

TRYPA

"WHY TO PRETEND TO BE BETTER,
SMARTER, MORE PIONEERING,
MORE CULTURED?" T. R.

**STORIES OF LOVE, ANARCHY, CARE
AND DISRUPTION AS ARE TOLD
W I T H**

**PROS ROUVO &
CHABA POUVA**

9/12/2020 – 28/2/2021

**Intensities
theme for 2020**

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OSTRAVA!!!

TO CONFOUND THE WISE:
THE HOLE LIFE OF OCTOPUS PRESS
IN PLATO AND BEYOND
by Nadja Argyropoulou

Cosmopolitans of the heart, we are citizens of all countries, our homeland is the whole world and people everywhere are our brothers. Earth is the common heritage of mortals, and the human species will only be happy when there are no more borders or walls.

Plotinos Rodokanakis

Thus begins the book *Plotinos Rodokanakis: A Greek Anarchist* that Teos Romvos wrote in the Cycladic island of Syros in 2005, following a ten-year research on the life of the 19th-century anarchist philosopher who left the very same island to become the legendary founder of the Mexican anarchist movement.

Romvos often summons spirits of the dead and voices of the living in his works and weaves wandering conversations with them; together with his life partner Chara Pelekanou, they animate stories, archives, shreds of information, evidence and fiction, images, spaces and places; they move and are being moved, they listen attentively; they study meandering realities and care for what is neglected, hidden and obscured across species; they are *making oddkin*.

Most importantly, they enjoy a life that evokes the kind of free and fierce curiosity described by Michel Foucault in “The Masked Philosopher” as *concern*:

“the care that one takes for what exists and could exist; a certain relentlessness to break up with familiarities; a fervor to grasp what is happening and what passes; a casualness in regard to the traditional hierarchies of the important and the essential.”

Inspired by the two Greek activists, artists and eco-rebels, and (un)realized during the radically altered art context created by the Covid-19 pandemic, worldwide lockdowns and shifting economies, the exhibition “TRYPA: Stories of love, anarchy, care and disruption, as told with Teos Romvos and Chara Pelekanou” attempts to mimic such concern and so to act, rather than as a prophet, as an unrelenting agitator for this yet-to-be-born age.

In other words, it attempts to grasp, explore, intuit and mediate past, present and future stories in a time-space entanglement that supersedes existing dichotomies (physicality vs. virtuality, locality vs. globality, perception vs. action, aesthetics vs. ethics, cerebral vs. corporeal, urban vs. rural, nature vs. culture) with the open ecosystem of complex, weird, sometimes contradicting, often untranslatable, historic as well as fictional (im)materials and the unclear possibilities these suggest.

Probing the life and work of the couple that defined the Greek underground and pioneered social ecology in Greece, the “TRYPA” project uses as its

launching ground two of their early revolutionary endeavors/spaces of collective thinking and acting: the cult magazine *Trypa* (1980-1981; “Trypa” meaning “Hole”) and the alternative bookstore-cum-publishing house “Octopus Press” (1974-76, Athens). Taking its cue from these groundbreaking experiments on free thought and subversive expression, the exhibition takes off to attempt a daring and at times quasi-cryptic exercise on speculative fabulation, initiated by curator Nadja Argyropoulou, who has been following the couple’s life; artist Evi Kalogiropoulou, who was commissioned to create a new filmic essay after making their acquaintance; and artists Daniela and Linda Dostálková, who designed the exhibition at PLATO as the navigation of an atypical archipelago of hard data (films, books, photos, magazines, archives, reminiscences), circumstantial evidence and alternative *prepositions* (hints, connections and nuances). If indeed navigation is a difficult art (of thinking and operating), it largely depends upon the visitors of PLATO to draft their own course through various traps and treasures, to employ the cunning intelligence (*mêtis*) so favored by Greek mythic thought when faced with obstacles, to detect routes akin to personal experiences, local or otherwise, to possibly even join Teos Romvos in his proverbial question: “Why to pretend to be better, smarter, more pioneering, more cultured?” The core of this question lies, as confirmed by Teos and Chara’s life practice, on the very coincidence of Love and Anarchy, on their unwavering, allconsuming commitment to a society of free human beings, (the “society of friends” also envisioned by Errico Malatesta or Murray Bookchin), to the realization of social life otherwise.

