The word *spiti* means something special to every Greek. Our new *spiti* in Rolfe Hall was renovated and designed through a generous grant from the Dean of Humanities. We hope you will visit soon. Within our offices and beautiful conference room, you will see some very special works that honor our close collaboration with the Benaki Museum in Athens and also recall certain features that only those intimately familiar with Greece would understand.

On one wall is a deep crimson silkscreen print impressed with the powerful words of *Hymn to Liberty*, a poem of 158 stanzas written by Dionysios Solomos in 1823 to honor the struggle of Greeks for independence. The gold letters, created in a new typeface called PF Grecia, record every stanza of the poem, which begins, as every Greek knows:
The print was designed exclusively for the Benaki Museum by Parachute Typefoundry. We are honored to display this print as a sign of our ongoing collaboration, but also in celebration of the momentous bicentennial of the Greek Revolution.

Two walls of our space are also covered with a photo exhibition of beautiful images by Nelly's, the artist Elli Souyioutzoglou-Seraidari (1899-1998), a native of Aydin in Asia Minor. Among the photographs is her iconic image of the Russian dancer Elizaveta "Lila" Nikolska in the Parthenon. These photographs and others were the subject of a fascinating lecture by Aliki Tsirgialou, Curator of the Benaki Photo Collection, “Nelly’s: Reflections on the life and work of the Greek female photographer Elli Seraidari-Sougioutzoglou (1899–1998).” To listen to this lecture, part of our collaborative “Hellenic Together” series, please visit here: https://bit.ly/3GHk3fo. Nelly's life and work inspired a multi-faceted project for our advanced class in Modern Greek offered in the fall quarter.

An additional humble item in our conference room is a tin feta container holding crimson-colored geraniums. Tins like these, recycled from their initial use as containers for olive oil or cheese, were commonly viewed as inexpensive vessels for growing flowers and herbs. Only recently have such containers become metal canvases for artistic expression. The display of a geranium-filled tin in our conference room honors the resilience of Greek villagers who elevated a humble

To support our Center’s activities, please click on the Giving link on our website or email us at hellenic@humnet.ucla.edu
container to a symbol of optimism and courage through the growth of colorful flowers and aromatic herbs, and recalls the many small *choria* from which members of our community proudly claim descent. This reference to Greek villages also manifests the Center’s planned connections to the neighboring Lakonian villages of Vamvakou (the birthplace of the family of Stavros Niarchos) and Karyes, two *choria* about which I will have much to say in the coming months.

In this newsletter, we are very proud to include a lengthy interview with Her Excellency Alexandra Papadopoulou, Ambassador of Greece to the United States. With family links to Southern California and a deep love of Hellenic and Greek-American culture, Ambassador Papadopoulou has been a close friend of the Center’s since her arrival in Washington. In her interview, she addresses the challenges of taking up her post at a time when the world began to close down because of the pandemic.

Through an interview with Paschalis Kitromilides, renowned academic and Director of the Centre for Asia Minor Studies in Athens, we also signal a shift from 2021 to 2022 as the world marks the 100th anniversary of the Asia Minor Catastrophe. Throughout 2022 we will be hosting a large number of events, book discussions, and performances related to this traumatic moment in Hellenic history, including a lecture on Karamanlidika by Evangelia Balta for Greek Language Day, a focus on George Seferis by Roderick Beaton for National Poetry Month, and a lecture and performance by Panayotis (Paddy) League, author of *Echoes of the Great Catastrophe: Re-Sounding Anatolian Greekness in Diaspora*. League, a scholar and musician, will offer our first Valerie Estes Memorial Lecture. Please consult our Center’s calendar for upcoming events.

We hope to welcome you to our *spiti* in Rolfe Hall 2117 and to our campus, especially on March 26 for *Makriyannis Unplugged*, a new performance directed by acclaimed actor and member of our Community Advisory Board, Yorgos Karamihos.

I look forward to seeing you at the Center of UCLA!
Sharon Gerstel

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Peter and Vivi Demopoulos Endowed Graduate Research Fellowship

For Summer 2022, the UCLA SNF Center for the Study of Hellenic Culture offers two fellowships for summer research in Greece. The amount of each fellowship is $5000. The Demopoulos fellowships are intended to support UCLA graduate students at either the M.A. or Ph.D. level.

Interested students should send a copy of their curriculum vitae, graduate school transcript, research proposal, and budget to Professor Sharon Gerstel, Director, UCLA SNF Center for the Study of Hellenic Culture (gerstel@humnet.ucla.edu) by **March 15**.

Applications will be evaluated by members of the Center’s Faculty Advisory Committee.

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On Sunday, October 10, the Center welcomed members of our Faculty Advisory Committee, Community Advisory Board, donors, and members of the UCLA Hellenic Student Association (HSA) with a small outdoor reception in Rolfe Courtyard. The event featured a tour of the newly refurbished Center and a preview of the Nelly’s pop-up photo exhibition generously provided by the Benaki Museum. The multi-purpose room, which features and offers the latest technology for teaching and conferences, will be available to UCLA faculty, students, and the Hellenic community. UCLA SNF Hellenic Center supporter, Vivi Demopoulos, commented, “The Center captured the Greek spirit. When I walked in, it felt like home.”
In his remarks from the reception, UCLA Dean of Humanities David Schaberg stated, “The Division of Humanities was very pleased to set aside these rooms and support the renovation of this beautiful space. I hope it will provide a campus home to students, faculty, and members of the Greek community for years to come. I am particularly excited about the room’s technology, which will support collaborative programming among university campuses and across institutions in Los Angeles, Greece, and Cyprus.”

