Christodoulos Panayiotou: One Thousand and One Days, 2012

Christodoulos Panayiotou’s workisolates timely questions about how we come to understand ourselves as part of a particular notion of “the public” or more specifically, our role in an age of surveillance. His practice also demonstrates how theoretical displays or spectacles evoke a sense of power and authority, and how our interaction with them—through certain spaces, objects, and even natural phenomena transform their meaning.

Panayiotou’s practice is characterized by rigorous research of archival material, a laser-like focus on the dynamics surrounding public events such as ceremonies, rituals, and festivals, and the use of a range of mediums and formats. The exhibition is organized around questioning what he describes as constellations—visual and spatial combinations of new and familiar figures that provide the opportunity to appreciate both obvious and latent assertions of authority.

Central to CAAS’s presentation is a new multi-part series of color and black-and-white photographic prints culled from the Municipal Archive of the Republic of Cyprus, his arrangement of the photographs demonstrates his interest in reconsidering how objects and effects create a spectacle and display confer a sense of governmental authority, cultural assertion of  authority, and ascribe a sense of finality on human rituals and a shared use of space, how “the public” is constructed through these seemingly mundane acts.

The title, One Thousand and One Days, (2012), stems from Panayiotou’s reconsideration of everyday images—especially silhouetted swimmers in the mass media also informs the work as a particular moment that the artist actually experienced and, notably, photographed by the artist himself near his home city of Limassol. Ultimately, this otherwise unassuming work thus establishes key enough questions and issues that demand our serious consideration when viewing “the public.” In Panayiotou’s work, celebrity status, and the way in which it is manufactured and presented is not an unrefined object or an unmediated community event. The construction of celebrity that they imply.

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