At odds with the virtual communities of ersatz ‘friends’/ ‘followers’ and the extractivist practices that deprive land, life and language of their most vital elements, Teos Romvos and Chara Pelekanou have been consistently joining other people (on line, off line and out of line) in fugitive planning, that is, in sharp confrontations with agents of censorship; in performative, anti-authoritarian tactics reminiscent of the Situationist *détournements* and the spirit of May ’68; in lyrical, passionate narratives and free-access publishing, in joyful *worlding with* that echoes the Beatniks spirit of flânerie and eroticism, in *sympoietic* plans

and persistent eco-interventions that geographically and historically situate various urgent demands for an alternative, prosperous future for the Aegean Sea. And beyond.

The sharp, transgressive humour, the non-sense, irreverent image-making and wildly funny criticism – against systemic media, advertising and modern lifestyle propaganda, ownership and conservatism; against social hypocrisy, elitist economic policies, exploitative tourism and capitalist agendas – that one may enjoy in *Trypa* magazine have been prefigured in the events and publications organized by Octopus Press. “A place of birth and multiplication of strange ideas,” situated at the unconventional neighbourhood of Exarcheia (in the abandoned house of Zizi, a prostitute murdered by her lover), the latter hosted the burning desire for radical change and the autonomous expressions of the libertarian cosmopolitanism “of the heart” that certain people sought after the end of the Greek dictatorship. The bookstore was burned down by fascists in 1975 and soon reopened to become a nexus of solidarity, free exchange of books, brochures and fanzines, music, food, poetry, love, films, shelter, anarchist manifestos, performances and happenings, the lively arts. “The Octopuses made impromptu exhibitions of their works; they were hanging them on the walls and there was always space left underneath for comments made by the viewers. Signed or not, some of those works were later published in *Trypa*,” Romvos remembers.

Trypa and Octopus share (apart from the colour black) a common thread that is a defiant, passionate, largely un-programmatic, utopic and anti-authoritarian communing that engaged with the socio-political urgencies and economic inequalities of the time, through subversive actions born from a real insight into the interdependency of life as the basis of social and political equality that can only engender a genuine struggle for non-violence.

Today, the content of *Trypa* could occasionally be recognised as ancestral to current expressions of “overidentification” or “exacerbated mimesis,” and Octopus gatherings would be classified as “collective art experimentation and activist practising.” Yet, those genuinely absurd (punk, dada, surreal, beat,

other), occasionally carnivalesque (in the Bakhtinian sense) and quite often ad-hoc, undocumented public performances of disruption were then realised by small groups of friends and families, by various rebels-drifters, and lost to the wide-audience talents, as part and parcel of lives lived with and for the *undercommons*; lives spent with no care other than to preserve the very unregulated wildness that engendered them as a space of freedom from all gods and masters, to inhabit the sparking, shifting point of a lack and a quest.

“Trypa is everywhere.” “Trypa goes everywhere.” “Trypa IS,” reads the first issue of the magazine in its introductory, manifesto-like pseudo-existential text. *Trypa* has a permeated amplitude. It can hardly be defined, confined; it is both an entrance and an exit; a Pandora’s box; a tripping tool. “Open a hole to us,” prompts the back of the second issue of the magazine and plays with the impasses frequently produced by language, visits erotic literature, horror and science fiction, and ridicules necropolitics, oppressive policing and exclusion. If we can accept that hostility is part of our psychic constitution, ambivalence is a way of checking the conversion of aggression into violence, Judith Butler would argue years later in her book *The Force of Non-violence*.