Sharon Gerstel, UCLA SNF Center Director, thanked Dean Schaberg for his generosity and also acknowledged the contributions of the many donors to the Center, the Community Advisory Board and the Faculty Advisory Committee. Since first approaching the Stavros Niarchos Foundation several years ago, she observed, UCLA has made enormous strides toward creating a Center that fosters academic excellence through its course offerings and is also deeply engaged with the Hellenic community of Southern California. Gerstel underscored the critical role that the Stavros Niarchos Foundation has played at UCLA, but also in establishing a vibrant network of Centers with which ours is connected.
The Therapy of Song

In spring 2021, LA Opera joined the public health trenches by offering breathing and singing workshops to UCLA Health patients who were struggling with lung function after contracting Covid-19. LA Opera singers offered a free, six-week Zoom course and led activities and exercises that aimed at supporting breath control and mindfulness. The goal was to transmit some of the techniques that permit opera singers to achieve high respiratory endurance. The success of the pilot program led to subsequent offerings. The fourth session was just completed, while more are currently scheduled from January to May. Plans are also underway to expand the eligibility of patients who might benefit from it. We asked Dr. Michele Patzakis, one of the singers who participated in this innovative endeavor and a member of our Community Advisory Board, to reflect on her experience:

“I expected that the breathing exercises would be helpful, but what surprised me was the impact of the mindfulness component. These patients have anxiety and trauma around their breathing. Singers know well how anxiety affects breath as it triggers that fight-or-flight response in the body—making our breath shallow and speeding the heart rate. So, we use mindfulness to bring our awareness to what we are sensing and feeling in the moment, without judgment. The mental health piece of the recovery is incidentally addressed through the safe space we create with the class. It has given them the confidence to challenge themselves to breathe more deeply and then joyfully sing. Some said they were intimidated to join because they couldn’t sing or might have to sing opera. But they quickly realize that our songs are familiar lullabies or folk songs that we all know and love and they can sing and enjoy the process. We did learn Wagner’s ‘Bridal Chorus’ from Lohengrin since LA Opera sponsored the class to attend a performance of Wagner’s Tannhäuser. I especially loved that we were able to meet in person and we were able to watch and enjoy world-class singers demonstrating the power and beauty that is possible with the human voice. It was really touching to meet the families and friends of these participants. One spouse thanked us and shared how much their partner looks forward to the class and what a difference it has made in their lives. The class has supplemented the treatment plan for recovery in a unique way. The participants also really appreciate the opportunity to connect with other Covid-19 ‘long haulers’ and find a community through their engagement in the class. We all celebrate when someone is able to come off of supplemental oxygen or is able to sing through a song with more ease.”

Dr. Michele Patzakis

Dr. Michele Patzakis is a performer, director, arts administrator, and educator. She received critical acclaim as a leading soprano with companies such as the Zurich Opera, Spoleto Festival, New York City Opera, and the Théâtre Royale de la Monnaie in Brussels. Dr. Patzakis holds an M.M. in Vocal Performance from the New England Conservatory of Music, with distinction in performance, and a D.M.A. from the USC Thornton School of Music. A former award winner of the Metropolitan Opera Western Region Auditions, she currently serves as the Director of the San Francisco District of the Metropolitan Opera National Council Auditions. In 2018, she was honored by the Loren L. Zachary Society for the Performing Arts for her service to the organization.
MAKRIYANNIS UNPLUGGED

ADAPTED, DIRECTED AND PERFORMED BY YORGOS KARAMINOS

MARCH 26, 2022 AT 7PM
RALPH FREUD PLAYHOUSE - MACGOWAN HALL - UCLA
245 CHARLES E. YOUNG DRIVE EAST
LOS ANGELES, CA 90024
https://www.tickets.ucla.edu
Looking at 1821 from 2021

In 2021 (and carrying over to 2022!), our Center put together wide-ranging and ambitious programming on the bicentennial of the Greek Revolution, ranging from lectures and virtual exhibitions, and from courses to theatrical performances. As the year drew to a close, we asked some of the speakers we hosted to reflect on the scholarly and commemorative endeavors of the bicentennial, in Greece and across the world, and to share what important insights and new perspectives we gained.

David Bell, Sidney and Ruth Lapidus Professor in the Era of North Atlantic Revolutions; Professor of History, Princeton University

In my talk for the UCLA SNF Hellenic Center I situated the Greek Revolution within the larger wave of revolutions that swept over the western world between the 1770s and the 1840s. While the Greek Revolution of course had many unique features, it also had much in common with these other events. Like them, it was made possible in part because of the strain imposed on multinational empires (in its case, the Ottoman Empire) by great power competition. Like them, it was influenced by Enlightenment ideas of freedom and self-determination. And as in many other of these cases, the disruptions caused by earlier revolutionary events opened windows of opportunities for new revolutionary movements. I noted in conclusion that the Greek Revolution went on to inspire many subsequent revolutions, and to extend the revolutionary wave to new parts of the world.

Pavlos Demertzis-Bouboulis, Director, Bouboulina Museum, Spetses

2021 has given us the opportunity to re-evaluate what we know about the Greek Revolution. We have made a significant move away from the traditional perspective of 1821 and come to better understand the true nature of the war, its players, factions, heroes and foes. What inspired it and what it, in turn, inspired. We have had the chance to examine the prominent role women played, something which has been greatly overlooked in the past. Furthermore, the integral part that the “politicians” played in the eventual formation of modern Greece is now undisputed and deserves fresh and unbiased exploration and study. Finally, we are now able and willing to recognize that it was not a stand-alone event in world history. On the contrary, it was an event that changed the course of the entire European continent and its global significance cannot be overlooked anymore. It has rightly earned a place amongst the pantheon of revolutions.
Nikos Panou, Assistant Professor of Comparative Literature and Peter V. Tsantes Endowed Professor in Hellenic Studies, Department of English, Stony Brook University

The plethora of events dedicated to the Greek War of Independence have confirmed, more forcefully than ever before, that it was a complex phenomenon of profound impact on a topical and broader level. Besides shedding light on little-known aspects of the Revolution or revisiting older approaches to it from different perspectives and with new tools and methods of analysis, what has emerged as a particularly fruitful path for future research is, to my mind, the comparative study of the uprising, in ways that place it firmly within the Age of Revolutions and a global network of entanglements, on the one hand, while also engaging in a wide ranging and mutually enriching dialogue with Ottoman Studies, on the other. In short, the bicentennial of 1821 is leaving us with unprecedented insights and a great deal of excitement for what lies ahead.

