

MODERN GREEK PROGRAM

FALL 2017



Picture taken by Stavroula Kyriazis during a summer internship with Solidarity Now

A HUB OF OPPORTUNITIES

By Artemis Leontis

The Modern Greek Program offers more than in-class instruction in language and culture to students at UM. For 18 years, the offices of faculty have been a hub for students seeking opportunities outside the classroom. An important piece of our Program's mission is to prepare students to excel in a competitive global work environment. We work to facilitate their desire to study abroad and undertake internships and research projects. Now we have a new partner: the LSA Opportunity Hub created last year to empower our students to embrace their liberal arts education and connect their studies with their career aspirations.

In this column, I outline the steps our faculty take to provide students with study abroad and internship opportunities relating to Greeks, Greece, and Cyprus, and explain how we make use of campus resources such as the Opportunity Hub.

The first step happens when a student declares interest. Each year a number of students test the idea of a study trip to Greece. The work begins when students actually meet with a faculty advisor to forge a plan. For example, early last September 2016, an enterprising LSA undergraduate visited my office to plan for language study and an internship in Greece during the spring-summer (May to August) of 2017. Through conversation, I identified her goals. An English major, she was seeking to study the Greek language in an immersive setting while gaining international work experience using her humanities skill set: critical thinking, clear communications, excellent reading skills, complex problem solving.

The second step is faculty guidance that assists student planning. My colleagues and I have direct knowledge of many study abroad programs and a large network of contacts. We take time

to tailor an arrangement fitting student's needs. No two students are alike, and the same can be said about the programs. The above-mentioned student needed an intensive language program running from spring to summer and a part time internship offering a stipend. We worked out a plan for her to study at the Athens Center and work as a research intern on an archival digitization/cataloguing project. Another student was looking for a liberal arts course taught in Greece in June-July and settled on studying at College Year in Athens.

A third student with excellent language skills wished to volunteer in August to support people in Greece affected by the economic and humanitarian crisis and found placement in the NGO Solidarity Now/Αλληλεγγύη, an organization founded by the Open Society Foundation. There was also a group of students planning to work on an environmental research project in the Aegean that needed financial support. Faculty attention requires making professional contacts, directing students to the program that fits their needs, writing letters of recommendation, and anticipating credit transfers.

The third step is to direct students to the appropriate campus resources for support. Students receive seed money from the Modern Greek Program and/or Department of Classical Studies for their travels. They then turn to campus institutions for support. The International Institute and Rackham Graduate School (for graduate students) are two sources of money. Now the new [LSA Opportunity Hub](#) is offering itself as a one place stop helping

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LETTER FROM THE DIRECTOR

Together with cinema and street art, poetry right now is the most active and internationally recognized Greek cultural project. A new, highly innovative literary trend has emerged that has expanded the ways in which poetry is written and circulated. Broadly known as the “poetry of 2000,” it includes writers (mostly born around 1980) who established themselves in the early 21st century.

I have been following their work with increasing interest and involvement. This year I have blogged, published, given an interview, and participated in two panels, one at the Thessaloniki International Book Fair and the other at the well-respected Athens bookstore Epi Lexei. I have also been fortunate to meet many poets and discuss their books as well as the literary scene at large. Since I was a college student in Athens, I have found it particularly exciting to interact with living poets: Not only do I get to hear them read and reflect but I also feel that I am participating in the creation of their future work as I get to influence their thinking. Thus it was a special treat and challenge for me to appear on two panels with some of today's very best writers.

It helped that the poets of the new trend are the very opposite of the traditional writer who tends to be distant and laconic. They are extroverted in that they are eager to share and discuss their work with everybody. That is why they go out of their way to meet people: They appear in all kinds of public spaces, such as bookstores, stages, concerts, exhibitions, schools, and protests. Because they see themselves as engaged citizens, rather than sages who are accountable only to art, they are glad to meet their readers and learn from them, in addition to signing their books. Their poetry too is often quite accessible as it may use colloquial language, direct expressions, and mundane references. They extend an invitation to conversation, not adoration.

What do they write about? Their work has been called sometimes “poetry of the crisis” but this can be misleading. After all, they rarely write explicitly about debt, austerity, poverty, precarity, immigrants, refugees, or pensioners. Their interests are at the same time local and global. Like many other countries and regions of the world, Greece is going through a wide-ranging transitional phase that often feels like a comprehensive crisis of dominant values, norms, traditions, and institutions. This is exactly what the dynamic Greek poetry is confronting. Questions of individual identity and collective solidarity, social vice and civic virtue, semantic meaning and semiotic message, fortune and fortitude are addressed in registers ranging from the grave to the grand to the grotesque. There are few answers but most of the urgent questions are there, seeking the readers' own response.

