodox, ecclesiastical and folk illustration (Vamvakidou, 2003).

Historical artwork is practiced in every era, simultaneously or after the events, due to the need of people, states and artists to commemorate the national struggle and national heroes. The term historical painting, historical visual material and historical image are used in this study thematically, reducing the historical person and the event¹ to a key element of every visual testimony, which are most often illustrated in a style of restrained heroism. In this

¹ We can read the reference material at A Pictorial Guide by John Delaney (2003). *Laurence Hutton Collection of Life and Death Masks*, Princeton University Library.

category of visual arts, the historical works of each era express the historical priorities of society and constitute the official "military" art, which captures, state-oriented (rarely private) commission, specific military incidents and persons with predetermined, usually conventional academic style. In the new Greek state, Otto was the first to commission the illustration of the fight to Bavarian artists and Th. Vryzakis, and later the Greek prime ministers followed his example. More Greek artists followed the conservative trends of Western art in painting and sculpting historical subjects. This has already been observed since the beginning of the 19th century and is mainly due to the professional status of the Greek artist as well as to the commission-givers themselves, who were mostly religious or ecclesiastical lords, governmental or state agencies.

However, alongside with the official historical painting, genuine artistic representation was also cultivated, which in every era records the aesthetic impulses of the artists and often creates original masterpieces, such as the works of Goya and Picasso (Vamvakidou, 2003).

The specificity of the visual works that illustrate the national liberation struggle of 1821, goes back to the romantic style of the ideal & "beautiful" deaths, for monumentmaking that highlights the heroic levity, the heroic intention, the peaceful death, which justifies the faith in the struggle for liberation. It is visual material, which is part of the manifestations of the "Civil Religion" and was developed during the 19th century in the new national states, which needed to beautify, exalt and finally sanctify the struggles for their national independence. In contrast, the historical and artistic record of subsequent wars lacks this heroic ideology, because the struggles and deaths of the combatants have been massified, depersonalized, and denounced negatively by both historians and artists. The study of memory as a scientific object began at the early 20th century and the common denominator of the studies was the finding that memory is not a static storage space, but an active meaning-making process (Portelli, 1991:52). In the 1970s, the research interest of historians around death and "political religion" increased. (Margaritis, 1989). As we learn while visiting the cemetery-museum of Athens, the Cemeteries of Ermoupolis and Nafplio, Kefalonia and Chios, the history of modern Greek burial sculptures begins when the first cemeteries were organized, because burial inside churches was prohibited by law in the middle of the 19th century. The townspeople highlighted as the main thematic of funerary sculpture.

In the study we present, the importance of the selection of the public monument as a historical object that concerns the research field of public history, the History of Art, but also urban history, local history, museum education and above all the post-narrative visualization of History through the commissioned works for the public place and life of urban sites. The phenomenon of the public visual, sculptural installation presents historical, sociological and visual-aesthetic interest, as it manifests itself in a specific temporal and topographical axis (Andreou & Vamvakidou, 2006).

The historical registration and analysis we suggest is based on the working hypothesis for the possibility of multiple readings in public monuments, which draws its foundations from

the History of Art, the History of the city, the field of cultural studies and local history (Grossberg et.al , 1997).

Since 1843, the Cenotaph of the Hierolochites, located in the Field of Ares in Athens, marks the beginning of national historiography, as it was shaped and redefined by the European hegemonic culture. The dominant trend in public Greek sculpture in the second half of the 19th century and the first half of the 20th century concerns the assimilation of types and symbols, brought back from ancient Greek and Roman sculpture through classicism in Europe (Lydakias, 1981). In the public-outdoor sculpture of the years 1834-1862, which is characterized by modesty, metaphysical symbolism and works in the shadow of architecture, the foundations are laid for the monumental outdoor sculpture of the following years. The sculpting of historical figures and events was established on a wider scale at the end of the 19th century (Margaritis, 1989) and the Greek sculptors of the first half of the 20th century were oriented towards a variety of expressive modes inspired mainly by modern Greek history. We notice that the visual organization of the public space highlights and poses new, topical questions.

