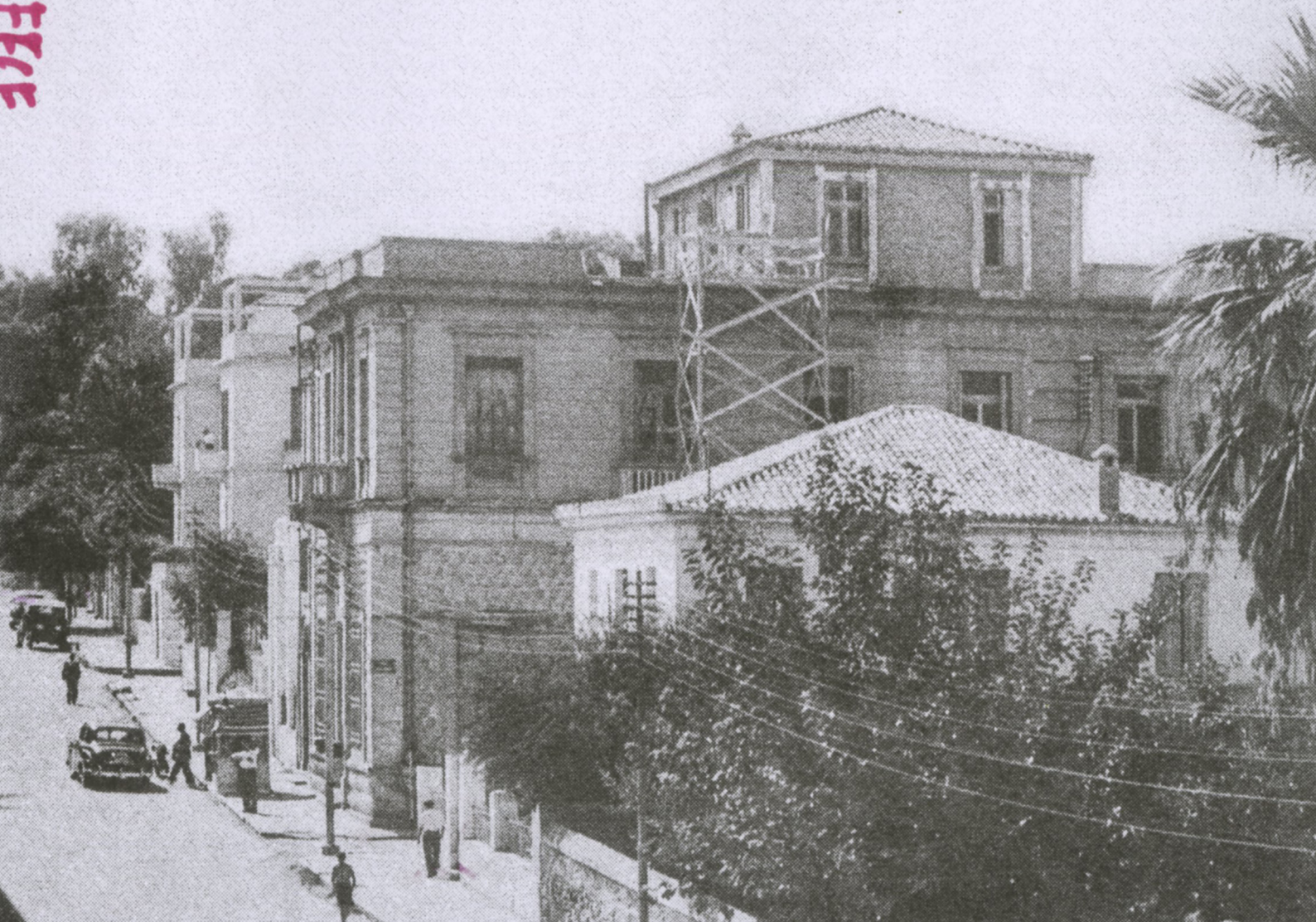


My home town Chania

*This is an art book about my home town Chania.
It shares how I came to understand its importance
and history later in life. In its first edition, I talk
about history
and highlight one of my favorite places there, the
Monastery of Carlos.*