Given the time that “TRYPA” is struggling to take form at PLATO (a pandemic that reshapes the power structure of the world through screenings, remote gatherings and digitized content), the playfully critical ambivalence of *Trypa* (Hole) magazine can possibly suggest another important (if not urgent) kind of curve – one quite different from the one produced by current pandemic charts. The curve of inclusion.

“Language is a prison,” reads the inaugural statement of Octopus Press.

“Language is from here _____ to there.

Since the time I was born, language trapped my thought.

I am trying to break the fucker in vain. Still, I am tracing its borders.

...

We will try to cross from cell to cell starting with this publication and we will print everything you will give us and that you believe about language or anti-language (poetry, prose, comics – up to 3 pages) at our own expense.

We intend to gather these pages and, after 6 months, publish them in a book – anthology of contemporary Greek literature. Come over or write to us.”

In other words, the past of *Trypa* and Octopus Press is not all that *Trypa* and Octopus Press can be.

“TRYPA: Stories of love, anarchy, care and disruption as are told with Teos Romvos and Chara Pelekanou” is then a tentacular exploration and, given the circumstances, an invitation to the chaos of the everyday that is as old and as unexplored as any, every hole.



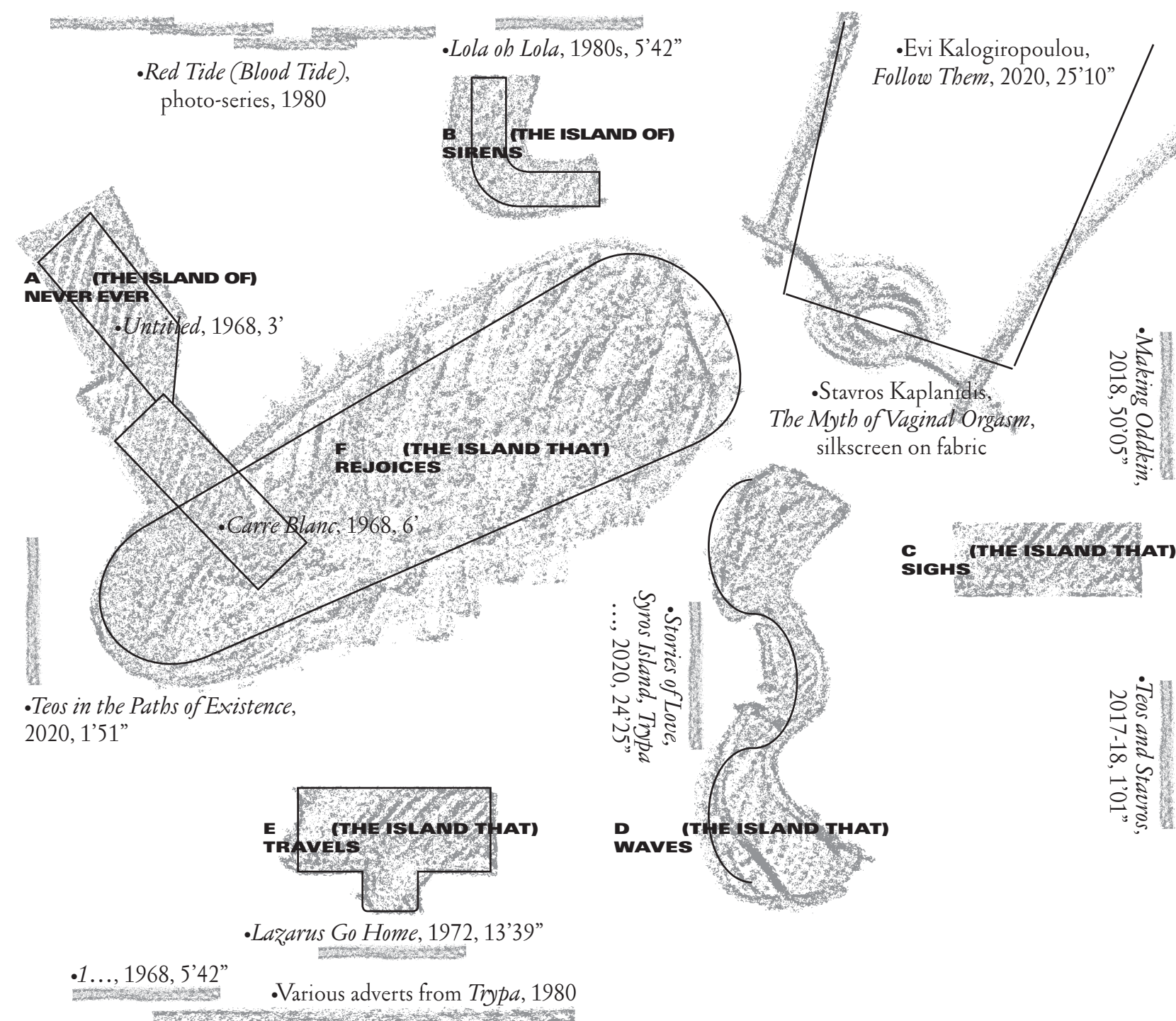
TRYPA

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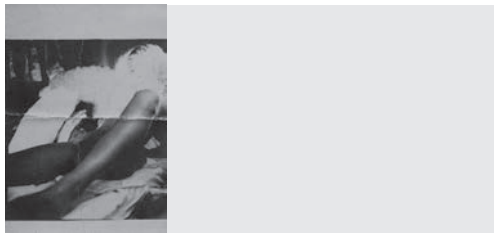