Life in Greece has been very challenging:

**"I enter into you (homeland) / I travel to
you / without names / always distant /
always in me pulsates / limitless other /
from birth / fatal encounter /
Affirmation."**

(Katerina Iliopoulou in Chiotis 2015, p. 154)

Yet there is a distinct sense of endurance and determination:

**"I have no more than a life / And
scattered dreams from previous lives to
offer / But it is at the altitude of dreams
where the battle takes place / I am with
no one and this means I am with the
majority / It's the new symmetry / We
know nothing but we will not retreat
yet / Because nothingness has been
uttered / And the time for something
has come."**

(Nikos Erinakis in Chiotis 2015, p. 202)

These new poets survive and thrive in a world of hybrid and liquid identities as they move across borders, languages, genres, media, identities, and jobs. They constantly translate, re-invent, and re-locate themselves. They become writers, rappers, critics, musicians, scholars, editors, and anthologists as they perform their poetry, curate its circulation, facilitate its reception, launch its study.

This is one of the most activist moments in the history of modern Greek literature. I am very glad to play a small part in it, and I would encourage everybody who cares about poetry today, in Greece or anywhere else, to give it some serious attention. You may start with two excellent English anthologies, *Futures: Poetry of the Greek Crisis* (2015), edited by Theodoros Chiotis, and the bilingual *Austerity Measures: The New Greek Poetry* (2017), edited by Karen van Dyck.

Vassilis Lambropoulos

*C.P. Cavafy Professor of Modern
Greek; Professor, Classical Studies
and Comparative Literature*



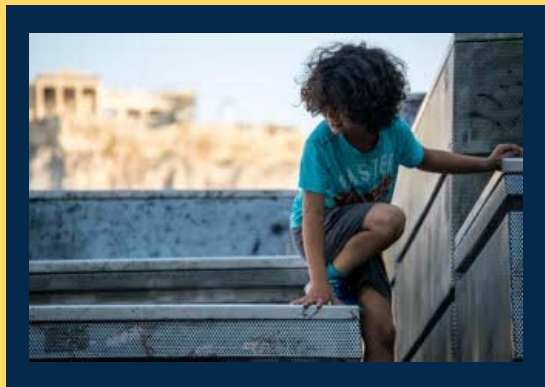
PHOTOGRAPHY AND TIME

BY MARISSA ANDREOU

To take a person, to shoot a person, to capture a person; these words and these actions have strong negative connotations and immediately bring to mind acts of violence and coercion. These actions, when done unto another person strip something of their humanity from them, whether it be their health, their safety or their very liberty. Yet, these terms that are surrounded by negative imagery are also the same terms commonplace in photography to describe the procurement and production of an image. To shoot an image, to capture a picture, to take a photograph; while these are now familiar words with muted connotations in the context of photography, it is imperative to note that these actions are fundamentally still one-sided, even forceful, interactions that often occur through a non-consensual exchange.

Despite this one-sidedness (or maybe even because of it), when capturing a person's photograph there is an aspect of raw, unbridled vulnerability that needs to be handled with care and compassion. A grey line exists between exploiting a subject's vulnerability and becoming part of a symbiotic relationship where the photographer carefully captures and shares their subject's story.

One of the great challenges in photography is deciding upon the exact millisecond that embodies the entirety of a situation. This decision cannot be made lightly, as even the moments before and after the shot are meteoric, disappearing as if never having existed. I experienced these struggles as well as the influence of time when shooting a refugee camp in the center of Athens this past summer.



Susan Sontag once said that "to take a photograph is to participate in another person's mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt." These moments which dissolve into nothingness only come along once and must be captured delicately and purposefully. While attempting to capture a small child's unbridled happiness as she ran through a cluster of pigeons, I was hastily approached by her father. I immediately apologized, insisting I would delete the image. I could not predict and still to this day do not fully comprehend what happened next. The man beckoned his family, a wife toting a stroller and a young girl and boy who moments ago were running through the birds, to come stand in front of me. As the wife stepped out of the shot, the father, with his children, posed and motioned for me to capture the picture. All the words he spoke were in a foreign tongue, but somehow, together, this moment felt shared.

After the exchange he approached me and spoke only four phrases. First, he motioned to the camera and said, "Send me." Handing him my sketchbook, I signaled to my phone and instructed him to write his number. He then shook his head and replied with the second of his phrases, "No have." I moved my fingers to mimic typing on a computer and he once again replied, "No have." I sat puzzled, wondering how I was meant to send this image to him without a phone or computer. Then he looked at me, motioned to his family, and quietly spoke "Syria." In that one word he explained more than I could ever imagine possible. The final phrase he shared was, "Thank you," as he walked away, never to be seen again, leaving me with this piece of him and his family to care for.

