

For These C.T. Students, a New Hairstyle as Ancient as the Acropolis

By Eleni Kostopoulos
TNH Staff Writer

NEW YORK – The ornate hairstyles worn by the Erechtheion marble Caryatids at the Acropolis Museum in Athens may be an eyeful for the modern spectator, but for Katherine A. Schwab, Ph.D. of Fairfield University, they're an opportunity to learn about the women of Ancient Greece in a more tangible way. The Caryatid Hairstyling Project, spearheaded by Schwab last year, tested the reality or fantasy of these hairstyles by engaging student volunteers as models while a professional hairstylist recreated the individual coiffures of the maidens who stand in place of columns in the South Porch.

"I was responsible for (a 2007 exhibition organized by the Benaki Museum called The Creative Photograph in Archaeology) coming to Fairfield," Schwab told The National Herald, noting that as an organizer of the symposium that coincided with the opening of the exhibition, she was deeply involved with looking at the selected photographs from the planning phases to the exhibition closing. "Three photographs by Goesta Hellner (1970) of the Caryatids continually drew my attention. The exhibition included four other views of the Caryatids by Walter Hege (1928-29.) I began noticing subtle but fascinating differences in the elaborate Caryatid hairstyles. A good friend in Fairfield, who often has her hair done in various ways for big events in New York, suggested that I have my hair styled like the Caryatids for the symposium and exhibition opening and she

recommended a professional hair stylist who works at a salon in town. I brought copies of the exhibition photographs to the stylist and she was able to quickly determine the various braiding techniques and how the hairstyle came together. She did a practice session with my hair, a good trial and error run-through, and then she knew exactly what to do with my hair on the day of the symposium and exhibition opening. My hair is really not long enough or thick enough to carry off this hairstyle with any conviction, but the stylist made a lovely adaptation."

It was a positive response to her hairstyle by students that prompted Schwab to think about the possibility of a project where six students would be the models. The end result was the Caryatid Hairstyling Project and DVD, funded by a Faculty Research Grant and additional support from the Classical Studies Program, which today can be used by students and educators alike, who want to learn a little something extra about the Caryatids.

"The Caryatids are known as Kore (maiden) A through F and I arranged the photographs accordingly to help the stylist, Milexy Torres, study the examples, so (she) used these images to decide which student would be which Kore," Schwab said. "We staggered the arrival of the student models, so some of the students were finished early and needed to wait additional hours before we went outside to film them standing in the arrangement matching the original Caryatids. Some of the hairstyles took longer than others, primarily due to the texture of



BETSY ANGELETTI
Stylist Milexy Torres styles the hair of a Fairfield University student to replicate that of a Caryatid seen at the Parthenon.

the students' hair. For example, the student who was Kore B had thick curly hair that was quite long. The stylist only needed about 40 minutes to complete her hairstyle, because the hair texture lent itself to the style. Those with long, thick and straighter hair took longer.

Frankly, while the day was long, it was exciting to see each hairstyle emerge."

Besides being visually stimulating, the project encouraged many questions about the Caryatids. "It was 92 degrees and this prompted some very practical questions since the heat in

many ways approximated the summer time in Athens," Schwab said. "How long does the hairstyle last? How long did it take a household of women to arrange their hair in this style before going to participate in religious festivals?"

Schwab's fascination with the Parthenon, however, began long before the Caryatid Hairstyling Project. "Since 1991, we started a plaster cast collection at Fairfield University, with 38 long-term loans from the Metropolitan Museum of Art's historic collection, which has grown with 19 additional casts gifted by the Met in 2004, gifts from individual donors and the newest gift of eight casts from the 1st Ephorate of Prehistoric and Classical Antiquities, Athens (the Acropolis) only one month ago," she said. "We now have 78 plaster casts representing sculpture from ancient Greece through the Italian Renaissance. Our collection is strongest in Greek art, and within it, casts of the Parthenon sculptural program. As curator of the collection, I have worked with students since 1991 to clean, repair, and conduct research on these casts."

Schwab completed her doctoral studies at the Institute of Fine Arts, New York University, and said she was especially lucky to study with great scholars including Professor Evelyn Harrison whose expertise on the Parthenon sculptural program is well known. Her dissertation topic compared vase representations with the Parthenon metopes as an iconographical study.

"The sculpture of the Parthenon remains astonish-

ingly fresh and timeless today and I think this quality continually keeps attracting scholarly attention," she said. "My current work is focused on the Parthenon east and north metopes, which have suffered damage inflicted before or by the time the temple was transformed into a church. Nevertheless, the metope surface provides clues to the original composition. My research drawings of the current metope surface for the east and north series can be seen, as grayscale scans, on the lower edge of the frames surrounding the metopes in the Acropolis Museum. Currently, I am in Athens and am working on an additional set of drawings in which I propose the original composition, no easy task but well worth the work."