Historical nation-states need the functions of heroic death and reenactments as a guarantee of their cohesion. *"The new historical situations brought only a few changes in the perceptions surrounding him: mechanisms of beautification and promotion of him, such as awards, resurrected old beliefs, such as the coming together of the living and the dead and the participation of the latter in the - national - problems of the former. The symbols and rituals that existed or arose in this space were strengthened, increasingly in the direction of the total and the impersonal. Heroic death has lost many of its old components and acquired others where it did not have them before. There was no longer the peaceful death that came as a vindication of faith, as a condition of individual, personal fulfillment. The new worship was mass, it had no place for the one, it referred to the many, the wholes. It was therefore vague as to the identity of the heroes [...] There was no time for testaments and later orders. The dead themselves had nothing to say beyond what those who would survive would say on their behalf: usually the leaders, the heads of the groups"* (Margaritis, 1989: 95-97).

In the field of these historical and cultural searchers, we present and analyze Velonis' commissioned work on the specific eight gorilla fighters of 1821, differentiated in terms of social and professional starting points, yet weighed against the historical context for 1821.

1. Konstantinos Lagoumitzis (1781-1851),
2. Theodoros Kolokotronis (Ramovouni, Messinia, 1770 - Athens, 1843),
3. Panagiotis Giatrakos (1781 - 1851),
4. Ioannis Boukouras of Spetses Island,
5. Petrobeis Mavromichalis,
6. Kostas Botsaris (Souli, 1792-1853),
7. General Ioannis Makrygiannis (1797-1864),
8. Baron Friedrich Eduard von Rheineck (1796-1854).

So from the selection of historical male fighters, common and different markings emerge:

- regarding the *place of origin*, we note that the historical figures of the representations do not have a common, geographical place of reference, but radiate in the Greek area with the exception of Baron Friedrich Eduard von Rheineck who was born in Potsdam, Prussia.
- regarding the *status*, we note that one was a senator, Panagiotis Giatrakos, a politician, Petrobeis Mavromichalis, a merchant, Ioannis Boukouras and the remaining four (4) were military professionals and gorilla fighters, Baron Friedrich Eduard von Rheineck, Ioannis Makrygiannis, Costas Botsaris, Theodoros Kolokotronis.

Thus, thematically, the multifactorial dimension of the revolution, which was the result of many pre-revolutionary local uprisings, the Friendly Society, the bourgeois merchants and shipowners, the scholars and merchants of parochial Hellenism, the fans of the French Enlightenment and the French revolution (Kremmidas, 2016) is holistically rendered, (Margaritis, 2020).

The visual installation thematically renders a philhellenic, European and national historiographical gender visualization in prescriptive placement and isocephaly. Technologically, the hanging of the works in two rows and facing each other is a choice similar to that of a hero monument, but also a military battle formation.

2. Research / Methodological

Social semiotics as a literacy of the images (Kress, 1996) offers a conceptual and methodological framework for the reception of works as signs: The transmitter, the work and the receivers structure the research material. We wonder about the reception of heroic deaths through contemporary reliefs and visual representations for the historical memory of 1821. The identity "as a route" can also be located in the visual recording of History. Despite the aesthetic particularities, which characterize a historical work of art in the context of the visual narrative, the visual testimonies are narrated and construct post-historical derivatives for the receivers. Historical knowledge originates from a multitude of bibliographic sources, as institutionalized history, as anti-history, as individual and collective memory, where certainties and illusions are mixed. In the field of historical and cultural studies, we seek in the visual record of Velonis, the historical traces that characterize the perceptual similarity from the ancient Greek past to the conceptual similes of the present. In these works we find examples of similarity at the limits of the categorical dipole, where there is no element of perceptual imagery, but the relevance arises from reflection and interpretation of a heterochronized identity, attributed to the Neo-Greeks (Vamvakidou, 2003).

2.1. The transmitter

Kostis Velonis (1968) was born in Athens. He studied Cultural and Humanities Studies (MRes) at the London Consortium (Birkbeck College, ICA, AA, Tate) and Arts Plastiques/ Esthétiques at Université Paris 8 (Maitrise, D.E.A). He is a Doctor of Architecture at the

National Technical University of Athens and Associate Professor at A.S.K.T. His work focuses on highlighting the contradictions that arise from the social dimension of the concept of freedom as well as on the redefinition of ethics through the experience of privacy.

