

Actor killed

Constantinos Papachronis, a 31-year-old actor, was killed early yesterday when the motorcycle he was riding was struck by a car in central Athens. Papachronis, an up-and-coming name in the theater, was knocked off his bike by a car at the junction of Amalias Avenue and Xenofontos Street. He had been wearing a helmet at the time of the collision but landed on his neck, police said.

Archive attacked

Vandals attacked the Historical Archive in Hania, Crete, late on Monday night, authorities have revealed. The assailants threw bottles of black paint at the entrance to the building, where some of the island's most historically valuable items are kept. The director of the archive said that it was the second time that vandals had targeted the building recently. During the previous attack, they pulled down the Greek flag.



Humans Activities Kill Bees

The use of mobile phones and pesticides and the climate change have catastrophic consequences on bee populations, which gradually disappear across the world. Numbers of honey bees have declined in the USA, Brazil, Canada, India, Austria, Britain, Germany, France, Italy, Belgium and Spain.

Beekeepers in Greece are gravely concerned for they have also started seeing their hives been left without bees. The problem is more severe in central and northern Greece, where the loss reported ranges between 25 and 30 percent. Thanasis Bobobos from Larissa, central Greece, said that his 450 hives have been reduced to 300. Another beekeeper, Dimitris Doulapsis claimed, "We don't find the bees dead inside the hive or outside it, meaning that they are possible stranded."

Scientists are not eye to eye on what to be blamed for that. The use of pesticides and mobile phones, the climate change and the genetically modified plants are some of the possible causes behind this phenomenon.

Scientists have sounded the alarm, since if honey bees disappear, humans will starve. According to a prediction ascribed to Einstein, when honey bees die out, the mankind will disappear within four years. Myth or not, the truth is that without honey bees food stockpiles will be drastically reduced, since almost 80 percent of food production results from pollination.



ATHENS (Reuters) - Greece welcomed back on Tuesday a marble fragment from a frieze decorating the Parthenon temple which an Austrian soldier removed during World War Two, but renewed a call for all its stolen treasures to be returned.

An inscription on the fragment, measuring 7-by-30 cm (2.8 by 12 inches), says it was taken from the Acropolis in Athens on February 16, 1943 -- in the midst of the three-year occupation of Greece by the Axis powers, led by Germany.

Martha Dahlgren inherited the piece -- broken from the frieze adorning the Parthenon's inner colonnade -- from her grandfather and decided to return it to Greece.

"Today we honour the return of an architectural part of the Acropolis ... It is a very symbolic return," Greek Culture Minister Michalis Liapis said in a statement.

Greece in recent years has stepped up its campaign to recover ancient artefacts, and especially large sections of

Greece gets back Acropolis marble taken by soldier

the decorative frieze removed from the Parthenon in 1801 by Lord Elgin, the then-British ambassador to the Ottoman empire.

The Parthenon Marbles, also known as the Elgin Marbles, were bought by the British Museum in 1816 and are exhibited as a prized part of its collection in London.

The British Museum repeatedly has rejected Greek calls for the return of the 2,500-year-old frieze on the ground that its statutes would not allow it to do so.

"The request for the return of the Parthenon Marbles has exceeded the borders of our country. It has become the request and the vision of the global cultural community," Liapis said, flanked by two leading archaeologists who support the return.

The fragment was the third piece of the Parthenon Marbles to return home in recent months after the Vatican returned a small fragment on a one-year loan last month and a museum in Sicily gave back another piece in September.

Archaeology in black and white

BENAKI MUSEUM EXHIBITION PRESENTS IMAGES OF GREECE SPANNING PERIOD FROM 1853 TO TODAY

William James Stillman's eccentric angles, Anton Silberhuber's human elements, the prevailing shadows of Fred Boissonas and Herbert List as well as Socratis Mavromatis's minimalism and Gosta Hellner's particular details are just a few of the impressions that came to mind after a tour of the new exhibition that just opened at the Pireos Street annex of the Benaki Museum, without a guided tour or other explanations.

"The Creative Photograph in Archaeology" display arrived in Athens after making three stops in the United States. It presents photographs from 1853 to today that record the history of photography in archaeology and depict the personal artistic touches that each photographer in the exhibition added to their work.

The display is set up in a uniform way, with black-and-white ink prints of the same size displayed alongside each other against a black background. This setting gives the show the impression of being scientific. All the photographs have been reproduced by contemporary means -- either the negatives or the original photographs were used, without any other intervention.

"We decided to do that so as to be able to facilitate the movement of the



works of a traveling exhibition," said Costis Antoniadis, the curator of the Benaki exhibition.

"Visitors can see the theme itself, without being influenced by the feelings that a yellowing or fading print can bring out."

It is true that this uniformity in the presentation allows the audience to recognize more easily each photographer's artistic point of view at the time that each monument, venue or object was captured by the lens, without the romanticism added by the passage of



Well-dressed gentlemen pose at the Temple of Olympian Zeus, in this photograph (above) by Anton Silberhuber dated to around 1890 (photo: German Archaeological Institute). In the image at left, Walter Hege has captured a detail from the western frieze of the Parthenon, around 1928-29 (photo: National History Museum).

time. At the same time, the exhibition poses the following question: How much could personal viewpoints throw off photography's factual powers?

That question was also the theme of the day conference that took place in the museum's amphitheater last Sunday, where the topics discussed were the photographers' artistic approaches and the general image of Greece as reflected in these photographs of archaeological sites.

The exhibition is accompanied by an album of 76 photographs.