Next October, Fairfield University's Bellarmine Museum will open. One of the museum's main attractions will be a gallery devoted to highlights from their cast collection as well as a corridor with examples representing Parthenon sculpture.

"This is a dream come true, and to be able to fully use the casts as a teaching collection in a museum setting is remarkable," said Schwab. "Right now I am on sabbatical, but I will return to the classroom in September and teach a survey class on Greek art in our new smart classroom adjacent to the corridor of Parthenon casts. Our 'classroom' can now embrace the installation of plaster casts making clear the actual dimensions of the original objects. It is a whole new chapter in teaching art history at Fairfield."

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Out of the Past: The Voices of Moscholiou and Bithikotsis Ring again

By Eleni Kostopoulos
TNH Staff Writer

NEW YORK – Longtime friends and musical legends Vicky Moscholiou and Grigoris Bithikotsis were two of the most beloved Greek singers of their time, and on May 14, fans of the most representative folk songs and rembetika of Greece had a chance to relive the duo's classic songs of yesterday in a more contemporary setting. Renowned singer/songwriter Melina Aslanidou, accompanied by singer Vangelis Douvalis and her eight-member orchestra led by the bouzouki maestro/soloist Manolis Karantinis, paid tribute to the talented Moscholiou and Bithikotsis in a benefit concert for Aktina Productions, Inc. called Greek Music Journey 2010 at New York City's landmark theater, The Town Hall.

"I am extremely proud of all the outpouring of support we received at the concert," Elena Maroulleti, President of Aktina Productions, Inc. and Concert Executive Producer, told The National Herald. "Both Greek Americans and non-Greeks responded to our invitation to spend a memorable evening filled with beautiful representative songs from the Greek music repertoire." Thanks to the technical help of Tom Stouras, photos and video clips of Moscholiou and Bithikotsis were projected on a backdrop during the show, adding a nostalgic visual touch to the program. The audience enthusiastically



Aktina President Elena Maroulleti (L) with renowned singer Marina Aslanidou (R) at The Town Hall in New York City.

clapped and sang along in unison to almost every song in the two-hour long event.

Aslanidou, who brought great energy to the stage with both her vocals and her moves, performed classic hits of Moscholiou, such as Chathike to Feggari (from the movie Lola, music by Stavros Xarhakos,) Min Ta Filas Ta Matia mou (by Apostolos Kaldaras,) Ximeromata, Dilina, Pai, Pai, (music by George Zambetas,) as well as hits by Bithikotsis such as Mia Kyriaki, Tis Dikeosinis Ilie (music by Mikis Theodorakis) and Ena Amaxi Me Dyo Aloga (music by Bithikotsis.) Douvalis sang timeless hits by Bithikotsis such as To Tragoudi Tis Xenitias (music by Theodorakis,) Poune ta Chronia and Ta Matoklada sou Lampoun. During his rendition of Rolo Komboloi by Akis Panou, Douvalis showed off his instrumental talents on the baglama. Karantinis especially wowed the crowd with Bithikotsi classics including Sto Mbelami To Ouzeri and To Trelakoritso.

"All the musicians performed the songs of two legendary singers with dignity and respect," Maroulleti said, also praising the melodious orchestra, which included Andreas Karantinis on second bouzouki, Spyridonas Pagiatas on keyboards, Ioannis Gregoriou on bass, Manolis Androulakis on guitars and Alexandros Apostoulakis on drums. "Melina Aslanidou, with her sensational voice, really gave it her all.

Manolis Karantidis, one of the greatest bouzouki players of Greece, really added to the performance. I was amazed not only with his performance as a musician, but with his voice as well. His son Andreas Karantidis, was equally as amazing [on the bouzouki]."

During their impressive careers, Bithikotsis and Moscholiou teamed up with and recorded with Greece's leading composers including the award-winning Theodorakis (Zorba the Greek) and Manos Hadjidakis (Never on Sunday.) The two met in the early 1960s, after which Bithikotsis served as a mentor to Moscholiou. Both artists passed away in 2005 - Moscholiou was 62 and Bithikotsis was 83. They were laid to rest in neighboring graves. "With wholehearted respect and great love we are here for this tribute, which reminds us of the Greece we all love," Aslanidou told concert-goers, many of whom traveled all the way from Los Angeles, Boston and Washington to attend the show, according to Maroulleti. "[The outpouring of support] gives us strength to continue [our mission]," Maroulleti told TNH. "It confirms that people thirst for these kinds of performances that promote quality Greek music."

Although organizers haven't tallied the concert's earnings yet, Maroulleti said that's not the most significant aspect of the concert. "What is important is that we gave a memorable

performance with great respect to the audience that embraced the effort," she said.