His artworks are in Private and Museum Collections, such as among others at the EMST (Athens, Greece) where it is presented as part of the exhibition of the Museum's permanent collection.²

2.2. The public space



Picture 1. The exhibition space of the DESTE Foundation in the area of the Old Slaughterhouses, in Hydra -
(Source: Photo by G. Skordaras)

This insular public space and the specific building structure and transcribe into the present a modern reception of the local history and participation in the revolution of 1821. There is the symbolism of sacrifice due to the former operation of the slaughterhouses. The artist states in an interview *"that the sacrifice is connected with our ancestors or our indirect relatives.... It is an occasion to see the Slaughterhouses not as an atopia, the space in which some exhibitions are held. The slaughterhouse cannot hide this sacrifice, which bears the repulsions of modern life with its unfair treatment of non-human mammals"*.³

Historically, we note that the great development of Greek-owned shipping during the period 1750–1821 is located in the "naval islands" that played a leading role in the Revolution. The commercial "wheat carts" of Hydra, Spetses, Psara, Kasos formed the core of the war fleet of the Revolution, while the ship-owning families were among its main financiers. In the years of worsening economic crisis, and especially in the period 1817 – 1821, the shipowners of the islands urgently faced the question of the continuation of

² Retrieved from the website of the Architecture Department, University of Thessaly on 15/08/2021, http://www.arch.uth.gr/el/staff/K_Velonis.

³ Source: Retrieved from lifo online magazine, 06/30/2021

shipping activities. The decline in operations and profit rates and the consequent shipping crisis revealed the limits of the dual (commercial-transportation) nature of the shipping business of the Aegean islands. A possible solution would be to separate the two functions. It was probably necessary to abandon the commercial character of the ship and operate it exclusively as a means of transport, in order to pursue a competitive share in the international freight market. Consequently, it was necessary to transform the Hydra shipowners into specialized shipowners. Such a thing, however, required time, as well as a modern urban legal support framework, which the Ottoman state could not provide. From this point of view, the Revolution itself offered a "solution" to this impasse" (Kremmidas, B., 1977:16).

The artist/transmitter believes⁴ that this exhibition will provoke and contribute to the reconsideration of the relationship with History, at the same time redefining the role of art in major social and political upheavals in the context of historical research.

It also states that these are strong personalities with very human passions, beyond the stereotypical and idealized image of the "gorilla fighter". Usually the anniversary weakens the hero even more, since it repeats the narrow narratives for which he is glorified. Among them are Makrygiannis, Lagoumitzis, who acquired this name because he opened huge trenches and defeated the Ottomans, Kostas Daleropoulos, i.e. Boukouras, the first theater producer of Athens, a rich merchant and campaigner but also a feminist, who sent his daughter to study at the School of Fine Arts in Italy, dressing as a man to gain acceptance. He thirsted for knowledge and education, unlike many of the company, who, among their other gifts, also behaved like couch potatoes. Among the masks are Kolokotronis, the only one with open eyes, cast also with this deviation by Lazaros Sochos (s.s. important sculptor of the 19th century), the fighter Kostas Botsaris, the younger brother of Markos, the Philhellenic baron Eduard von Rheineck, Panagiotis Giatrakos, Petrobeis Mavromichalis.

⁴ Excerpt from an interview of the artist in the online edition of [lifo](#) magazine

Picture 2. The funeral portraits - Photograph by G. Skordaras. (Source: Online magazine, www.lifo.gr, retrieved on 06/30/2020)



3. Relating to Art – making

Throughout time we observe that the image of the deceased is reproduced with the mask. It is found on burial monuments in Egypt, Greece, Etruria, Rome, Mexico, Colombia, S. Guinea, Peru, generally in pre-Columbian America (300 BC-1000 AD), the Cambodia, Siam, Africa. In Greece, funerary masks, and even gold ones, have been found so far in Mycenae and in the Macedonian area (Sindos, Archontikos, Amphipolis), approximately ten centuries apart. Also, the ashes and bones of the dead were kept in the canopic vessels (hydrias or pitchers). The lid of the vessels bore the main features of the face of the deceased. The Romans used plaster masks made on wooden molds. It was often placed over the face of the deceased, or worn by an actor, to accompany the funeral procession to the burial site. The widespread burial of the dead with the face covered by a mask is closely connected with the cult of the dead. At the end of the Middle Ages, the technique of making funeral masks changes. It is no longer a sculptural or painted representation of the face of the deceased, but a wax or plaster cast of it. In addition to the technique, the use is also changing (Gerakaris, 2021). Funeral masks are no longer intended for burial with the body. They are used in burial ceremonies and then kept in libraries, universities and museums. They usually belong to members of royal families and nobles, but also to poets, philosophers, dramatists, soldiers. In this way, the funeral masks of Napoleon Bonaparte, Dante, Voltaire, Oliver Cromwell, Abraham Lincoln and many others have been preserved to this day. In the 17th century, in