Tassos Sakellaropoulos, Head of the Benaki Museum Historical Archives

If I learned something from what I heard, read and saw during the celebration of the 200th anniversary of 1821 is that the sensitivity and interest of Greek citizens for the period of the Revolution is still very strong. In a way, it was confirmed that 1821 is perhaps the strongest element of identity for modern Greeks. Also, if the field of historical research has benefited in any way, it is in the increase of interest by young colleagues for the study in the period of the Revolution in areas such as the economic, social and political context.

Maria Schoina, Associate Professor, Department of English Literature and Culture, Aristotle University of Thessaloniki

The multitude of seminars, lectures, and panels held this year worldwide to commemorate the bicentennial of the Greek Revolution has invited reflection on the many-sided significance of a pivotal historical event for the forging of the modern Greek nation, the formation of the Greek identity, and the construction of the idea of Europe in general. The Greek War of Independence is being reassessed as a national as well as a global phenomenon thanks to new knowledge, fresh critical perspectives, and cutting-edge technological practices, all of which add new, valuable perspectives to the core questions that have always concerned our exploration of Europe’s first nationalist uprising. Placing the Greek Revolution within its wider contexts and highlighting its interconnectedness with other contemporaneous events, offers a better understanding of its impact as well as its diverse and often contradictory aspects.
Almost the entire term of your service as Ambassador has coincided with the Covid-19 pandemic. How did the public health situation, which had global dimensions and demanded international cooperation, reverberate at the Embassy?

Indeed, I was practically “welcomed” to the U.S. by the pandemic, as lockdown came about barely two weeks after I assumed my responsibilities as Ambassador of Greece in Washington, DC. I have to admit that it was not the best beginning. In my line of work human interaction and direct contact are very important. Being able to discuss issues of mutual concern and making one’s point person-to-person lie at the very core of diplomacy. So, it definitely was not a helpful start. But every obstacle presents an opportunity. And in this case, it was an opportunity for me to hone my technological skills and adapt to a new reality. Thankfully, through extensive use of technology and Zoom in particular, I have been able to connect with many individuals and institutions—with a bonus to boot, allowing me to reach out to people throughout the U.S., something that would otherwise have taken years to accomplish, if ever.

And now, thanks to science and the concerted global effort of our amazing scientists, we find ourselves on the verge of getting our lives back. With vaccines gradually liberating us, I have been able to meet people face to face more recently, adhering, of course, to CDC recommended precautions. Finally, I have the opportunity to
connect in person with many of the people I have already talked through Zoom or on the phone. It is like having a second chance at a normal life; and I think we should all appreciate that.

So, despite the restrictions, my tenure thus far has been productive and our Embassy has been able to do its job, i.e., to collaborate with various government agencies, think tanks, academics and cultural institutions, nurturing exchanges and conversations, lectures and presentations about issues of interest and concern to a diverse audience. And I would like to reiterate that while there is no substitute for person-to-person contact, I find that the new modes of communication have helped us reach a broader and more diverse audience, not only locally, but throughout the world. I have also concluded that, in the future, a hybrid means of communication would be ideal to maintain and nurture these new audiences.

**You’ve held numerous positions in your distinguished career. How does the position of the Ambassador of Greece to the U.S. compare to such positions? What are its particular challenges and opportunities? What priorities and goals did you set when you assumed the duties of Ambassador?**

Countries are unique, each with their own distinct history, culture, traditions, political realities, and national interests. Being an Ambassador presupposes knowledge and awareness of, as well as sensitivity towards, the realities of the nation in which you are serving. I have also been fortunate to serve in a multilateral context, as Deputy Permanent Representative of Greece to the U.N. and as Permanent Representative of Greece to the EU. I consider this experience invaluable, as it helps you understand the positions of others, putting yourself in their shoes, but also teaches you the art of compromising.

An Ambassador must not, of course, lose sight of the interest of her own nation and its people.
Serving as Ambassador of Greece makes my job easier in some ways, in that Greece is well known around the world. Our culture and our history are part of mankind's shared heritage, while Greek communities around the world form an integral and much respected part of local societies. So, to a great extent they are the foremost ambassadors of Hellenism, of Greece. Moreover, Greece today is a stable democracy, promoting peace, prosperity, security, and stability, values that make Greece part of the solution, not part of the problem. We must keep in mind, however, that we are located in Southeastern Europe and in the Eastern Mediterranean, at the converging point of three continents, each with its unique set of political, economic, and social challenges. Ours is a region of complicated relations and sensitivities, which often call upon Greece to be the voice of reason and of the balanced approach. Being Ambassador to the U.S. is very rewarding. To begin with, I have a longstanding personal connection with the country. I studied at the University of Pennsylvania, my late husband was Greek-American, and my family lives here.

“Greece is well known around the world. Our culture and our history are part of mankind’s shared heritage, while Greek communities around the world form an integral and much respected part of local societies. So, to a great extent they are the foremost ambassadors of Hellenism, of Greece.”

