

The R3turn Call : Singularities in Transit

Artists: Theodoros Giannakis, Pavlos Nikolakopoulos, Michail Pirgelis

Opening: 20 January 2011, 19:00 - 22:00

Duration: January 20th – March 5th, 2011

The R3turn Call: Singularities in Transit is an exhibition of original artworks which attempts to explore and understand the transitional stage of waiting in relation to recentred spaces with a reordered time of accelerated contemporaneity. The R3turn Call is an answerback, a repayment, a return from me to you and back again. To be more precise, it is the absolute priority that compels the self to answer its call.

The exhibition considers the issue of non-places; these specific spaces that cannot be defined as relational, historical, or concerned with identity: the transit points, the temporary abodes, the dense network of means of transport, the web's social event spaces. It addresses the non-place as the opposite of utopia; it exists, but it contains no material of organic society, a place where individual's trajectories are intersected but the self is only indirectly connected to others and their purposes.

Reflecting on practices of mobilities and dislocations in the era of supermodernity and on contact shaped in an alternative non-places matrix per se, the exhibition shifts the focus to factors of singularity that constitute a counterpoint to the procedures of de-localization. This bounds to be a claim of rhetorical territory rather than a geographical one. What kind of meaning can be derived from our being-together, our being-in-common through self-empowered departures, our being in singular-plural form? The law of touching is separation and it is particularly this heterogeneity of surfaces (these artworks' identities' touching difference) that contact each other.

R3TURN CALL :

**Exploring the concept of waiting in non-places ¹ :
a spinning top, a compass, a sling + a sound ²**

by Eleni Garoufalia

I shared my personal anguish concerning the process of waiting, with artists who managed to offer a fresh impulse to the exhibition – it eventually recovered from being too much indulged in theory, it actually acquired the form of an exhibition and chose its character. The artworks are original, shining and new. The meeting is finally ready to take place, in full strength and clarity, without forcing visual contact; on the contrary, welcoming it. It welcomes pleasure through the simple and almost rare joy of seeing well.

The garden is poetic and magical. It is in itself the power, the creation, the origin of the world – a cosmogony. It is one of the most ancient forms of heterotopy, incorporating in a sole form-locus multiple spaces and diverse locations-sites. The artwork gets feedback through the Internet and is being transformed in real time, every time, every single moment. It depicts the backbone of cyberspace: the invisible web linking the members of a social blog, the interaction among users, the time you need to wait for the site to download, the delay due to the occasional glitch, the communication within the system. Row Flow–Finite Being depicts the irregularity of the universe or what we would call –within the frame of our controlled everyday life– an ‘accidental’ block, an inexplicable ‘malfunction’. The process of waiting is present and in a state of self-negation: it is being dealt with in a deterministic way, integrally, it comprises part of the system. The virtual garden indicates the form of void, the void of form –through the uniformity of diverse contrasts– or in other words, the centre of intelligence which does not exist within the viewer, the creator, the work per se or the invisibly-visible online users; but somewhere in between them, within the matrix of their communication – within the system of communication which thinks and acts.

‘Ladies and gentlemen, this is the pilot (Kyvernitis) of Airbus 320 speaking, flight A3 841. In approximately eight minutes we will be landing at the Cologne-Bonn airport. Wahner Heide National Park should now be visible from the left side of the aircraft.’ Half asleep, I looked out of the tiny window following the pilot’s instructions. There was nothing to see really, apart from the transcendental presence of a concrete verbal image. Kyvernitis comprises an authentic part of Airbus 320 just before its withdrawal for scrapping. It used to be the means, the passageway of contemporary migration from and to diverse environments and temporary dwellings; in other words, the entrance that smoothed the vibrations of the unbearable embarrassment concerning the topic of ‘real’ origin and nationality. This has nothing to do with geographical territory, it is an ideological one. I don’t know whether or not Kyvernitis is an android ready-made. Possibly it is. A ready-made, a large part of which wants to go back, while half of it remains where it is being exhibited. It is preserved in a situation of a perpetual balance between the heterogeneity of its surface and the imbalance of its own skeleton. It refuses to choose its direction. It is suspended in a state of waiting, only to remind that land, its roots and our mutual contact –through self-empowered departures– are issues worth discussing. Kyvernitis has the aura of a contemporary totem, it projects its body in order to protect personal, migratory narrations.