Greek Music Journey was established in 1994 by Maroulleti to promote the rich musical inheritance of Greece through the presentation of unique concerts that highlight each year different representative aspects of the Greek music repertoire. Recent AKTINA notable performances include, The Songs Of Greek Cinema in 2009 with Melina Aslanidou and Vangelis Douvalis, From Markos Vamvakaris to Manos Loizos in 2008 with Manolis Mitsias and Tribute to George Zambetas in 2007 with Kostas Makedonas.

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GREEK POETRY

May 25th

*One morning I will open the door
and I will go out in the streets
as I did yesterday.
And I won't be thinking about
anything other than
just one piece of the father
and one piece of the sea
-those two pieces they didn't deprive me of-
and the city. The city which they
transformed into a rotting corpse.
And our friends that are no more.
One morning I will open the door
straight into the fire
and I will enter as I did yesterday
shouting "fascists!!"
constructing barricades and
throwing rocks
with a red banner
held high, shining in the sunbeams.
I will open the door
and it's time to tell you
-not that I am afraid-
but, see, I want to tell you that I
didn't make it in time
and that you have to learn
not to be going out in the streets
without weapons as I did
-because I didn't make it in time-
because then you will disappear
as I disappeared
"like that" "in the void"
cracked into little pieces made
of sea, childhood years
and red banners.
One morning I will open the door
and I will be gone
carrying the dream of the revolution
within the infinite loneliness
of the paper-made barricades
bearing the label -do not believe them!-
"Provocator".*

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TNH Architecture Writer Wins Social Leader Fellowship Award

NEW YORK- Evangelos Limpantoudis is making news at New York University's Poly program even before he sets foot in a classroom. Limpantoudis, who writes a regular feature on architecture for The National Herald, will begin a master's program in the construction management program this fall and has received the Catherine B. Reynolds Foundation Fellowship for Social Entrepreneurship, which prepares recipients to be leaders in the next generation of social entrepreneurs.

Limpantoudis and the seven other students from NYU's 11 schools honored with the competitive Reynolds Fellowship will receive a total of up to \$50,000 for two years of study and participate in an intensive curricular and co-curricular program comprised of workshops, retreats, and one-on-one coaching sessions with executives in the field of social entrepreneurship. He is the first student from NYU-Polytechnic to receive the fellowship.

Limpantoudis received his Master's of Architecture degree from MIT, is a LEED AP, and is an associate member of the American Institute of Architects. He has worked for several architecture firms in New York and Boston, and has served as adjunct faculty at the New York

Institute of Technology, where he taught courses in Visualization, Urban Theory and Sustainability. His goal is to spread the message about the importance of affordable sustainable architecture through both practice and education, by establishing a non-profit design collaborative that will offer pro bono sustainable architecture services and education to low-income families and communities.

One of the characteristics of his venture, which will be called Collaborative for Affordable Sustainable Architecture, is the extent to which he has thought it through. From the business-plan, to the initial group of volunteers, everything seems to be clear, and still he said he wants to allow as much feedback from the Poly and NYU community as possible. "I would be happy to see the Collaborative become something I haven't even thought of yet," he says. "Conversation and feedback from members of the program and the NYU-Poly community will help guide me".

When asked what most excites him about the Reynolds Fellowship, he expressed gratitude for the financial support it will provide and the structured curricular activities in social entrepreneurship. Still, what he values the most is the social con-



TNH columnist Evangelos Limpantoudis became the first student of NYU-Polytechnic to receive the Reynolds Fellowship.

nections it is sure to yield. "I will be part of a group of amazing people who are fully dedicated to their causes and the cause of social entrepreneurship in general," he says. "Having access to such a team of talented individuals, all thirsty for change and for making a difference, is the best resource a so-

cial entrepreneur could ever ask for," he said.

The cadre of socially-minded scholars chosen as Reynolds fellows are typically motivated by a desire to remake the world by disrupting corrosive social patterns with innovative and lasting solutions. Some join the program still in the development

stages of their idea; others arrive ready to launch a change-making venture, while a few are somewhere in between. Representing a range of disciplines, applicants are also academically accomplished in their fields and can demonstrate an active history in issues of social importance.

For Limpantoudis, that history stretches to his undergraduate years at Hobart & William Smith Colleges, where he received his bachelor's degree in fine arts and architecture studies. There, he led a student group that worked to end crimes against humanity, an early signal of his passion for civic involvement. He also led an architecture student group and wrote an honors thesis about Sustainable Architecture, an interest which he has carried with him ever since, through his architecture studies at MIT, to his teaching and his practice. Now he hopes to make Affordable Sustainable Architecture part of his focus at Poly.

If you are interested in learning more about the "Collaborative for Affordable Sustainable Architecture" project or would like to get involved, please feel free to contact Evangelos Limpantoudis directly at elosdesign@gmail.com