The concept of time is a looming presence in all photographers' work. Perhaps the most widely known interaction between photographers and time is the speed at which the photograph is taken. Constructing a beautifully composed piece within milliseconds that makes use of this takes years of training. However there are more



instances of interactions with time when dealing with photography, many of which stem from the viewer's interactions with the work itself. A photograph can act as a summary, a documentation, a remembrance of what once was, or countless other mechanisms that are aimed at capturing something in the past. In many cases, these things that once were will never be again, and in these cases the photograph is now a memorial; proof that something had existed. When these images become a record of something fleeting, they then become the works of art themselves. They raise questions about situations that cannot be answered. They lead the viewer down a train of thought that they may not have reached on their own, enticed by subtle influences from the photographer.

A photograph can aim to capture an entire story in a still image: a story of where the subjects have been, and a story of where they are going, why they were in the place they were and whom they were speaking to. It is a still image that raises many questions but answers none definitively. Sontag expressed, "the camera makes everyone a tourist in other people's reality, and eventually in one's own." This commentary is meant to question what the viewer sees and allows them to read the image much like a novel which varies based on our own experiences and predispositions.

Marissa Andreou is a senior pursuing a BFA in Art and Design. She was an intern with PRAKSIS in Athens in the summer of 2016.

A HUB OF OPPORTUNITIES

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to place students, identify funding sources, prepare them for their experience, and ensure their health and safety while abroad. The hub's broader mission is to direct LSA students to university-wide opportunities such as internships, funding, mentoring, and employment. Following a renovation of the LSA building, the hub will occupy 45,000 square feet on the building's first floor at 500 State St., with the entrance facing "the cube" on Regents Plaza. This year, the Hub helped several students take the last steps in planning their international travels. Next year, Greece will be one of the countries represented on the Hub's [Global Opportunities International Internship Program](#). I have been working with [Rachel Criso](#), who leads the Global Opportunities team, to regularize several internship arrangements.

A near final step is for students to prepare for their international

travels. This involves both study of cultural rules and completing requirements to ensure student health and safety while abroad.

Through contact with alumni and employers, we wish to continue to broaden our network and offer an increasing range of positions so that students can enhance their liberal arts education and plan their post-college life. We are always looking for partners and potential donors. Please see the list of undergraduates and graduate students who headed to Greece and Greek related programs this past year with Modern Greek support and consider how you might contribute.

Artemis Leontis is Professor of Modern Greek, Chair of the Department of Classical Studies, and Undergraduate Advisor for students for Modern Greek, including study abroad.



Refugees and immigrants waiting in line outside of the Solidarity Center

Photo by Stavroula Kyriazis



Stavroula Kyriazis (center) with coworkers during her internship at Solidarity Now in Athens



William Fuerst (left) stands next to an Evzone, an elite Greek soldier of the Presidential Guard who guards the Greek Tomb of the Unknown Soldier in Athens

Κ. Π. ΚΑΡΑΧΩ
PROFESSORSHIP IN MODERN GREEK
PROVIDED BY THE FOUNDATION FOR MODERN GREEK STUDIES
Rackham Graduate School



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STUDENT AWARDS, DEGREES, AND GRANTS

STUDENT GRANTS FOR SUMMER STUDY, RESEARCH, AND INTERNSHIPS

Rachael Bittick, an undergraduate pursuing a BA in Anthropology, received a Foundation for Modern Greek Studies grant to support her semester at the College Year In Athens in Fall 2017.

Akshay Chhajed, an undergraduate pursuing a BBA in Business Administration with minors in International Studies and Modern Greek, received a Constantine A. Tsangadas grant for a two-week volunteer trip to Lesbos through the non-profit Emergency Response Centre International (ERCI) based in Greece. ERCI has well-established programs that aim to assist displaced people like refugees and asylum seekers along with other migrants arriving in Greece.

Sophia Christos, an undergraduate pursuing a BA in English, received a Constantine A. Tsangadas grant for an internship working with Professor Leontis on the Eva Sikelianos Papers at the Center for Asia Minor Studies.

Konstantinos Karabetos, an undergraduate pursuing a BS in Movement Science and a minor in Modern Greek Studies, received a Foundation for Modern Greek Studies grant to support his fellowship in Greece. His fellowship involved intensive medical shadowing at Gennimatas General Hospital in the Neo Psychiko-Filothei neighborhood of Athens.

Stavroula Kyriazis, an undergraduate in the Residential College, received a Foundation for Modern Greek Studies grant to support her internship with Solidarity Now in Athens.

