

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

Abstract

In the 1970s, the research interest of historians around death and "political religion" 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 static storage space, 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 event, which mobilized many different forces of Hellenism, such as the commercial world, the Greeks of the Diaspora, the intellectual world, and, of course, the Greeks, who they mainly took part at the war.

Today new representations of gorilla fighters of 1821 are proposed by 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 1821? And what can be the role of new technologies in education?

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