Most importantly, Greece and the U.S. have a strong friendship that goes back to the Greek War of Independence, which was inspired by the American Revolution. Both countries share the same values. They are committed democracies; they respect the rule of law and human rights, and both stand against terrorism and oppression. Since our emergence as a modern independent state 200 years ago, Greece has stood on the same side as the U.S. in all major conflicts, often at great cost and sacrifice. We never wavered in our commitment to defend freedom and to be a strong, reliable ally to our friends such as the U.S. As we speak, Greece is a member of NATO and the EU, helping find solutions not only to problems in our own immediate neighborhood, but also to global problems, such as climate change, and even the
current pandemic, contributing vaccines and funding to help less fortunate countries deal with the spread of Covid-19. Always astute to the plight of the less fortunate, more recently, my country has also been active in welcoming Afghan refugees, mainly women judges, journalists, and lawmakers. While a small country, Greece is at the forefront of global issues.

As Ambassador of Greece to the U.S., it is my job to ensure that the contributions of Greece are recognized; that they do not fall through the cracks. It is also my job to make certain that everyone recognizes that Greece is an invaluable partner and strategic ally in Southeastern Europe and the Eastern Mediterranean, functioning as the geopolitical and security linchpin of a new regional architecture through which the U.S. will project leadership in the broader region where three continents converge.

**You serve as Ambassador to a country that plays a major role in international affairs and has large Greek diasporic communities. What are the challenges in representing the Greek state and Diaspora Greeks?**

As I mentioned earlier, Greece and the U.S. have excellent relations, which are now the best they have ever been. Greek Americans only enhance that friendship; they are the bridge between the two countries, enabling them to become closer and better understand one another. In addition to being great ambassadors for Greek history, culture and traditions, they are also exemplary citizens of the U.S., having played a role in every chapter of American history as far back as the Civil War. As part of the first wave of immigration to the U.S., Greek immigrants helped build America. They saw it through the Industrial Revolution with their hard labor in the mines providing the energy needed; and also helped settle America through taxing work building the railroads. The descendants of those first immigrants are now part of the mainstream, excelling in the sciences, the arts, in business, philanthropy, as well as in public service, contributing greatly to their place of birth. At the same time, they value their Greek heritage and culture, while nurturing their connection with the homeland of their ancestors.

Historically, the Greek Diaspora has played a decisive role in Greek history. As we celebrate the 200th anniversary of the Greek War of Independence this year, we must remember that without the Diaspora Greeks, this revolution might not have taken place or succeeded. Times have changed, of course, but Greeks across the globe continue to connect with the homeland. It is
heartwarming to see third and fourth generation descendants of Greek immigrants visit Greece on a regular basis, eager to maintain that connection.

Is the West Coast a region of interest for the Greek government?

People forget that many of the early Greek immigrants settled on the West Coast, which continued to be a destination for later immigrants as well. There are almost as many Greek Americans in California, for example, as there are in New York. The mere fact that several universities in the area have Hellenic and Modern Greek Studies chairs and programs, including your Center, is indicative of the great interest and commitment to Greek culture in the region. Universities in the West Coast have also provided fertile ground to both students and professors of Greek origin who thrive there and love living in a region so similar to Greece when it comes to love of life and progress. In addition, collaborations between Hollywood and Greece have developed recently, with a good number of films being made there. As things look now, we anticipate that these collaborations will flourish, making Greece a filming hub. I personally have very strong connections with the West Coast, as my family resides in California. Though I made a quick trip there, the pandemic has unfortunately kept me from connecting with the region in an extensive manner. I do have plans, however, in the relatively near future not only to visit the West Coast, but also to arrange visits by Greek officials, who have not visited often, given that the seat of the U.S. Government is on the East Coast.

2021 is an important year for Greeks and the Greek state, marking the bicentennial of the Greek Revolution. Could you reflect on public and private contributions to the commemoration of the event and their effectiveness?

It has been especially heartwarming to watch the world celebrate along with Greece the bicentennial of the onset of the Greek Revolution. Organizations throughout the U.S. and other countries have marked this occasion with programs and
celebrations that have really touched us. Our collaboration with your Center alone has produced several outstanding programs and events, which have reached a rich and diverse audience even in the most unlikely places. We are grateful for this collaboration and we look forward to more collaborative endeavors in the future. The anniversary itself, as well celebrations organized in cities across the globe, let alone many scholarly books, have played an important role in recognizing the Revolution and the establishment of the modern Greek state as a major event with global implications. Greece was the first in its region to break away from the claws of empire and develop into a nation-state; a development that inspired people across the world.

**Where do you find your Greece away from Greece?**

While there is no place like Greece, I love being in this country. As I said, have a longstanding connection with the U.S., having studied and lived here. I also served as Consul General in New Orleans and as Greece's Deputy Permanent Representative to the U.N. in New York, and I traveled around the country extensively. I am looking forward to better circumstances regarding the pandemic so that I can visit many places, old and new, and meet with various organizations and individuals. I always feel at home with the Greek American community. Please, allow me to say that I feel part of it—and I am very proud of that.
A Conversation with Paschalis Kitromilides about 1922-2022

2022 marks the centenary of the Asia Minor Catastrophe, a pivotal and defining moments of 20th-century Greek history. Our Center has designed a rich series of events—lectures, online exhibition tours, opera and musical performances, book discussions—in order to commemorate the anniversary. We are delighted to have the opportunity to host at UCLA this coming Fall the distinguished academic and Director of the Centre for Asia Minor Studies, Professor Paschalis Kitromilides. Through his scholarly and directorial endeavors, his work has defined the recent study of Asia Minor Hellenism. We had the opportunity to chat recently with Professor Kitromilides and to hear about the Centre’s planned activities, including a major exhibition in collaboration with the Benaki Museum, and his reflections on the event.

You have served as the Director of the Centre for Asia Minor Studies since 1980. What are some of the activities, programs, and publications of the Centre that you are most proud of?