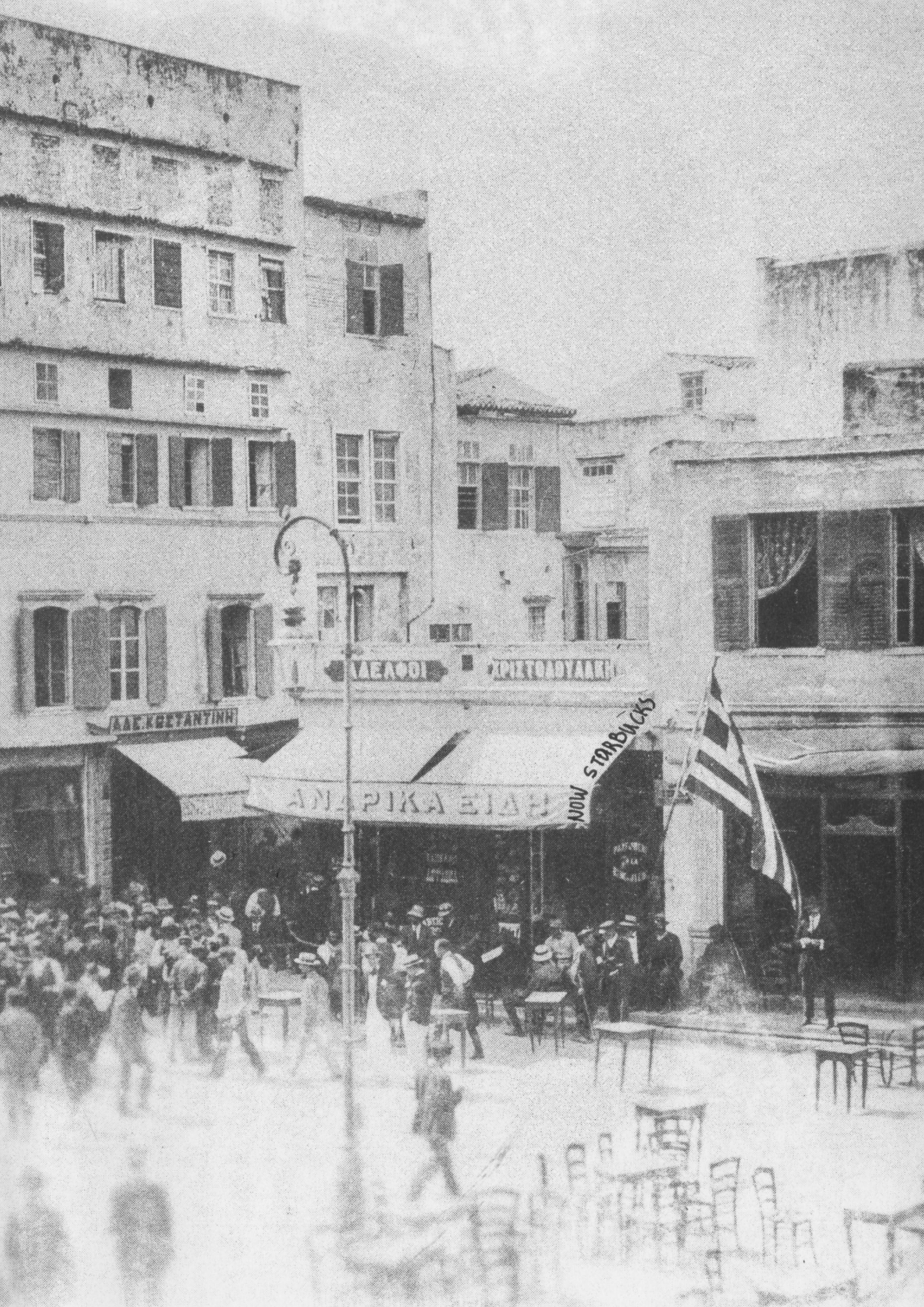
















WATER REFLECTIONS





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Things i didn't bother to know, learn or understand growing up here.