some European countries, it was common for funeral masks to be used to make an effigy of the deceased (usually a king or politician). The cast was painted to more vividly depict the features of the deceased and decorated with human hair (Mitta, 2004).

As funerary representations, also intertextually, we refer to the Fayum portraits, in which three great civilizations of antiquity meet, Ancient Greece, Rome and Egypt. In all periods of ancient Greek art, sculpture signifies the overcoming of decay and death, the conquest of eternity, and the commemoration of those who deserved to be rescued from oblivion. Its power and timelessness was recognized from a very early age by the upper classes and was used to symbolize their superiority, through the symbolic connection of the sculptures with the heroic past and the divine. With the end of the classical period, when the citizen of the city became a citizen of the world, sculpture fills the emotional void of this new situation, while at the same time client relationships appeared for the first time between the sculptors and the monarchs and generals of the Hellenistic states, which are still to use them for propaganda purposes. Through the competition that developed between the numerous city-states of ancient Greece, and in conjunction with the constant change in conditions, and the successive change in the role it played in each period, sculpture developed pioneering techniques and innovative conceptions, which attempted to be later copied by Greco-Roman civilization. In Rome at the end of the 1st century BC. century a culture of collecting and valuing Greek art had prevailed, Augustus intended to turn Rome into a city of marble, like the Athens of Pericles (Spivey, 1999).

In the field of these timeless historical data we hire the contemporary work/installation of Velonis for 1821. The artist seems to use the historical reference and the actual figures of the Revolution, as timeless multiple identities for the purpose of historical reading, but also professionally and expressively applies the visual, sculptural and contemporary renderings of the funeral mask, the volumes, the perspective, the look, the material. In the works we find the military formation and placement as a wall monument - memory. It seems that the artist produces a tautological metaphor from the face in plaster and in its reproduction in bronze, as a repetition of the artistic process.

The specific visual work of Kostis Velonis refers to the principles and characteristics of Roman sculpture, such as idealization, rhythm and plasticity. The worldview of Roman sculpture concerns the size and subjects of the representations. Where Roman sculpture showed great originality was the figurative bust and relief.

Thus the artist introduces into the art the likeness of the model and not its idealized depiction. The historical mask-relief, proposed by the artist as a signifier of historical rendering in lateral and frontal position (Kress & Leeuwen, 1996) highlights familiarity and distance from the viewers respectively. The choice to present the portraits sideways is specified in the "grammar of the image" as a requirement for recognition if they are in a frontal position, or an offer to viewers if they are placed in a sideways position.

Velonis chooses the close-up on the strict funeral faces of the period, which refer to the collective national memory and communicate through the gaze. A visual/historical contact is

thus created with the aim of appropriating the past, accepting the works as historical traces/as images of the sacred and supernatural (Burke, 2003).

It is about the image that takes us to the experience of the sanctuary. In the case we are studying the shrine is attributed through the funerary signifier to the bone relief of the male fighters dead for the revolution of 1821. We take on the theatrical style of the image as part of the message addressed to our subconscious in an emotional field. Velonis' work can be included in the History of Death, describing the gradual transition from "forbidden death" of our time to "domesticated death" (Aries, 1988).

The works construct new visual sources as testimonies of sensibility and life (Burke, 2003). Today, like most intellectuals, historians accept the new fascination of death and direct their research beyond the demographic side. The funeral portraits present the mental images of the "Triumph of Death" and the "Dance of the Dead", which characterize the macabre period of the High and Late Middle Ages and express the familiarity of the people of that time to the idea of death.

