

Rallou Panagiotou | Kalypso
(Volume II)
Saturday 19 March - Wednesday 4
May 2016

Opening reception Saturday March 19,
7 pm
Opening hours: Wednesdays 4–8 pm,
Saturdays 1–5 pm
and by appointment

[View images on radioathenes.tv](http://www.radioathenes.tv)

Kalypso Vol II is an exhibition which acts as a topological anatomy of Kalypso, a cosmopolitan Greek resort of the late 70s- early 90s, now lying derelict.

By exploring the materiality of this ruined location, Rallou Panagiotou looks at the historical/cultural mechanisms through which Greece, as a marginal European periphery, received and absorbed pop cultural trends in the era before the full impact of globalisation and de-industrialisation.

The elements of the exhibition Kalypso Vol II, an homonymous film (Kalypso Vol II, 2016, 24min.8sec.) and a series of sculptures whose formal properties are drawn from the objects and architectural elements in the film, are bound together to create a continuous setting of temporal and formal connections.

The film is a visual essay on becoming, on the awareness of modernity, on finding one's self in an environment full of copies. It is set within, and also re-enacts, a state of summer idleness, invoking the sensation of an infinite temporal stretch. In the film, the Kalypso resort is mapped according to the rules of the classical technique of the Art of Memory* as a place where 'things' and abstract notions are

situated in order to be memorised.

Through the soundtrack of the film the abandoned resort is connected with the notion of a desert island. 'The idea of a second origin gives the deserted island its whole meaning. In the ideal of beginning anew there is something that precedes the beginning itself, that takes it up to deepen it and delay it in the passage of time. The desert island is the material of this something immemorial, this something most profound.' * The soundtrack of Kalypso Vol II by composer Aris Sifas, incorporates extracts from the book *Suzanne and the Pacific*, by Jean Giraudoux, 1921, where a teenage girl finds herself shipwrecked on a desert island. 'Suzanne has nothing to create anew. The deserted island provides her with the double of every object from the city; it is a double without consistency, separated from the real, since it does not receive the solidity that objects ordinarily take on in human relations, amidst buying and selling'*

In a sting of visual successions the architectural spaces of Kalypso are linked with ensembles of clothes such as t-shirts and lycra swimsuits, inexpensive copies of global fashion trends, mass-produced in Greece in the 80's. Here, these 'copies' are

rendered as artefacts, as prototypes with an educating role in transmitting an awareness of modernism and desire, connected to a matrix of becoming where dichotomies between past and present, now and not- now, potential and act are dissolved.

Romanticism, Glasgow International, Glasgow (2012); Monodrome / 3rd Athens Biennial (2011); Deste Prize, Museum of Cycladic Art, Athens (2009).

*1. Frances Yates, The Art of Memory

*2. Gilles Deleuze, Desert Islands

*3. Ibid.

Video projection: Kalypso Vol. II, 2016, 24 min. 8 sec.

music composition & vocals: Aris Sifas.

Appearing as The Bathers : Maria Hassabi, Quinn Latimer, Andreas Melas, Rea Panagiotou.

Rallou Panagiotou (born in Athens, 1978), lives in Glasgow, Scotland and Athens, Greece. Solo exhibitions include Proto Copies, Glasgow International, (2016), Kalypso (Vol.II), Radio Athènes, Athens (2016), Between Shampoo and Snakes, Ibid., Los Angeles, (2014); Second Plateau, Melas/Papadopoulos, Athens (2013); Liquid Degrade, Galleri Riis, Oslo (2013); Rallou Panagiotou, Ibid., Liste, Basel (2013), Artists and Engineers, Ibid., ReMap3, Athens (2011); Exaggerate the Classics, Ibid., London, UK (2010); Heavy Make Up, AMP, Athens (2010); 4x4:Rallou Panagiotou, Transmission, Glasgow (2009). Group Exhibitions include ArtNow: Vanilla and Concrete, Tate Britain (2015-2016); The Transparent Tortoiseshell and the Un-ripe Umbrella, Glasgow Sculpture Studios, Glasgow (2016), Super SuperStudio, PAC, Milan (2015); Hell As Pavilion, Palais de Tokyo, Paris (2013); All Masters at the Swing Door, Remap4, Athens, One Person's Materialism Is Another Person's