CHANIA TIMES

All photos used arearchives from the old town through the eyes of Agelakis.

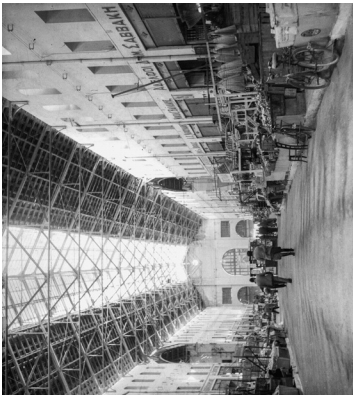
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PARIS NOVEMBER 24 2023

HALF OF MY LIFE IS THERE HALF OF MY LIFE IS THERE HALF OF MY LIFE IS THERE HALF OF MY LIFE IS THERE HALF OF MY LIFE IS THERE HALF OF MY LIFE IS THERE

THE TOWN'S HISTORY



Chania, a historically significant city situated on Crete's northwestern coastline in Greece, held the position of Crete's capital for a considerable span, spanning from 1841 to 1971. Positioned at the crossroads of the Gulf of Khania and Soudas Bay, it occupies a narrow strip of land on the Akrotiri Peninsula. Over the centuries, it experienced successive dominions, including the Romans, Byzantines, Arabs, Venetians, and Ottomans. The name "Chania" likely came into use in the early 13th century and was later governed by the Venetians until falling under Ottoman rule in 1645. In 1912, following persistent rebellions against Turkish control, Chania became part of the Greek Kingdom.

The city's historical footprint is evident through remnants like Venetian walls, an arsenal, and an archaeological museum housed within a church dating back to the Venetian era.



Having been inhabited since ancient times, Chania boasts a rich cultural legacy rooted in the Minoan civilization. Despite enduring substantial damage during World War II, Chania underwent significant reconstruction, particularly in bolstering Soudas Bay, solidifying its status as a major port in Crete. Tourism has emerged as a cornerstone of its economy, aided by the presence of an international airport nearby on the Akrotiri Peninsula.



Chania in Crete holds my roots, my hometown. Though I haven't made it my permanent home in many years, I still find myself returning often. Among the cherished spots in this town lies a place close to my heart—a place brimming with

history, art, and culture. Once an old monastery, it's been reborn as a multifaceted space, housing art and culture events, and even boasting a cozy bar within its walls. They call it "The monastery of Carlos."



THE MONASTERY

The monastery is a historic monument, the monastery of Santa Maria della Misericordia of the Agustinians, in the Old Town of Chania, built in 1583, was one of four catholic Venetian monasteries for men, operating inside the fortified town of Chania. During the Ottoman occupation in 1645, the monastery was turned into a mansion for a Turkish overlord. In 1923 with the population exchange, the monastery was divided into 4 houses to host families of Greek refugees from Asia Minor.

The passing of centuries left its marks (modifications, additions, and deterioration). In 1991 Carlos Cambeopoulos managed to own the total of the houses

of the monastery and took over its renovation, financed exclusively by him, which was realized based on the first 17th-century gravure of the building, as well as the archives of the Venetian archaeologist Giuseppe Gerola, who had been especially assigned by the Institute of Sciences, Letters and Arts in Venice. In 1900 he had arrived as head of a group, ordered to study, photograph, and record Venetian monuments of Crete before they were destroyed.

Our information also derives from the archives of the Most Serene Republic of Venice, dating back to the 16th and 17th centuries. As a consequence of the aforementioned study, in this final renovation the Venetian and the Ottoman features of this historic building were preserved, a renovation which lasted 10 years, from 1991 to 2001.

