

INTRODUCTION

The act of “seeing” does not require the presence of light. It is sufficient to be willing to comprehend, to grasp, to create a mental image, and to take a single step in this direction. There are so many invisible values! They are or have been covered up, left in the dark, unrecognised, unwanted or invisible in themselves...

The objective of contributing to the visibility of women’s values initially gave rise to the Revisibility (visibility again) Project. The term in question does not exist in the English language. While the concept of visibility is pervasive and arguably essential, there was no corresponding concept or term for revisibility. This became the driving force behind the project. The Revisibility Project is a fertile one. The project initially gave life to Symposia Dadia. It has thus far conceived and will continue to give birth to a multitude of additional works.

The Aphrodite of Knidos is a statue that represents “love”. “The ideal representation of love is the woman.” It is challenging to provide a comprehensive explanation of the concept of love with only one statue: The woman, woman in Datça and woman in Knidos. The women as a creator and sustainer of life, surrounded by dozens of plants and animals. It is therefore pertinent to question why the distinctive role of women in Datça is not more visible, given their central position in the local socio-economic system. Does the island of Datça possess no other intrinsic value beyond its values, such as the sun, sand, sea, raki, and fish? It may be argued that the natural, cultural, social, economic and economic values of Datça produce meaning at the centre of women. Can there be a relationship with the women of Knidos? Why are Knidos’ excavations and research invisible despite centuries of attention? Was Aphrodite’s role as a goddess truly confined to the domain of sexuality?

The answers to all these questions will stimulate everything from architecture to art, from music to philosophy, from medicine to mathematics! Aphrodite’s impact on the life of that period, the

mystery of her disappearance, the wind of Elbruz rebuilding her should add values to Datça, Knidos and the concept of women. This is part of our concerns.

While Revisibility aspired to address these issues through artistic means, Symposia Dadia approached them with the benefit of accumulated knowledge, experience, solidarity and collaboration. On the one hand, three symposiums were to be organised, the topics of which were the excavations in Knidos, the cult of Aphrodite and the statue of Aphrodite. Secondly, the festivals held by the inhabitants of the peninsula were to be revitalised. The gatherings and meetings had a common point: symposia, which translates “to drink together”, but not only from wine, but also to internalise knowledge through dialogue and experience.

Datça is a town with a long history of hosting a variety of festivals. A public festival would be an appropriate and beneficial addition to the town’s cultural calendar. The impact of the Knidos Festival, which was held for several consecutive years in the 1970s, prompted the suggestion that a similar event should be organised once more. So, I asked myself: Why not! Such an event would be a significant opportunity for joy and honour, particularly in terms of capturing the essence of Aphrodite, while also providing a unique focus on women and potentially offering a distinctive contribution to the local economy. Prior to the organisation of the public festival, it would have been prudent to ascertain the opinions of the local population. For this reason, I visited the local population and the key figures involved in the Knidos festivals on the Reşadiye peninsula. I gathered opinions, tried to create a basis for a public festival. I have now produced a report.

In parallel with this activity, we organised three symposiums. These were symposiums based on scientific data, in a language that everyone could understand, accompanied by art and tasting the delicacies we enjoyed.

The Datça Flute Society, made up of five women from Datça who met by chance, prepared a concert programme for each symposium. These included for exemple, the composer François

Devienne, known as the “Mozart of the flute”, and a piece of music summarising Nietzsche’s book “Thus Spake Zarathustra”. At the end of each symposium, Yeşim Tezgören, who introduces herself as a member of the society but is also responsible for flute training and the organisation of the members, played three old pieces for us. The first was the lament of Seikilos from Anatolia, which is 3400 years old. It was our way of greeting ancient Greece from what is now Anatolia. The second was a Hurrian song, 2200 years old. With this we wanted to greet Ishtar or Astarte, to break the perception that Aphrodite is the identity of the ancient Greek goddess. The last was the Hymn of Aphrodite. We did this to prove that our subject can be “seen” not only with our eyes but also with our ears.