Johannes Foufopoulos, Associate Professor of Natural Resources in the School for Environment and Sustainability, took a group of students to Naxos in Greece to investigate how island size impacts the demography and behavioral tendencies of the Mediterranean lizard *Podarcis sicula*. The Modern Greek Program gave funding to six of Professor Foufopoulos' students to assist with their airfare to Greece: **Graham BeVier**, **Yilun Zhao**, **Mike Rockwell**, **Michael Hostetler**, **Chelsea Lisiecki**, and **Kayla Hobby**.

William Fuerst, an undergraduate pursuing a BA in Modern Greek Studies and Political Science, received grants from the Kalliopei Kontou-Filis and Constantine A. Tsangadas funds for a trip to Thessaloniki.

George Bistolarides, an undergraduate pursuing a BBA in the Business school and Minor in Modern Greek, participated in the Heritage America Program sponsored by the National Hellenic Society and Manatos & Manatos on July 13-16, a program that introduces undergraduates to Greek American politicians and business leaders in Washington DC.

Haralambos Missler, an undergraduate pursuing majors in History and Modern Greek, participated in the Summer School of Archaeology of the Aristotle University of Thessaloniki, focusing on the history of the region of Macedonia, Modern Greek language, and excavation and documentation at the site of Toumba.

MODERN GREEK MINORS

Katyanna Salcido graduated in Fall 2016 with a minor in Modern Greek Studies and a major in Linguistics.

GRADUATE STUDENT NEWS

This September, **Will Stroebel** defended his dissertation, *Fluid Books, Fluid Borders: Modern Greek and Turkish Book Networks in a Shifting Sea*, in the department of Comparative Literature.

His project examines Greek-and Turkish-language book networks and the literary texts that they assembled, took apart, and put together again, from roughly the 1910s to the 1960s. This was a period in which the larger Eastern Mediterranean itself was transforming under the pressures of the nation-state and its borders, but Will's dissertation crosses these borders to recover the intricate and hybrid networks that continued to shape books and their handlers. Ranging from highbrow canonical texts to popular testimonial fiction to manuscript Karamanlidika codices of poetry and prose fiction, his dissertation traces out the polyphonic, transnational networks that these works assembled well into the twentieth century—despite the partitions of the nation state.

Will also attended the first C.P. Cavafy Summer School in Athens, where he presented his archival research on Cavafy's poetry collections. His longer article on this topic, titled "Some Assembly Required: Suspending and Extending the Book with Cavafy's Collections," is forthcoming in the journal *Book History*.

Will has translated a Karamanli ballad (c. 1935) of the Greco-Turkish Population Exchange, to be included in Evangelia Balta's forthcoming literature anthology.

He was awarded Best Literary Translation by the Department of Near Eastern Studies and the Contexts for Classics, for his translation of the "önsözce" of Leyla Erbil's Turkish-language novel *Kalan*.

Will is co-editing a special issue of the world literature journal *Absinthe* tentatively entitled "World Hellenisms."



Photos by Marissa Andreou, Athens, Greece, 2016



The Modern Greek Program is grateful to all its donors. This year we single out again the Foundation for Modern Greek Studies, Erin E. Mays, Dr. Dimitri and Irmgard Pallas, and Thomas P. Christy. Agapy Matheodakis and Christine K. Strumbos also contributed in memory of George T. Strumbos. There are many others who offer support of different kinds—monetary, in-kind, advice and suggestions, and interest in our programming. The gratitude extends far beyond this list. Thank you.

EVENTS

Friday, January 26, 6:30PM, Detroit Institute of Arts: Reading by Natalie Bakopoulos, Assistant Professor of Creative Writing, Wayne State University (Foundation for Modern Greek Studies Event)

Monday, January 29, 4-6PM, 2175 Angell Hall: The 16th Annual Dimitri and Irmgard Pallas Lecture, “*Philhellenism and the Invention of American History*,” by Johanna M. Hanink, Associate Professor of Classics, Brown University

Tuesday, February 6, 7:30PM, St. Nicholas Church, Ann Arbor: “*Valley of the Muses: The World of Hesiod’s “Ἔργα καὶ Ἡμέραι”*” by Ruth Scodel, D.R. Shackleton-Bailey Collegiate Professor of Greek and Latin, who visited Askra in Boiotia, Greece, home of the ancient poet Hesiod, this past summer

Thursday, March 22, 7PM, Literati Bookstore, 124 E. Washington Street, Ann Arbor: *The Fall of Athens*, reading by Gail Holst-Warhaft from her book

For up-to-date information on upcoming events, please visit: lsa.umich.edu/modgreek