IT'S ABOUT TIME THE TOWN REVEALS ITS CULTURAL IMPORTANCE IT'S A

CARLOS CAMBELOPOULOS

Panagiotis Kambelopoulos, commonly referred to as Panos, was born and raised in Cairo, Egypt. His Greek heritage stemmed from both his parents, particularly his father, who sought refuge in Smyrna after the Asia Minor disaster. As the second son in his family, Panos exhibited a deep-rooted passion for art from a young age. Around the age of fourteen, his father remarked that he was "too much of an artist." This comment deeply affected Panos, prompting him to abandon formal schooling, dressing Ferdinand Fournier-Aubry's salon.

Charismatic and art-inclined, he was often found daydreaming and painting. He disregarded his father's advice and sought work. Initially, he began at a hairdressing salon across from the Cairo Opera House, starting from cleaning floors

wife of the Brazilian president, who invited him to Brazil for a salon inauguration. During his year-long journey across Latin America, Panos encountered diverse personalities, including Antonio Banderas, and even crossed paths with Jackson Pollock, whose art left a lasting impression on him and influenced his own work.

Upon returning to Paris after nearly a year, he joined Carita, a prestigious salon. Despite being known as Panagiotis or Panos, the salon believed his name lacked marketing appeal and rebranded him as Carlos—a name he embraced from then on. Throughout the sixties, he balanced his days as a hairdresser with evenings spent at his Montparnasse studio.

THE ARTIST

Greek sculptor, engraver, painter. A personality of international fame, Carlos Kambelopoulos assimilated strong cultural elements, while he developed a rich creative activity studying stone, terracotta, and bronze, as well as the field of Monotype, which established him as a painter and engraver. A pivotal facet of his artistic repertoire lay in his Monotypes, where his innovative machines and creations earned acclaim and awards in the artistic circles of Paris during that era.

As a kid in Cairo, he would always carry a notebook where he would constantly sketch. In the beginning, he was self-taught, later he attended evening classes at the Ecole d'Arts, in Paris, and eventually he taught privately for thirty years. Along this path, he expressed his feelings and patriotism through sculpture. He was honored for his sculptures in 1969, at the European Biennale, won first prize from the City of Paris, in 1980, and has been exhibiting worldwide, ever since.

In 2008, he was honored as the "Face of Europe" by the Arte television network of France and Germany. He created busts of many important personalities of the 20th century, with common characteristics being their love for freedom, their altruism, and the courage to disregard social norms, for the sake of defending their beliefs, until the end. He sculpted the busts of Maria Callas, Melina Mercouri, C.P. Cavafy, Nikos Kazantzakis, Yannis Ritsos, Jack Lang etc.

He also delved into ceramic artistry, drawing inspiration from the vibrant colors reminiscent of the Minoans. His mastery of colors garnered recognition, earning him accolades for his exceptional work. Rather than allowing the colors to blend, he skillfully preserved their distinctiveness, achieving an appearance akin to porcelain through his unique baking technique. i

The multiple faces of Carlos Kambelopoulos
Carlos Kambelopoulos had charmed numerous people from the Arts, to the degree that they would desire to compose and gift him a portrait of himself. Famous artists, as well as less known ones, depicted Carlos the way each of them "saw" him, in different parts of his life and from a different point of view. As a result, today the museum owns more than fifty portraits of him, in other words over fifty artistic interpretations of the emblematic face of Carlos, which is characterized by beauty, balance, stability as well as passion, clarity and mystery, warmth and distance, wisdom and ambition.



Abstract Compositions

Of exceptionally conceptual interest are his sculptural compositions of smaller scale, made of clay, by which the Minoan was inspired, Kambelopoulos' most characteristic work. Vivid curves, multiple gaps, a game of optical elimination of the gravity of each sculpture, constant references to Man and the Minoan, third-dimensional "brushstrokes" and at the same time a sense of the organic, the lively being, which either tries to rise, or remains risen.

THE HAIRDRESSER

He developed into a master of the hairdressing art, having started at the age of fourteen, cleaning sinks in one of the biggest salons of Cairo, across from the Opera House.