Following the conclusion of the symposium proceedings, the attendees proceeded to the banquets. The catering was organised by Murat Erdönmez, a personal acquaintance who trained and became a master chef while residing in Dağça as a retiree. The most notable item on the menu was a canapé called “Birth of Aphrodite,” which was crafted with blue bread and white cream. It is worth noting Murat’s oft-repeated assertion that “nothing is possible without love.” As he utters these words, he regards Meral with a gentle smile and adds, “I am grateful to Meral for her guidance and assistance.” The sorbets were prepared by Özlem Görgülü. Despite her family’s extensive experience in the restaurant industry, Özlem Görgülü currently engages in silk production and weaving. Additionally, a modest tea garden is situated within the premises of her atelier, which she also oversees. Özlem is engaged in a multitude of activities, the enumeration of which would be impractical. For us she produced drinks, like the Misnata, Lemonade with crispy leaves, by combining elements of traditional, contemporary, and global cultures. She did not neglect the classics either: One example is the sherbet made from poppy flowers. Additionally, she delved into the realm of Ottoman palaces. Cinnamon sorbet and almond sorbet. She sampled each item and adapted them to suit the Dağça style, creating exceptional flavours. Additionally, a variety of wines were available for tasting. One notable wine is produced from a grape variety known as Knidos Karası. This

grape is worthy of the appellation of origin designation, as it is a grape variety that has been cultivated for centuries and has achieved a high level of quality. Giray Erkan, has dedicated a significant portion of his life to the meticulous cultivation of this grape and the achievement of its standard. The aim of this section, which we called “The Real Symposium”, was to show the current and historical features of the Mediterranean and Aegean Anatolian cuisine, including Greek, Italian and Balkan, together and intertwined. In this way, we tried to express that food, like human beings, does not have a single source. We would love to be able to publish a recipe booklet one day.

These flavours have been meticulously crafted to demonstrate that “seeing” is possible through gustatory experience.

Here is a brief summary of the symposiums we have organised:

In the first Symposium on Knidia, formerly Knidos, the excavation director, Prof. Dr. Ertekin Doksanaltı, who has spent the majority of his archaeological career in Knidos, presented a comprehensive account of the history of Knidos excavations and research, spanning from the 12th century to the present. Prof. Dr. Ertekin Doksanaltı demonstrated that Knidos represents one of the most strategically significant locations in Anatolia, a status that has been reinforced by recent developments. Knidos represents an important gateway to the Aegean region. Furthermore, we observed the presence of a sizable team that has been engaged in intensive regional work for four decades. We observed the Doric stoa, the B church, the Heroon, which has been designated the Corinthian Temple for nearly a century, the “archaeology of archaeology,” and a multitude of other discoveries and research outcomes that have been unearthed. Assoc. Prof. Dr. Professor Güray Ünver, an expert in the field of ancient Greek inscriptions in the region of Muğla, elucidated that Demeter was the principal deity worshipped in the area, particularly by women. Demeter was not merely an image with a weak personality, crying for her kidnapped daughter. A festival, Thesmophoria, was held annually in Knidos for the women of the city. During this festival, women expressed their sympathy and shared their worries and problems to Demeter.. Ass. Prof. Dr. Güray Ünver, from Muğla University and I listened to the

lead cursing tablets that the women of Knidos wrote to Demeter and her daughter Kore (Persephone). These tablets were used by women who were in some kind of trouble to convey their anger and demands for punishment to the gods and goddesses, especially Demeter and her daughter Kore, and to express their innocence.

At the second symposium on Aphrodite, the ways in which Aphrodite was worshipped were examined. It was discovered that Aphrodite was the epitome of goddesses from millennia past. Aphrodite of Knidos was a prominent and influential figure. She was the goddess responsible for ensuring the security of maritime trade routes. A total of approximately 200 sanctuaries were identified within the Aegean and Mediterranean basins. While Poseidon was responsible for causing storms, Aphrodite was responsible for ensuring the tranquility of the seas, safe voyages and arrivals to harbours. Furthermore, she played a role in facilitating trade and ensuring the collection of taxes. Dr Britta Özen-Kleine, research associate at the Chair of Classical Archaeology at Saarland University provided this information. Dr Deniz Pastutmaz Sevmen from the Selçuk University, who delivered the second presentation, approached the concept of beauty from a historical, cultural, philosophical, and artistic perspective, offering a thought-provoking presentation. Dr. Deniz Pastutmaz Sevmen focussed on the effects of beauty norms and what women had to endure because of them. Her presentation was a valuable contribution to the discourse on sociology. Furthermore, we learned from her that the tourist trade of Knidos increased with the construction of the Aphrodite of Knidos by Praxiteles, which was the reason for the city's wealth. The accounts of the statue and its construction were compelling narratives that have not yet been substantiated by the logic of "Every beautiful story deserves to be exaggerated." The temple of Aphrodite in Knidos has yet to be discovered.