When I make my retrospective appraisals of my years at the Centre, I mostly tend to think of what I have not managed to achieve rather than of achievements and satisfactions. Keeping the Centre functioning these four decades and preserving alive the memory of the great visionaries who founded it, Melpo and Octave Merlier, has not been an easy task at all, but we did manage to make our small, private, non-profit foundation a recognizable presence in the intellectual and scholarly life of the country. If I were to mention one thing that I might take pride in is when I look at the series of the Centre’s scholarly bulletin, the Deltio, on the shelves of
my office. When I took over the Centre I found volume I of the Deltio (1977) published. Now we have volume XXII under way. When I look at the twenty volumes I have edited over the years, I feel that my service at the Centre was not in a vain.

The centenary of the Asia Minor Catastrophe offers the opportunity to reflect on and commemorate the event. What messages should contemporary Greeks draw from 1922 and its aftermath, and what type of events and activities would best serve public memory?

2022 marks the centennial of the tragedy of 1922 and the displacement of Asia Minor Hellenism from its ancestral lands. The anniversary ought to provide the opportunity for critical reflection and introspection, without rhetorical excesses and superfluous sentimentality. We should view the events for what they were, a national catastrophe and a huge humanitarian tragedy, which, however, in the longer run contributed decisively in multiple ways to the revival, strengthening and enrichment of contemporary Greek society. I am sure there will be many events and activities marking the anniversary—publications, conferences, cultural and ecclesiastical commemorations. I hope all these manifestations will be guided by seriousness, responsibility and respect, thus rising to the height of the occasion.

The Centre for Asia Minor Studies is collaborating with the Benaki Museum for the upcoming exhibition Asia Minor: Shine, Destruction, Uprooting, Creation. Could you tell us a few words about the scope and goals of the exhibition?

The Centre for Asia Minor Studies in collaboration with the Benaki Museum is planning a large exhibition under the title mentioned in your question. Our aspiration and hope is to show the depth and extent of the Greek presence in Asia Minor and especially illustrate the richness of this heritage at its greatest flowering in the 19th and early-20th century, just before the tragedy. Also, our exhibition will relate the epic of relocation and the resettlement of the refugee population in Greece, which had been the country’s greatest social achievement in the 20th century. Finally, the exhibition will present a profile of the Centre for Asia Minor Studies and its founders, Melpo and Octave Merlier, and their vision. Besides the exhibition the Centre is planning additional activities to mark the anniversary, including a number of scholarly publications and an international conference, which will hopefully convene in early 2023 to mark the centennial of the exchange of populations.

What distinguishes, in your opinion, the culture of the Hellenism of Asia Minor, in comparison to other local and regional versions of Hellenism?

The distinct mark of the culture of Asia Minor Hellenism has been its diversity and its ability to absorb and integrate various elements in a symbolic universe primarily defined by its attachment to the traditions of the Orthodox Church. The Greek Orthodox communities were distributed over a vast geographical space from the shores of Aegean to the deepest interior of the Asia Minor peninsula, the region that the Centre has called “the area of the sources of the Tigris and Euphrates rivers.” The geographical extent and the very different natural and ethnographic conditions of existence accounted for the diversity of the cultural outlooks prevailing in the Greek communities of Asia Minor, from the cosmopolitanism of the Greeks of Smyrna to the conservatism and inwardness of the Turkophone Orthodox of Cappadocia and the dense culture of the Pontic regions with their distinctive Greek idiom that defined regional identity. All this amounted to an incredibly rich and lively heritage, which at the beginning of the 20th century had been set on a path of dynamic development, reflected primarily in a remarkable educational and cultural revival. This rich heritage was transposed to Greece with the exchange of populations and several of its treasures will be seen at the exhibition at the Benaki Museum in the autumn of 2022.
Faculty News

Publications and Research on Cypriot and Roman Archaeology by Professor Kakoulli

Professor Ioanna Kakoulli (Materials Science and Engineering) had a prolific academic year. In 2020-21, she has published five peer-reviewed research scientific articles: two on biomaterials, one on 3D documentation of ancient artifacts, and two on Roman ceramic production technology. She has also submitted two research chapters for books that will be published in 2022. The first on the Materials and Technology of the 13th-century wall paintings of the Church of the Transfiguration, at Sotera, Cyprus, co-authored with Drs. Christian Fischer and Andreas Zissimos, will be published in a volume edited by Dr. Maria Parani (University of Cyprus). The second, co-authored with Dr. Magdalena Balonis, is on “Ancient Binders and Pigments” for the second edition of Handbook of Archaeological Sciences (Wiley), edited by A. Mark Pollard, Ruth Ann Armitage, and Cheryl Makarewicz. Her collaborations and research culminated in the launching of a new project on Sustainable Marine-Maritime Biocultural Heritage Conservation in Cyprus and the development of the Ancient Technology, Materials and Forensics (ATMF) Summer Travel Study Program that will take place in summer 2022 in Cyprus, consisting of two 5-unit courses.

Meet the Hollywood Costume Designers Features Professor Karvonides-Dushenko

Professor Chrisi Karvonides-Dushenko (School of Theater, Film and Television) was recently the subject of the docuseries Meet the Hollywood Costume Designers, directed by Sakis Lalas and with interviews by Valentina De Giorgi (watch the interview: https://www.thedarkcandy.com/chrisi-karvonides/). Karvonides-Dushenko received an Emmy Award for the costumes of the TV series American Dreams (NBC). She was also Emmy-nominated for FX’s American Horror Story, and HBO’s Carnivàle and From the Earth to the Moon (produced by Tom Hanks). She was nominated for four Costume Designers Guild Awards during five seasons of HBO’s Big Love. In addition, Carnivàle, From the Earth to the Moon and the pilot for ABC’s Pan Am were also nominated for CDG awards. Her other TV credits include Alan Ball’s HBO series Here and Now, starring Tim Robbins and Holly Hunter; and the Starz TV series Blunt Talk, starring Patrick Stewart. Karvonides-Dushenko’s feature films include The Loss of a Teardrop Diamond (2008), The Glass House (2001) and Beautiful (2000).
Faculty News

