



Installation view of the exhibition "Alain Kirili: A Dialogue with Rodin," 1999, at the California Palace of the Legion of Honor.

description of the figure through the treatment of material surface and formal mass, and Kirili's work illustrates a similar interest. There is also a shared love of verticality. But ultimately, the influence of Rodin on Kirili is presented so generally as to have little real meaning. This is exacerbated by the layout of the show, which disperses the Kirili pieces not only among the Rodin collection but throughout the museum, attempting at times to forge very tenuous connections between his work and, for example, one of Monet's *Water Lilies*. Such a move tries to tie Kirili into broader Modernist concerns which, though not misdirected, diminishes his unique contribution through a vast over-generalization of aims and concerns.

—Alicia Miller

Baltimore

Angelos Antonopoulos, Effie Halivopoulou, and Yannis Ziogas

C. Grimaldis Gallery

What can be done as an artist if, at least in the eyes of much of the world, your civilization peaked 2,500 years ago? Was the ideal ever achieved or is it the sum of accumulated and handed-down memory? The three Greek artists in "Symbols/Objects: Stories and Facts Untold" explore these and other questions related to knowledge, how it originates, how it's transmitted, and how it shapes personal and cultural identity. Their objects trace their search for abstract symbols and their physical embodiments that can express, however tenuously, these intellectual constructs.

Yannis Ziogas's work details a civilization gone awry, but still pulsing with a quirky exuberance. The image of a toy train making its way through a colorful, sprawling

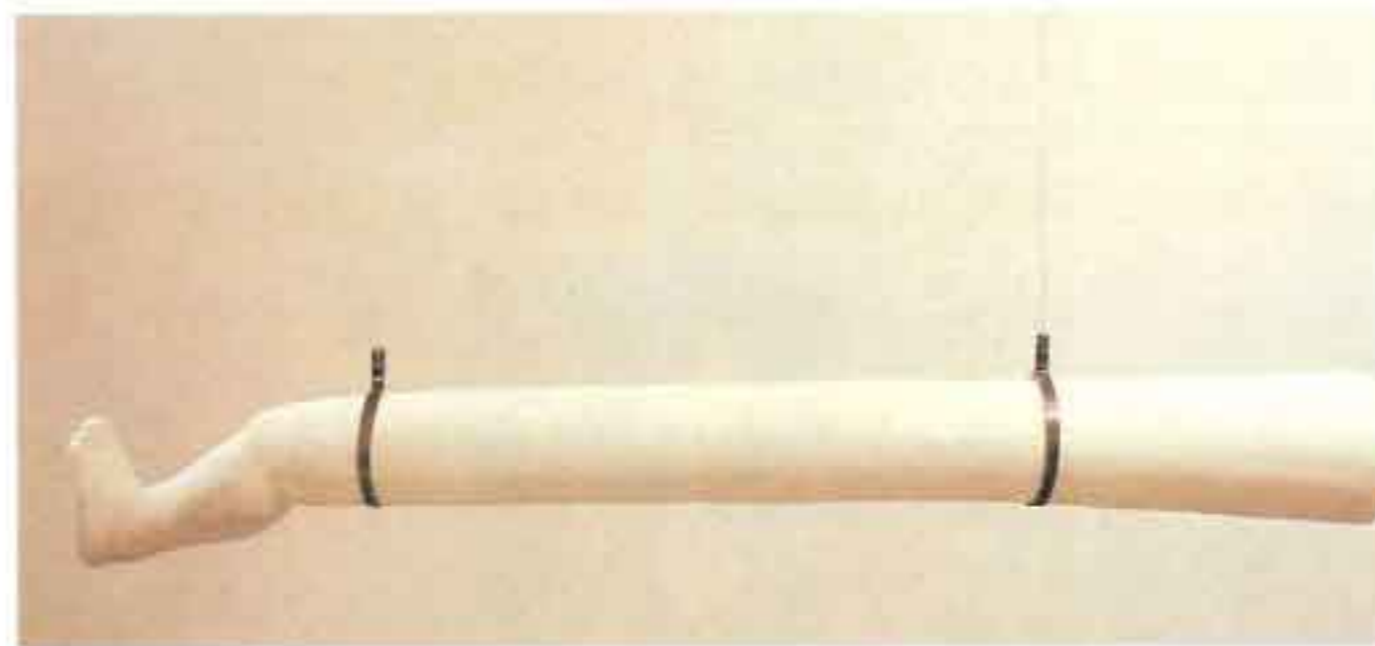
landscape lies at the core of *From Utopia to Epekina*. The train functions a means of transport as well as a symbol of passage, technology, and a child's playacting of the adult world. "Epekina" in ancient Greek means "beyond, more, upward, further," and here it suggests "The Land of Further Away." The riotous installation features various miniatures of our built environment, including Ferris wheels, cranes, trapeze bridges, houses, and an exploded ziggurat, and of our culture, such as a zany version of Brancusi's *Endless Column* and a theater. These elements, along with totemic, Tanguyesque beings, appear suspended in some strange no man's zone. While the humor and the airiness recall Calder's *Circus*, the message is quite different. The train is forever traveling its circular path; it will never deliver its cargo. The ubiquitous strings in Ziogas's installation offer another clue. From the civilization that "invented" physics, they evoke