In the third last Symposium titled Aphrodite Knidia, we discussed the life and work of Praxiteles in detail. We considered his role as a sculptor in the late classical period, analysing the messages he conveyed and the reasons behind his choice of subject matter. We also explored the concept of nudity in art, asking

whether Praxiteles brought the statue of Aphrodite to Knidos or whether it was the self-conscious Knidians who commissioned it. What did Praxiteles leave to the world of thought, art and the concept of woman? We listened to the answers to these questions from Prof. Dr. Christine Özgan, from the Mimar Sinan University, who has been a member of the Knidos Excavation and Research team since 1988. It is important to consider the years that Prof. Dr. Özgan has spent on the Knidos project. We should also remember the road to Knidos and even the road to Datça. Let us consider the excavation house where the excavations were conducted. It was a challenging environment, lacking in modern amenities such as electricity and water, and requiring the efforts of numerous workers. Prof. Dr. Christine Özgan also played a role in ensuring the logistical needs of the team were met when they were working in the region. Since then, she has published numerous articles and books on fine arts and sculpture from the period and the region, and trained numerous students. In her address on the art of sculpture, Prof. Dr. Christine Özgan posited that the struggle of women for emancipation commenced during the era of Praxiteles, and that numerous pivotal developments have occurred since then. Elbruz Denge, who aspires to recreate the Aphrodite of Knidos as Aphrodite of Datça, presented his sculptures for Datça as an artist. Ultimately, the Aphrodite of Datça would also be a sculpture of the town. Affirmed delivered his presentation utilising a light-shadow effect. He reflected the patterns of his own sculptures, constructed from wire, on the screen with the help of light. His objective was to provide a contrasting viewpoint to that of the general public, which is inundated with pre-existing images. As he created his sculptures, he developed an affinity for Datça and its residents, which prompted a range of emotions and ideas, ultimately leading to the development of new forms. He discussed several of his notable works, including Lion of Datça, Snail, Two Almonds, Demeter of Datça, the seal Badem, Evil Eye Stone, Camelion, Dogs Without Tails, Berkin Elvan, Industry tree and Praxis of Ideas. Elbruz concluded his presentation with the assertion that the present millennium is the millennium of women, through his last work *The Ubiquity of Aphrodite*.

What can I say, for Elbruz and me, many things were visible again. I hope that everyone who participated and worked together had similar results. May the wonder and curiosity continue in all of us.

Before I conclude, I would like to mention the individuals and organisations that I believe I should express my gratitude to.

The Symposia Dadia project forms part of the CultureCIVIC programme, which is funded by the European Union and is dedicated to the advancement of culture and the arts. For five years, the organisation has been providing financial support to various art and culture projects in Turkey through the provision of small grants. A consortium established the entity in question. In light of the aforementioned, I express my gratitude for the European Union's policy of supporting such projects. The same can be said of the components of the CultureCIVIC consortium. Furthermore, I would like to express my gratitude to the secretariat of the Goethe-Institut for their invaluable contributions throughout the project.

I have been in communication with the Datça District Governorship since the inception of the project. I would like to express my gratitude to Mr Murat Atıcı for his invaluable support and encouragement throughout the project. His words, "We are ready when it comes to Knidos, culture and art," served as a source of inspiration and motivation. Additionally, I am grateful for the time he dedicated to my interview requests. In addition, I would like to express my gratitude to Datça Municipality for considering all project requests. I would like to extend my gratitude to Okan Özalp, an archaeologist, for his invaluable assistance and support during the sessions held at the Hızırşah Culture Centre of our municipality.

I would like to extend my gratitude to the esteemed Datça Flute Ensemble, which plays a pivotal role in our symposiums, not only as a source of entertainment and cultural enrichment, but also because they let us "see" with our ears. Gülen Türkay, Sibel Tümdağ, Christel Krauss, Elif Lavas and Yeşim Tezgören, all of whom merit individual recognition, disseminated affection not only through their performances but also through their

enthusiasm and joy on stage. In addition to the distinctive nature of their regular concert programmes, they succeeded in making the Datça Aphrodite and the concept of women more visible through the use of the flute as an instrument. It is my sincere hope that we will have the opportunity to witness their concerts at the Little Theatre in Knidos in the near future.

The content advisor of our symposiums was Prof. Dr. Ertekin Doksanaltı, a lecturer at Selçuk University's Department of Archaeology and the head of the Knidos Excavations and Research project. In addition to facilitating the reduction of the slope of the terrain in advance of us, his affable, encouraging, and inspiring demeanour proved invaluable to me. As a result of his efforts, experts in the field were able to convene. Furthermore, gratitude is extended to the Ministry of Culture, General Directorate of Cultural Assets, Muğla Governorship, Marmaris Museum Directorate and Selçuk University for their contributions to scientific, cultural, and artistic endeavours.