Intertextually and contemporaneously we also employ in the performance of the works and in the installation itself in the Slaughterhouses the biomorphism of Francis Bacon (1909-1992) in terms of the bold, grotesque, emotionally charged and raw style of rendering the portraits. Bacon's works evoke strong emotions and are certainly not created for aesthetic reasons. As Sylvester (2009) pointed out: "Anthropocentric, they play with both the human face and the human figure in space and the way the painter manages and conveys through them emotions such as anger, isolation and the horror" (Sylvester, 2009).

These works, in addition to expressing sadness and mourning, function as a thematization of the heroic, as a reflection on the subject of death. The images/historical representations/death masks, reliefs of Velonis in the public exhibition space refer to the portraits of the fighters, in which the artist sought the signs of sanctity/historicity and Greekness. However, the transcription from these works aims to define the topicality of the artistic reframing of the representations of historical figures without presence.

4. EDUCATIONAL USE

Identity and Description of Educational Activity

The purpose of the educational activity was to engage the students of the 1st Public, Second Chance School with the theory and history of art as well as the original artistic creation. It was held in the school year 2021-2022 at the premises of the 1st and 3rd Neapolis High School, in the afternoon, according to the school's timetable. The courses were held in the month of April, in the interdisciplinary course of the project and had a duration of four (4) three-hour meetings.

The class that took part in the educational activity was from Cycle 1 (A1) and consists of twelve (12) students, three (3) men and nine (9) women. They are adults aged 26-64. In these

schools we usually meet students who left the educational process at an early age and at an older age, for personal, social and professional reasons, decide to complete their high school studies.



Picture 3. Photographic recording of the stages of the educational action

The project courses were done in such a way that there is a clear distinction both in the theoretical and in the applied part of the action as well as in the means and materials of artistic creation. For the action, a computer with a projection machine (projector) and a quantity of plaster of paris were used to create the masks.

The four, three-hour courses were designed as follow:

- In the first lesson, the object and characteristics of the educational activity were introduced. The students got to know, studied and discussed both the artistic work of Kostis Velonis, the historical reference context of his work and also the stages of creating a mask. At the end of the course, they were divided into working groups and informed about the last stage of the project, which includes the evaluation, by posting their projects on a website.

- In the second lesson, there was an art history lesson and bibliographic research on the subject of action. Also, after getting to know the historical context, the historical events and

persons of the "Revolution" of 1821, the students did strengthening exercises on the subject, at the end presenting the results of the working groups (see picture 4).

- In the third lesson, with the suggestion and instructions of the teachers responsible for the project, they made the masks of students with plaster of paris in the courtyard of the school complex.

- In the fourth lesson, the evaluation and conclusions of the educational activity were made. Students posted electronic, visual material on the course website. With digital tools as an outreach tool, there is feedback and accountability for action deliverables.



5. Picture 4. Different stages of creating the faces

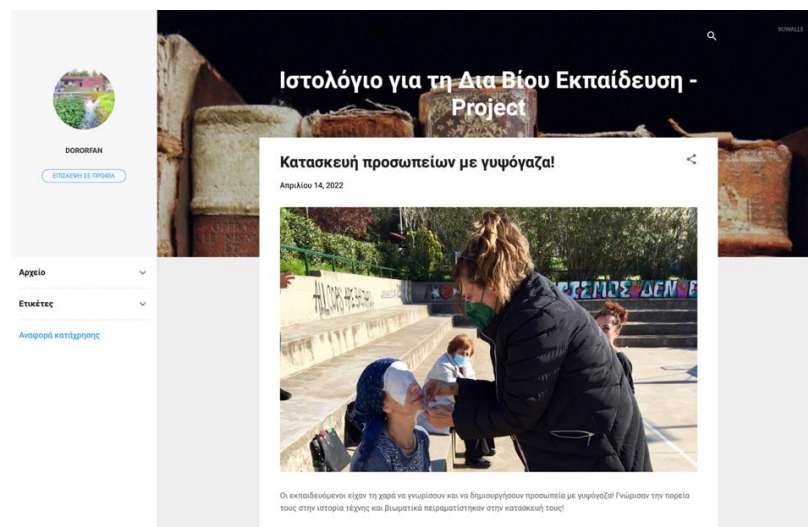
6. New Technologies for Dissemination and Evaluation