Peter Kazaras Directs The Rake’s Progress

Distinguished Professor and Director of Opera UCLA Peter Kazaras is producing and directing a new production of Igor Stravinsky’s The Rake’s Progress, composed to a libretto by W. H. Auden and Chester Kallman, for Opera UCLA this February. There will be four performances in Schoenberg Hall: February 11, 13 (matinee), 15, and 17. The production takes a contemporary look at the piece through the lens of the diabolical power of social media. Tickets will be available starting in January at the UCLA Central Ticket Office (https://www.tickets.ucla.edu/). A stage director and Professor of Music, Peter Kazaras was also Artistic Director of the Seattle Opera Young Artists Program from 2006 to 2013. Earlier in his career, he received worldwide acclaim as an operatic tenor, performing at the Metropolitan Opera, Teatro alla Scala, Deutsche Staatsoper Berlin, Houston Grand Opera, San Francisco Opera, Seattle Opera, Vienna, among many others.

Excavations by Professors Sarah Morris and John Papadopoulos at Ancient Methone: Research and Publications

Since 2012, a team of faculty, students and staff from the Department of Classics and Cotsen Institute of Archaeology at UCLA, in collaboration with the Ephoria of Antiquities of Pieria, has been exploring the site of ancient Methone. Long known in history as a colony of the Euboian city of Eretria, Methone was founded in the late 8th century B.C., and famously defeated and destroyed in 354 B.C. by Philip II of Macedon, father of Alexander III (“the Great”). Archaeological research has revealed, however, a much longer history, as the site was settled before 3000 B.C. in the Late Neolithic period, and revealed Bronze Age burials, an Early Iron Age settlement, Archaic to Classical public buildings and workshops, and a residential quarter in the lower city near the ancient harbor. Of particular importance is the corpus of early alphabetic inscriptions, published in Greek (https://bit.ly/3IKEWYR). Preliminary results of fieldwork from 2014 to 2017 have already appeared in Hesperia 2020, as reported last year (https://bit.ly/3oRr3jP). A more substantial goal of our synergasia was to publish the rich discoveries of prior work (since 2003) by our Greek colleagues. After many seasons of study and analysis, including two in 2020 and 2021 during the Covid-19 pandemic, a volume of 29 chapters by an international team of specialists is now in press with the Cotsen Institute of Archaeology, to appear in 2022. Meanwhile, the UCLA SNF Hellenic Center community can still enjoy an hour-long tour, meet the international team, and learn about what happens on an archaeological site, in a recorded webinar and film available here: https://bit.ly/3m3yzWP.
Faculty News

New book by Professor Giulia Sissa

**Professor Giulia Sissa** (Classics; Political Science) offers a pathbreaking cultural history of gender in her recently published book titled *Le Pouvoir des Femmes* (Odile Jacobs). The book interweaves two different—and clashing—lines of this history. On the one hand, Sissa traces the exclusion of women from the political arena. In ancient Greece, *demokratia* (the executive power of the people) relied on a gendered and sexist understanding of power, recognizing men as the only subjects endowed with a quintessentially political virtue, courage (*andreia*), namely “manliness,” and with the active, combative and imperious energy called *thymos*. Only men are able to deliberate efficiently. From this starting point, Sissa weaves a narrative that runs through the Christian turn, which recognizes rational capabilities only in men while women are deemed to be more susceptible to passions. Modern science and philosophy endorse and spread such beliefs as well. On the other hand, Sissa discusses dissonant voices that made themselves heard over the centuries, from Plato already in Classical Athens, to Christine de Pizan in 15th-century France to François Poulain de la Barre, a Cartesian thinker who converted to Calvinism and moved to Geneva. But the turning point in the cultural history of gender is the Enlightenment. It was the attribution to all human beings of a truly “common sense,” susceptible of flourishing through education, that created the conditions of possibility for a paradigm shift. In the words of the mathematician and philosopher who wrote *Sur l’admission des femmes au droit de cité* (1790), Nicolas de Condorcet, “the rights of human beings result solely from the fact that they are sentient beings, susceptible of acquiring moral ideas, and of reasoning on these ideas. Thus, women having these same qualities, have necessarily equal rights.” Today, Sissa argues, we are still at work on this interminable project.

Research on the Literature of the Greek Revolution by Dr. Simos Zenios

**Dr. Simos Zenios** (Associate Director, UCLA SNF Hellenic Center) published and presented research on the literature of the Greek Revolution. His article “Means and Beginnings: Voicing Revolution in Solomos’ Early Work” was published in the *Journal of Greek Media and Culture*. Examining early poems by the major poet of the Greek 19th century, Zenios argues that Solomos’ project for the creation of a new type of lyric poetry and the elevation of the vernacular is attuned to the modern concept of revolution, as this is formed at the turn of the century: Revolution no longer signifies upheaval or mere regime change, but it describes a radical break with the past, a moment of radical novelty. Zenios spoke on this topic in the *New Interdisciplinary Perspectives on the Greek Revolution Symposium* (University of Washington). He also discussed the literary representation of revolutionary violence at two other conferences. At the *New Dimensions of 1821* (Stanford University, UC Berkeley, UCLA, Sacramento State University) he examined P.B. Shelley’s engagement with this topic in *Hellas: A Lyrical Drama*. Zenios addressed the representation of sovereign violence as a spectacle in Adamantios Korais’ *War Song* at the 12th A.G. Leventis Conference, *The Greek Revolution of 1821: Contexts, Scottish Connections, the Classical Tradition*. An article on Enlightenment and pre-romantic theories of metaphor, titled “‘The Force and Energy that Lie in the Several Words’: Joseph Addison’s Defense of Metaphor” was published earlier this fall in *Rhetorica: A Journal of the History of Rhetoric*. 
Student News