All of our speakers are distinguished scientists who have been engaged in the excavations and research at Knidos for an extended period. I would like to express my gratitude to Prof. Dr. Ertekin Doksanaltı, Assoc. Prof. Dr. Güray Ünver, Dr. Britta Özen-Kleine, Dr. Deniz Pastutmaz Sevmen, and Prof. Dr. Christine Özgan for their valuable time in preparing and presenting their speeches, and for their dedication in transcribing, translating, proofreading and finally producing the book. I am gratified by their presence. May they always be present.

I have previously referenced Murat and Meral Erdönmez in the context of catering. The Ergdönmez couple fostered a convivial ambience not only through their catering services but also through their research processes, amicable interactions, and sincerity. It is possible that cooking is a relatively simple process for them, but it is important to emphasise how much time and effort they put into their search, their experimentation and their efforts before cooking. Özlem Görgülü did not merely prepare the sorbet. In addition to the organisation of the venue, the management of the catering team, and the provision of additional services following the event, Özlem Görgülü deserves recognition for her role in distracting herself from her silk work. Additionally, I would be

remiss if I did not extend my gratitude to our students from the Vocational School of Higher Studies, who were kind enough to serve our delicacies. I would also like to thank Professor Fırat Biçici of the Tourism Economics Department for organising their participation.

I would like to acknowledge the valuable people of Datça who shared their thoughts with me, opened doors for me and facilitated connections in organising the public festival, the other leg of Symposia Dadia. From the Reşadiye district, our former Muhtar (district headman) Sami Akkın, our new Muhtar Baran Akyüz and of the neighborhood Yusuf Ziya Özalp, Özden Badal, Saniye Bilginer; From Kızlan district, Alper Kuyucu and Kamil Kaya, Muhtar of Sındı district Ramazan Bitezli; our Muhtar Hüseyin Harıpçı and Aslı Karadağlı, Kemal Erdül, Muhammet Kaçar and Nazife Şanver from Emekcik district; Muhtar Nuri Rıfat Uz from Cumalı district, Muhtar Meriç Bora from İskele district; Ceylan Unat, Fatma Kaman, Gülin Kaman from Karaköy neighbourhood, Özlem Görgülü, Ülker Tanrıseven, Dursen Pıçak ve Filiz Karaman from Hızırşah neighbourhood, our Muhtar from Mesudiye district Cüneyt Aydeniz, Muhtar Tayfun Gümüş from Yakaköy district, Muhtar Rıdvan Çevik, Faruk Sarı and Rasim Türkay from the Eski Datça neighborhood; Muhtar Mert Yalçın of Yazıköy district, the members of the Youth Assembly of Datça City Council Güllü Ballı, Batuhan Topaloğlu, Oğuzhan Özçelik and Tansu Sağlam; Dila Demirelli, Yunus An, Tülay Özberk, Volkan Sönmez from the Datça Branch of the Chamber of Architects, Deniz Dakikoğlu from the Datça Branch of the Chamber of Commerce; Cemal Demirtaş, president of the Chamber of Craftsmen and Artisans, they all helped a lot to find possibilities to organise a public festival. I hope that these contributions will pave the way for the next steps.

We have also received countless volunteer support. We would like to thank the valuable Datça writer M. Özgür Mutlu for his design support, to my old friends and designers Engin and Safiye Aygün for our nice logo, friends the artist Umut Kaçar for photographing our events, Piray Akarer from Seyyahatölyesi for recording our project, Cem Bal and Emrah Kırımsoy for capturing our events with cheerful and photos and for always

responding promptly like geniuses. I would also like to thank Özlem Görgülü's family, who worked tirelessly for us and I also like to thank İlden Dirini for organising our social media posts for a while. I would also like to thank my old friend and esteemed writer Sencer Başat, another friend Resmiye Erden and Aytun Devrim Erdoğan, Birgül Abuşka, Gamze Güzen, Can Çınar, Tuğçe İlhan Bal, Aygen Baktır and Bedii Eraybar for their support in all logistical aspects. There are many more I can't name. They may forgive me. I thank them too. This entire team demonstrated that what may seem like a simple task can be achieved through serious teamwork.

I would be remiss if I did not extend my sincerest gratitude to Aslı Karadağlı from Emecik, my invaluable colleague and right-hand woman. I'd like to thank two amazing people, Gabriele Messing and Elif Sidal Coward, for their hard work and dedication during the translation of the book into German and English. They contribute a lot against the language problems, and making the content of the book visible in the world.

'24 June, Datça