

**PRINCETON UNIVERSITY**  
**Seeger Center for Hellenic Studies**

**Workshop**

**Erosion, Collage, Diaspora:  
Operations of the Portrait in the 1966  
Stangos and Hockney Animation of Cavafy**

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Stanley J. Seeger Visiting Research Fellow, Hellenic Studies

**Respondent: Spyros Papapetros, Architecture**

David Hockney's 'Portrait of C.P. Cavafy,' one of a series of etchings displayed from 1966 onwards against a variety of media - a literary journal, an art gallery and finally an experimental art book - is considered as a collaborative artistic project between a 'painter' and a 'poet,' Hockney and Stangos. The significance of such a project goes beyond the articulation of transfers from the visual to the literary and from avant-garde artistic practices, as in the idea of a book-collage evoked later by Stangos, into the late 1960s London art market's strategies of display and exhibition, extending over and incorporating the spaces of the book and of the journal, as somewhat 'double coded' expressions of a pop art idiom and a critique of mass culture. Read against the Nikos Stangos papers at the Princeton University Library and in retrospect, the operations of the portrait in Stangos's and Hockney's 1966 'animation' of C.P. Cavafy comprised also a polemical dimension.

**Asimina Kaniari** received her D.Phil. from the University of Oxford, Department of Art History, under Martin Kemp. She was an Academic Visitor at Oxford (2006-10) and a Scaliger Fellow at the University of Leiden (September 2009). She teaches Art History at the Athens School of Fine Arts as an Assistant Professor at the Department of Art Theory and History. For her current research project she is looking at transfers from avant-garde art practice into art publishing from late 1960s onwards, in particular, in connection to Nikos Stangos, David Hockney and the production and display of the 1966 'Cavafy etchings.'

**Friday, December 8, 2017**

**1:30 p.m.**

**Scheide Caldwell House, Room 103**

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