Research on Kontoglou’s Work in the United States

Throughout the Fall quarter, **Sofia Pitouli** (Ph.D. candidate, Art History) studied the artistic and literary works of Greek painter and writer Photis Kontoglou (1895-1965). Kontoglou, a major artist of the Greek 20th century, was born and raised in Aivali (Kydoniai) in Turkey and moved to Athens because of the Asia Minor Catastrophe. He spent his early years studying at the monastery of Agia Paraskevi, near Aivali. Thus, it is no surprise that the painter turned to hagiography as a medium of expression. Inspired by Byzantine art, Kontoglou praised it as the epitome of *technes*. He often said, “I believe in Byzantine art as if it is my religion.” We are fortunate to have numerous surviving fresco paintings, icons, and drawings by Kontoglou. These works feature on walls and iconostases of Athenian churches, but also in the Greek countryside. Pitouli’s research takes a less studied route. She examines Kontoglou’s artistic presence in the United States. Of importance in this regard are the works created by his students for churches in this country. Her project will culminate in an essay that will be featured in the catalogue for a retrospective exhibition on Kontoglou at the Basil & Elise Goulandris Foundation in Athens. The exhibition will commemorate the centenary of the Asia Minor Catastrophe.

An Active Quarter for the Hellenic Student Association

This past fall quarter the **Hellenic Student Association** (HSA) welcomed new and returning members back in person for the first time in over a year and a half. The HSA participated in the Enormous Activities Fair which was held in Royce Quad this year. We started off the quarter with a social event at a Greek restaurant in Westwood. Over 20 HSA members were in attendance, rekindling or forging connections and relationships. This event served as the kickoff for the 2021-2022 school year, providing the opportunity to introduced the new HSA board to all in attendance as well as to inform members about upcoming events for the rest of the fall quarter. On October 28, HSA officers and members came together again to celebrate Ohi Day at a meeting held in the spaces of the UCLA SNF Hellenic Center at Rolfe Hall. The event included educational presentations about the importance of the anniversary and students had the chance to socialize over dinner. Finally, several HSA members attended the Koinonia Seminar at St. Sophia Cathedral for a night of networking and dancing. Moving forward, the HSA is looking forward to hosting more events in coordination with the UCLA SNF Hellenic Center. Current planning for the Winter quarter includes a joint event with the Hellenic Student Association at Chapman University and other social events for new and returning members.
Reflecting on the Conclusion of Three Years of Greek Language Learning at UCLA

Nicolynia Enriquez (Ph.D. candidate, Art History) reports on the activities she and her peers undertook in “Greek 140: Topics in Modern Greek Language and Culture,” a course that concluded seven quarters of Greek language learning at UCLA.

This fall, after two years of Modern Greek language coursework, our group enrolled in Greek 140, a hybrid course designed and taught by Dr. Simos Zanios, which combined advanced language learning with an introduction to Greek culture and history. Through research projects, engagement with multimedia sources, and live interviews, we investigated contemporary Greek life, cuisine, fashion, and history.

The first part of the course complemented units of language instruction with direct engagement with contemporary Greek culture. For instance, our “Greek food” unit opened up to issues of identity and contemporary affairs. We had the opportunity to discuss with Tassos Boulmetis his 2003 film A Touch of Spice. As Eleni Sklavenitis Medina (Ecology, Behavior and Evolution, 2022) said, “It was daunting, at first, to ask a famous director questions about the film and the filming process, but it was such an exciting experience. The questions we created led to a much more detailed discussion than I expected and it really helped our confidence in our language skills grow.” We also used the topic of food as an entry point to social and political issues of the Greek crisis. Having engaged with material on “social kitchens,” we discussed with Savvas Margaritis, a member of the Mano Aperta kitchen, practices of social solidarity with migrant and refugee groups in Greece.

In the final part of the course, we shifted our attention to cultural heritage and memory in Greece. Taking as our starting point the pop-up exhibition of photos by Nelly’s (Elli Sougioultzoglu-Seraidari) hosted in the spaces of the UCLA SNF Hellenic Center (in collaboration with the Benaki Museum), we explored the history of Greece in the 1930s and the place of ancient Greece in contemporary life and memory. We also read The Parthenon Bomber, an acclaimed novel by Christos Chrissopoulos. For our final project, we anthologized and analyzed passages of the book, illustrating them with altered photos by Nelly’s in order to bring the two sources together in a critical dialogue. Reflecting on his project, Alexandros Zarris (Psychology, 2023) noted, “I really enjoyed the double meanings and the symbols that were scattered throughout the passages of The Parthenon Bomber so, for this final project, I wanted to highlight them with Nelly’s photographs.” Alexia Adrikopoulos (Biochemistry, 2023) said that the key question for her presentation was “can the Parthenon be considered a symbol of modern Greece or only ancient Greece?”

This course formed an exceptional culmination of our instruction in Modern Greek language which, as Alina Giapis (Human Biology and Society, 2022) says, “was a wonderful way to improve our writing and speaking skills and to learn about our heritage. It prepared us extremely well for real-world communication in contemporary Greece.”
Alumni Spotlight

We caught up with our alumna, Katerina Papanikolopoulos (Art History, Summa Cum Laude), the founder and creative director of Athens Design Forum (https://athensdesignforum.com/), a non-profit initiative that introduces an experiential and pioneering format for design in Athens and the Mediterranean region.

What drew you to design?

My professional training in dance and theater prompted me to encounter design and art from a human-centric perspective. Following engagements with international museums, galleries, and agencies such as the Hammer Museum, Blum & Poe, Frieze, and Assortment, encountering design was a natural transition as I come from a family of architects, builders, and makers of vernacular craft.