current theories in the field, suggesting the interconnectedness of all things and the universe's state of perpetual destruction and rebirth.

In his studies of human anatomy, Angelos Antonopoulos displays the curiosity of ancient and Renaissance scientists trying to unravel the secrets of life, but the results of his experiments have a contemporary edge. His use of a single leg as the central image plays off the classical fragment and the ideal of a Greek athlete. The limb appears to have been tortured and has disappeared into thin air, leaving behind a partially charred plaster cast whose mutated form recalls a hybrid between a body part and a funnel or telescope. This deceptive ambiguity is strongly present in his small, untitled wall sculptures made of cotton and glue. Delicate yet appearing hard, fragile yet bearing a vestigial musculature, suspended yet caught in open

metal frames, his ghost limbs or prosthetics respond to touch and to air current, but they have lost all of their original purpose and classical beauty.

The sense of distortion and malleability is even more jarring in *Sculpture*. Here the grossly elongated and foreshortened cast hangs from the ceiling. Its scale has increased to the point that the shell



flesh-colored ones, in particular, have breastlike swellings with cords sprouting from the nipples. Internally lit forms, resembling pods or cocoons, nestle in the scrolls' membranous webs. By contrast, the third scroll is black from the application of layers of graphite and charcoal with amber highlights; its swirling rhythms appear geological as much as



reads as completely abstract and functions as a viewing or listening device at one end. From the foot end, the human reference remains visible. Three small mixed-media wall-mounted boxes reveal the obsessive nature of Antonopoulos's analytic research. In one, a cream-colored cast bifurcates the center of a wooden panel, which has become dark gray through aggressive graphite strokes and other repeated marks. From the knee up, the charred paper form projects outward from a metal armature, while below, it becomes plaster with a ball-point grid etched into its surface, leaving the artist's ultimate purpose undisclosed.

Effie Halivopoulou's work is at once the most elusive and the



most grounded in the body as a locus of interaction and exchange. While Ziogas and Antonopoulos suggest the aftereffects of some transforming event, Halivopoulou conjures the process itself in her

glowing *Interactors II*. The installation consists of three hanging rice paper scrolls attached by wires to a square grid of 12 wall boxes. Light acts as an indicator of energy and the cords as the means of transmission.

Visually akin to the work of Christian Boltanski, Halivopoulou's installation deals with genes and language. Embedded into the vellumlike surfaces of the scrolls and boxes are nearly

indecipherable fragments of ancient Greek letters. In addition to evoking an earlier form of writing surface, the scrolls assume an anthropomorphic quality. The two diaphanous and

Top: Angelos Antonopoulos, *Sculpture*, 1998. Mixed media, 72 x 31 x 15 in. Left and detail: Effie Halivopoulou, *Interactors*, 1998–99. Mixed media on paper, 79 x 32 in. each. Right: Yannis Ziogas, *From Utopia to Epekina*, 1997–99. Mixed media, dimensions variable.

they recall giant fingerprints. Facing the scrolls, the wall boxes come in three varieties: fleshy ones that, like their scroll counterparts, suggest the body and sensory-based memory; dark ones with an interlaced overlay, which, for the artist, refer to language-based memory; and a single red one that evokes the heart and smoldering ashes. These coded metaphors for biology and the intellect allude to a mysterious incubation or symbiosis between ancient knowledge and new life.

In a larger sense, the exhibition highlights the archaeological