Essence resides in transience. It does not exactly reside in it, it comes and goes. It passes frequently but irregularly through time. It is not easily perceivable. What is new in today’s contemporaneity is not that world lacks meaning, it is that we feel an intense need to give it meaning... to make our time meaningful. This explicit need is the price we have to pay for the superabundance of events; which corresponds to the situation we call supermodernity, the main characteristic of which is excess. We struggle to clog time with events and give meaning to them. The more events we schedule, the greedier we become for ‘meaning’. The result is that we don’t have time to actually feel and experience our choices; to mature before our recent past becomes history. A non-experiential past in suspended delay. We do not become accomplished through excess, but through discontinuity, through wisdom’s co-occurrence. The disparate male and female body parts in Vae Soli do not supplement each other. They are integrated within themselves, the one and the other, the one with the other, but under no circumstances the one for the other. The world has no supplements. It is supplementary within itself and thus it is somewhat doubtfully supplemented by the Being, the Origin, the Creation. Vae Soli offers an access to Being, opens a multiple entrance to the essence of Origin so each one can be exposed to this truth.

The sound of waiting is being regenerated by the reflections on the walls of non-space. People are wandering around with the soundtrack of industrialised sounds and typical announcements.

¹. Non-places are public spaces of transport and transit which cannot be defined as relational, historical or concerned with identity: transition places (hotels, malls), waiting rooms at public transport stations (airports, train stations), online sites (social blogs, online services), distance-covering places (highways, short-term parking spaces).

². Archetypal toys with which I have symbolically associated each one of the artists participating in this exhibition - Theodoros Giannakis, Michail Pirgelis, Pavlos Nikolakopoulos and Petros Papavasiliou respectively.

Participation: A User's Guide

Speaker: Dr. Irit Rogoff

We are very pleased to present Dr. Irit Rogoff, Professor of Visual Culture at Goldsmiths College London University, who will frame the closing of the exhibition with a lecture on Participation: A User's Guide. The event is supported by the British School at Athens and the British Council.

What does it mean to take part in Culture? Beyond the roles that culture allots us for taking part in it; beyond being viewers and voters, listeners and demonstrators, visitors and protestors? Are we finding new modes of engagement within the spaces of contemporary art, perhaps even by galvanizing the attention that these spaces demand, for some other form of inhabitation? Over the past few years of thinking and writing about 'participation', I have been struck by just how much our terminology of 'art', 'exhibition', 'audience' etc. fails to capture the emergent dynamics within the expanded field of art. This talk explores the different models of participation, which we forge through affective regimes, sites of knowledge production and circulation, conversation and unexpected exchange, as well as the possible new vocabulary we need in order to work critically with it.

Irit Rogoff is a theorist, curator and organizer who writes at the intersections of the critical, the political and contemporary arts practices. Rogoff is Professor of Visual Culture at Goldsmiths College London University, a department she founded in 2002. Her work across a series of new 'think tank' PH.D programs at Goldsmiths (Research Architecture, Curatorial/Knowledge) is focusing on the possibility of locating, moving and exchanging knowledges across professional practices, self generated forums, academic institutions and individual enthusiasms. Publications include; "Museum Culture" (1997) "Terra Infirma - Geography's Visual Culture" (2001) , "A.C.A.D.E.M.Y" (2006) "Unbounded - Limits Possibilities" (2008) and forthcoming "Looking Away - Participating Singularities, Ontological Communities" (2009). Curatorial work includes; De-Regulation with the work of Kutlug Ataman (2005-8) ACADEMY (2006), "Summit - Non Aligned Initiatives in education Culture" (2007).

Supported by:





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(general view of the gallery_from left to right)

Theodoros Giannakis - Row Flow Finite Being, 2010 | Pavlos Nikolakopoulos - Vae Soli, 2010 | Michail Pirgelis - Kyvernitis, 2010



Return Call: Installation view of the gallery