Thanks to his talent, he soon became responsible for dealing with the wigs and the hair of the Cairo Opera singers, essentially doing actual sculpting with his hands, as he himself used to say. At the age of twenty, he got a diploma attending a hairdressers course in Paris, while he decided to live there, in Cairo, he had left behind an exclusive clientele, such as Farouks princesses and Lebanese aristocrats. In Paris, initially he worked at Fernand Aubry

CARLOS CAMBELOPOULOS FOUNDATION

The owner, founder and patron Carlos Kambelopoulos, proceeded with founding the Carlos Kambelopoulos Foundation, in January 2018, which he also left as the rightful owner of his inheritance.

His aim was the creation of a cultural centre, open to the world, where everyone would have access to

THE MONASTERY THEN AND NOW

In 1992 he bought the Venetian monastery Santa Maria della Misericordia in Chania, which would become his home, coiffeur salon, cultural center, and eventually the Carlos Kambelopoulos Foundation, his life's work. He spoke seven languages, and adored opera, travelling, reading, and poetry, with his favourite poet being Kavafis, as well as literature, with a strong preference for Homer and Proust. He was an important ambassador of Greece abroad and in the international jetset, for many years. He lived an exciting life, with customers who were princesses out of reach, wives of presidents, prime ministers, and well-known politicians from worldwide, famous superstars of the international cinema, and renowned personalities of the Arts and Culture. He was witty and regarded good manners and politeness as graces, while he appreciated the authentic el-

ements in the personality of the individual, as he would not tolerate anything pretentious or fake. He was feeling happiness by helping his fellow humans. He was a loyal friend, efficient and trustworthy. Lively, creative, always on the move, prosperous, unstoppable, and, therefore, always felt young. He detested idleness, stating that " ... the Artist is constantly inspired and should be a tireless worker". His philosophy: "As long as one works, one does not age". Carlos Kambelopoulos traveled all over the world. In his last years, he returned to Greece, Crete. He left his house in rue Thérèse, next to the Comédie Française, in Paris, a small "museum" with countless sculptures and paintings of his, and objects he had acquired as a collector. He also left his wonderful atelier in Montparnasse. And this is how Carlos became a "Chaniotis" (resident of Chania),



From here on out, this book will delve into the life and work of Carlos Kambelopoulos, both as a hairdresser and an artist through a collection of images, as well as the monastery.

Salon with clients from the arts and he later moved on to work for the famous Carita sisters, while he traveled all over the world to deal with his clients. Maria Callas, Melina Mercouri, Brigitte Bardot, Catherine

Deneuve, women from the world of arts and politics, as well as thousands of anonymous women, trusted him, not only with their hair, but they also confided in him.

Probably this is why the famous psychoanalyst Lacan had told him, half-jokingly: *You are a better confidant than me*"

