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**STONE TO PAPER:** Katherine A. Schwab's drawings of sculptures from the Parthenon are on display at the Embassy of Greece.

**"An Archaeologist's Eye: The Parthenon Drawings of Katherine A. Schwab."** Through Aug. 1 at the Embassy of Greece, 2217 Massachusetts Ave. NW. Visiting hours are Monday-Friday, 9 a.m.-4 p.m. Admission is free. Visit [www.fairfield.edu/parthenon](http://www.fairfield.edu/parthenon).

"An Archaeologist's Eye: The Parthenon Drawings of Katherine A. Schwab," an exhibit at the Embassy of Greece, gazes back millennia. An art historian on the faculty of Fairfield University in Connecticut, Schwab invested years in drawing some of the badly damaged metope sculptures that originally graced the outer face of the Parthenon, the iconic building that was constructed on the Acropolis in Athens between 447 and 432 B.C. Creating the drawings in pastel pencil and graphite helped Schwab — and, one gathers, the scholarly world — gain a better understanding of the metopes' original appear-

ance and narrative thrust.

The 35 drawings remain at the embassy through Aug. 1; thereafter the exhibit will travel to the Georgia Museum of Art in Athens, Ga.; the Timken Museum of Art in San Diego; and other destinations around the country. Meanwhile, gray-scale scans of Schwab's drawings are on permanent display in no less prestigious a location than the Acropolis Museum in Athens.

Answering questions via e-mail while on vacation in Spain, Schwab said she first became fascinated with the Mediterranean as a youngster living in Bethesda, Md., when she frequently visited the museums on the Mall with her parents. She went on to become an art historian with particular expertise in Greek and Roman art and archaeology, as well as South Asian and Asian art.

When she embarked on her drawing project in an effort to better see and comprehend the severely deteriorated Parthenon metopes (a metope is an element in a Doric frieze), she was surprised by "how much information remained on the surface of the marble panels — multiple small clues that could deepen or clarify our understanding." While trying to reproduce a sharp diagonal line that appears in a scene featuring a giant struggling with the god Ares, for instance, she realized that the giant was "violently twisting away from Ares' grip," not limply collapsing, as a previous interpretation had posited.

During her work (which did not require her to perch on scaffolding, she says, because the metopes she was drawing had been moved to a storeroom in the 1980s; visitors to the Parthenon see cement-cast versions), Schwab sometimes experienced fleeting moments of communion with the sculptures' original creators.

"It would not surprise me if many artists recognized this subtle sense of connecting with the work of the sculptor(s) [of] long ago," she remarks. All in all, she says, the process was "very humbling."

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