In recent years, the definition of digital literacy has gone through a stage of continuous study, redefinition and "maturation", so that through hybridization it becomes valid and acquires a specific identity. The origin of the modern version of the term⁵ is attributed to Paul Gilster (1997), who finds that people cease to be passive receivers of information, but having an active role discover, evaluate and utilize the received information in the new networked

⁵ At Gilster, P. (1997). *Digital literacy*. New York: Wiley Computer Pub.

digital environment (networked digital environment). In the same logic, an attempt is made to provide a common scientific framework of digital literacy, referring to the fact that it is not a simple skill, but the possibility of functional use of the new digital media, with the aim of the survival of citizens in the modern economy of knowledge and information (Eshet-Alkalai, 2004).

In modern society, the economy of knowledge and information, the terms "*digital literacy*" and globalization are key words. For this reason, both at European and international level, each state policy (educational and social) sets as one of its fundamental objectives, the encouragement of citizens for lifelong learning, which will be adapted to their daily needs, in their professional environment and will even "meet" the demands of the new economy (BECTA, 2004). New Technologies are therefore a necessity in schools, universities, the workplace, in everyday activities and aim to facilitate learning (Eynon, 2009). The correct use of their applications and the internet can bring many positives to every student and every person of the new digital age. What is observed is the different way of using digital media and the internet by students, teachers and other agencies as well as reference groups. But at this point we must highlight a fact that was reinforced during the pandemic. Social inequalities, which due to an economic component, resulted in us also getting to know the term digital divide⁶ (Selwyn & Facer, 2007).



Picture 5. Photographic recording of the student website (Source: Retrieved on 12/11/2022 from <https://sdeproject.blogspot.com>)

An important milestone for our project was a custom made educational tool. We created an augmented reality application, in which the students had the chance to use multimodal material for the corrosion of outdoor sculptures in public space due to weather conditions and pollution. They had access in audio-visual content related to the thematic that refers to the research questions above. Furthermore it is necessary to use together, as one, visual, auditory,

⁶ refers to the differences observed between those who have (haves) and those who do not have (have nots) access to digital media, such as computers, and those who use and do not use ICT and online applications (Belanger & Carter, 2010; Mo et al., 2013).

reading/ writing and kinaesthetic elements to embed students in interactive learning environments where they feel connected with each other and the educational content.



Picture 6. Two examples of metal corrosion in public monuments in the augmented reality application



Picture 7. Students working with the augmented reality application in the field practice

Augmented reality (AR) is an interactive experience that combines the real world and computer-generated content. The content can span multiple sensory modalities, including visual, auditory, haptic, somatosensory and olfactory⁷. [1] AR can be defined as a system that

⁷ At Cipresso, Pietro, Giglioli, Irene, Alice Chicchi, Raya, iz, Riva, Giuseppe (2011). "The Past, Present, and Future of Virtual and Augmented Reality Research: A Network and Cluster Analysis of the Literature". *Frontiers in Psychology*. 9: 2086. doi:10.3389/fpsyg.2018.02086

incorporates three basic features: a combination of real and virtual worlds, real-time interaction, and accurate 3D registration of virtual and real objects

Digital literacy refers to the ability to effectively use digital technologies to locate, evaluate, create, and communicate information. Our goals include:

1. Developing critical thinking skills: Students should learn how to evaluate the credibility and reliability of digital sources and to distinguish between fact and opinion.
2. Enhancing communication skills: Students should learn how to effectively communicate and collaborate with others using digital technologies.
3. Improving digital skills: Students should acquire the skills necessary to use various digital tools and platforms, including hardware, software, and online applications.
4. Promoting digital citizenship: Students should understand their rights and responsibilities as digital citizens, including ethical and legal considerations such as copyright laws and online safety.
5. Fostering creativity: Students should learn how to use digital tools to express their ideas and creativity, and to produce and share digital content.

Overall, the goals of digital literacy education are to prepare students to be competent and responsible users of digital technologies in their personal and professional lives.

7. Discussion

Veloni's artistic representations are constructed on the basis of a common bespoke national narrative and are 'genre concepts' subsumed under an overall 'genus concept' representation. These are constructed with criteria of the individual representations of time moments-phases, an interpretative code, a kind of ideotype with which the identity of the social system is produced.