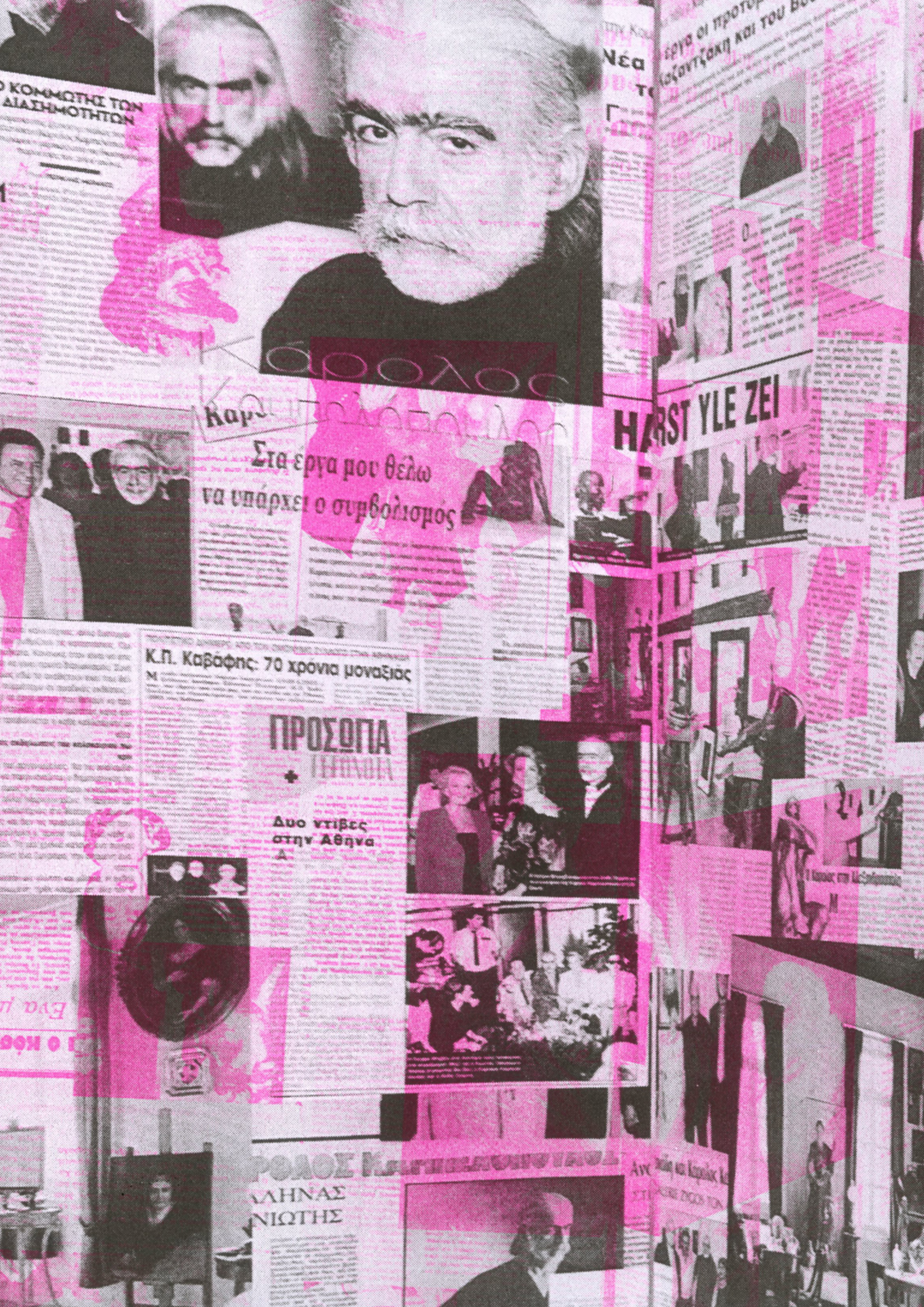
numerous cultural, educational, sports, entertaining, environmental another types of activities and events.

Promoting and supporting Fine Arts, and especially the European Culture, amongst which are: The promotion and support of Fine Arts through studying, supporting and helping to spread the arts, as well as recording and preserving artistic creations.

In collaboration with the Franco-Hellenic Association of Chania, the promotion and support of the Franco-Hellenic relations, in the fields of Letters and Arts, as well as the strengthening of the European, but mostly of the Franco-Hellenic culture and the cultural unity of the nations of Europe and the world at large. Supporting relevant activities, along with organisations of cultural, educational or other interest.

spending the last five years of his life in his monastery, his shelter.