What is the vision and goals of Athens Design Forum?

Athens Design Forum (ADF) is a non-profit organization whose mission is to re-establish the capital as a contemporary epicenter of creative production. Harnessing Greece’s once thriving craft and design industries as a means to enact economic and creative resilience, we align the region’s makers with an eager international market and audience. Our logo, the humble iron boot scraper that is found in front of Athenian homes, is an emblem of this mission.

What kind of activities and events did the inaugural ADF organize?

ADF’s 2021 inaugural programming involved eleven events in seven neighborhoods and drew on its five pillars — providing access to culturally significant residences and studios, curated exhibitions, seminars, workshops, and initiating archival studies. In addition to partnerships with such organizations as the Benaki and the Vorres Museums, we held the first public opening of Alekos Fassianos’s residence in Papagou; the first public studio opening of Kostas Lambridis in Nea Ionia; and the first public tour of architect Dionisis Sotovikis’ Kypseli residence. ADF’s programming was highlighted in 21 leading international and regional publications, including Architectural Digest, DOMUS, Wallpaper*, ELLE Decor Italia, and Kathimerini while its digital presence engaged audiences from over 57 countries. Aiming to expand our geographic scope and host further intercultural design residences and exhibitions, ADF Year II is in development.

How did your UCLA experience contribute to your intellectual and artistic growth?

The UCLA SNF Hellenic Center was central to my development as a scholar, with its innovative programming and its support in fellowships applications. I conducted research at the Benaki Museum in 2019 with a scholarship from the American Hellenic Council. My thesis involved sourcing the migration of symbols and peoples through traditional bridal costumes from Koropi. This project was critical to my development of ADF. As an art historian, the questions I asked and the partners I sought for ADF revolved around how design is a way to trace evolution, and heritage centers such as architect's houses and museums became unique components to the program. Showcasing the process and interiority of designers rather than the final product, the objects at hand grew to be my mission. A PanHellenic Scholarship gave me the confidence to relocate to Athens a week after my graduation, where I inaugurated the ADF.
**WINTER/SPRING 2022 EVENTS**

**JANUARY 8**
10:00 AM (Zoom)
- **HELLENIC TOGETHER 2.0: UCLA|BENAKI MUSEUM COLLABORATION**

**JANUARY 15**
10:00 AM (Zoom)
- **HELLENIC TOGETHER 2.0: UCLA|BENAKI MUSEUM COLLABORATION**
  Spyros Kizis, Director and Co-Founder, Kizi Studio, “PAPADOPOULOS 100: Exhibiting a Century of Greek Entrepreneurship and Taste”

**JANUARY 15**
12:00 PM (Zoom)
- **BOOK CLUB**
  Ἀλέξης Πανασέλινος, Ἑλαφρὰ ἐλληνικά τραγούδια

**JANUARY 22**
10:00 AM (Zoom)
- **HELLENIC TOGETHER 2.0: UCLA|BENAKI MUSEUM COLLABORATION**
  Dinos Kogias, Researcher, Member of DIKTO, a Southeast European ceramics research group (Athens), “Souvenir of Kütahya: Imprints of History on Kütahya Pottery (late 19th-early 20th century)”

**JANUARY 29**
10:00 AM (Zoom)
- **EXHIBITION TOUR**
  Takis Mavrotas, Curator, Theocharakis Foundation, “Theofilos: ‘The Tsolias of Painting’”

**FEBRUARY 5**
10:00 AM (Zoom)
- **GREEK LANGUAGE DAY**
  Evangelia Balta, Research Director, Institute of Historical Research, National Hellenic Research Foundation, “Karamanides: Orthodox Turkish-speaking Anatolians before and after the Population Exchange (1923).” Co-sponsored by the Consulate General of Greece in Los Angeles

**FEBRUARY 26**
10:00 AM (Zoom)
- **CONVERSATION WITH THE AUTHOR**
  Δημοσθένης Παπαμάρκος, Γκιακ

**March 26**
7:00 PM (UCLA)
- **THEATRICAL PERFORMANCE**
  Makriyannis Unplugged, Adapted, Directed andPerformed by Yorgos Karamihos, Freud Playhouse, UCLA

**APRIL 9**
10:00 AM (Zoom)
- **BOOK CLUB**
  Σολούπ, Ἀδαλι

**April 16**
10:00 AM (Zoom)
- **NATIONAL POETRY MONTH LECTURE**
  Roderick Beaton, Emeritus Koraes Professor of Modern Greek & Byzantine History, Language & Literature, King’s College, London, “Asia Minor in the Life and Work of George Seferis” Co-sponsored by the Embassy of Greece in USA

**APRIL 29**
2:30 PM (Zoom)
- **LECTURE**
  Eleni Kefala, Senior Lecturer, University of St. Andrews, “Strangers No More: Constantinople, Tenochtitlan, and the Trauma of the Conquest.” Co-sponsored by the SNF Centre for Hellenic Studies, Simon Fraser University

**MAY 8**
3:00 PM
Royce Hall 314
- **Valerie Estes Memorial Lecture and Performance**
  Panayotis Leaghe, Assistant Professor of Musicology and Director of the Center for Music of the Americas, Florida State University, “Echoes of the Great Catastrophe: Re-Sounding Anatolian Greekness in Diaspora”

**MAY 23-25**
(UCLA)
- **TESTING**
  Ellinomathia exams (in person at UCLA)

**JUNE 4**
10:00 AM (Zoom)
- **CONVERSATION WITH THE AUTHOR**
  Φωτεινή Τσαλικογλου, 8 ώρες και 35 λεπτά

*(FOR ZOOM LINKS FOR EVENTS, PLEASE CONSULT: HELLENIC.UCLA.EDU)*