As Huizinga argues: "*what kind of idea can we form about an era if we don't see people in it⁸ at all?*". For this reason the new cultural historians influenced by the theory of social construction do not take these social categories as fixed and unchanging, but as fluid.

According to Cohen & Manion (2009): "*historical research, the visual work as primary and/or secondary historical testimony, which has been subjected to external and internal criticism constitutes a qualitative and symbolic material, which after the conversation with the creators it reveals the relations of art to technique on a double scale – vertical and horizontal, as inspiration and as critical skill*" (Cohen & Manion 2000: 85-87).

The art of each era tends to serve the ideological interests of the hegemonic class and culture (Voros, 1993) and as noted by Berger (1972): "*in turn the ways of seeing the world are determined by the attitude towards ownership and exchange*" (Berger 1972: 90). Painters

⁸ Read at Burke, 2009.

morph points, but the predominance of the aesthetic code and the emphasis on the literal, the morphological code express the use and function of the represented.

As noted by Kambouridis (1986): "*it is about the aesthetic note, which is defined as a tendency to deviate from the social point of reference or as a tendency to converge towards it*" (Kambouridis, 1986:485) and is found today in the culture of the image in bipolar culture/technical culture (Braudel 2002).

If our recruitment of the national, public historical narrative alludes to actual events through the named male fighters, then we have evidence that visual visualization and secondary historical representations function as 'techniques of immortality'.

The suggestion of funeral masks/installation in a public insular space within forgotten rituals as a sign of prestige and power can reveal to us the multiple localities and routes of the revolution of 1821, otherwise as Nabokov noted in *L'Inconnue de la Seine* (1934): "I always look at the white mask, Of your lifeless face⁹" (Nabokov, V. 1934: 28).

Beyond the 200-year anniversary, K. Velonis' installation concerns our daily negotiation with History, how we negotiate with our imaginary identifications. A year earlier or, rather, some months before, in this report, we have begun to doubt historical certainties, and the difference from the anniversary date for Greek Independence is the confirmation of this deviation.

Thus, students must, through the educational process, not only fill the gap at the cognitive level but also at the level of attitudes and metacognitive skills to seek new technologies as a condition in their everyday life. After discussing and evaluating different tools, it was decided to use the blogger software to create a website for free, by the students themselves. Get to know digital platforms, create original digital material and post it. Strengthening their digital skills in this way, they will create a digital space (Lifelong Learning Blog, <https://sdeproject.blogspot.com>) and highlight the material, where there will be real-time feedback on their work , so evaluation.

Annex

⁹ Read at *Toujours je regarde le masque blanc. De ton visage sans vi*, πρωτότυπο κείμενο στο Nabokov, VI. (1934).



Picture 1. The funeral masks of fighters of '21 (Source: Online magazine, www.lifo.gr, retrieved on 06/30/2020)

Picture 2. The exhibition space of the DESTE Foundation in the area of the Old Slaughterhouses, in Hydra - (Source: Photo by G. Skordaras)

Picture 3. The funeral portraits - Photograph by G. Skordaras. (Source: Online magazine, www.lifo.gr, retrieved on 06/30/2020)

Picture 4. Photographic recording of the stages of the educational action

Picture 5. Different stages of creating the faces

Picture 6. Photographic recording of the student website (Source: Retrieved on 12/11/2022 from <https://sdeproject.blogspot.com>)

Picture 7: Realistic portrait of Costas Dalaropoulos, Hormovitis or Lagoumitzis

Picture 8: Lithograph by the artist Krazeisen Karl for Theodoros Kolokotronis (Collection of the National Gallery and Museum of Alexandros Soutsos)

Picture 9: Oil painting by Panagiotis Yatrakos (National Historical Museum Collection)

Picture 10: Oil painting by the artist Roilos Giorgos for Frederick Edward von Rainek (Collection of the Institute of Modern Greek Research)

Picture 11: Realistic portrait of Ioannis Boukouras or Boukouris

Picture 12: Realistic portrait of Petrobeis Mavromichalis (Source: Ethnikon Imerologion Vretto, Vol. 4, No. 1 (1864), Issue 1 (Year 4)

Picture 13: Oil painting by Kostas Botsaris (Source: National Historical Museum)

Picture 14: Oil painting by Ioannis Makrygiannis (Source: National Historical Museum)

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