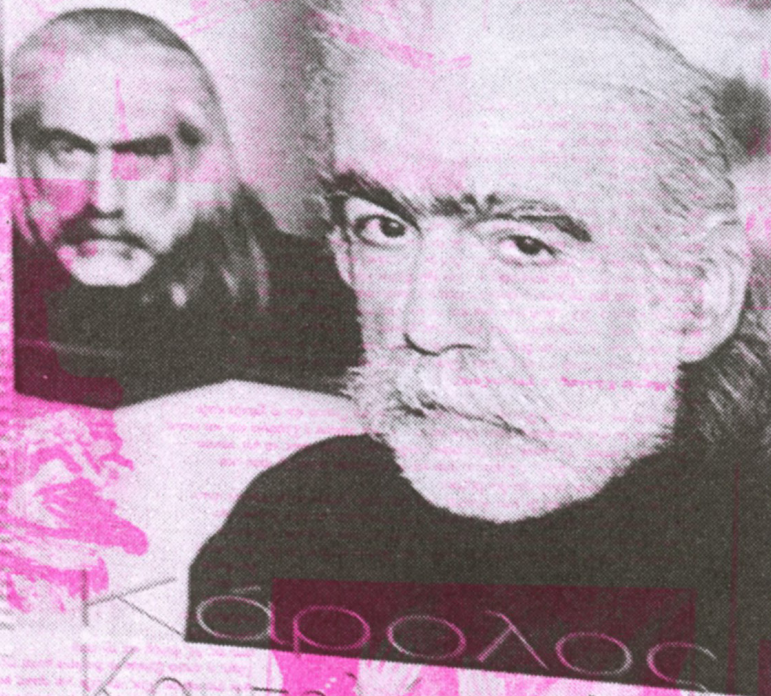
Now the Monastery is a Museum with all of his works and belongings. As well as it hosts the French-Hellenic Association of Chania which was established in 1988, aiming at the development and the strengthening of the ties between Greece and France, as well as the enhancement of the solidarity between the two countries. Since 2015, the association has been housed in "Carlos Monastery", on the 2nd floor, with its rich French-oriented library, and forms an indispensable part of the Carlos Kambelopoulos Foundation.



Ο ΚΟΜΜΩΤΗΣ ΤΩΝ ΔΙΑΣΗΜΟΤΗΤΩΝ

Ημερομηνία: 1990-1991
Τοποθεσία: Αθήνα

Ημερομηνία: 1990-1991
Τοποθεσία: Αθήνα



ΚΑΡΟΛΟΣ



Καρλόπουλος
Στα έργα μου θέλω να υπάρχει ο συμβολισμός



HARST YLE ZEI



Κ.Π. Καρόφης: 70 χρόνια μοναξιάς

Με αφορμή την συμπλήρωση των 70 ετών του Κ.Π. Καρόφης, ο οποίος γεννήθηκε στις 14 Μαΐου 1920, στο χωριό Κάρφους της Αχαΐας, παρουσιάζουμε μια σύντομη βιογραφία του.

ΠΡΟΣΟΠΙΑ

Διο ντιβέρ στην Αθήνα



ΚΑΡΟΛΟΣ ΚΑΡΦΟΥΛΟΠΟΥΛΟΣ
ΑΘΗΝΑΣ
ΝΙΩΤΗΣ







away

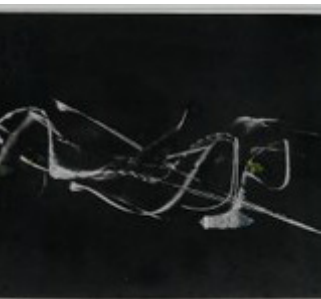
The ~~visual~~ exploration.

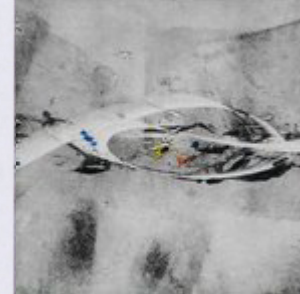












MONOTYPES MONOTYPES MONOTYPES



Für "Pierro"
meinen Lieblings(-Friseur)
zum Ankleben
Elga Andersen











HIS BEDROOM HIS BEDROOM WALL















THE OUTDOOR SPACE





Credit goes to Stella Koutsoupaki for providing all the museum information, along with my dear friends Sophia Daskagianni and Alexandra Koufidi, who assisted with photographing the museum. The images of the old town are sourced from Mrs. Agelakis' archive, while some are from my own photography collection
Credit goes to Stella Koutsoupaki for providing all the museum information, along with my dear friends Sophia Daskagianni and Alexandra Koufidi, who assisted with photographing the museum. The images of

*Now my question, why a
person like him chose this
particular place?*