Teos Romvos and Chara Pelekanou met in Athens in July 1976. They have been together ever since, over the years sharing projects such as “TRYPA” and many other endeavours, including their long-time commitment to eco-activism in the Aegean Sea. They have been living in Ano Syros, Cyclades, since 1993. They have been identifying as anti-authoritarians, climate rebels, libertarians, anarchists and thinking people.

Exhibited here are fragments from their personal archives, scattered on “islands” that are visibly separated but also conceptually interconnected through the various thematic threads and the space design realized by Daniela and Linda Dostálková: “Variable structures, use of post-consumer objects (reception desks, gastronomy counters, cashier box) can have anarchic potential. They are a reminder that there exist spaces for subversion and disruption by means of personal associations, identification of places, arguments, and wishes that can be read via quotations and references. Both the underground and the present home of the main protagonists (the island of Syros, the Cyclades) are bewitched in the variability of materials, the layout of the islands, and the literal quotations of the magazine’s title, TRYPA (“hole” in English) in the exhibition installation.”

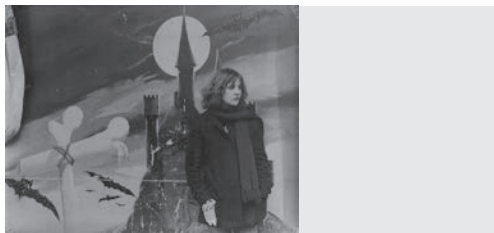
The names to the exhibition’s “lost islands” were assigned by Teos Romvos and Chara Pelekanou.



A (THE ISLAND OF) NEVER EVER



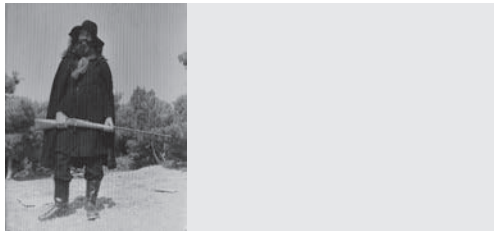
1 Photo of Chara by Teos, in Rhodes, Dodecanese, Greece, 1977.



2 Chara photographed by Teos in front of a horror movie poster in Paris, France, 1977. The horror genre as a political tool of subversion was popular among most creators of the underground in Greece as well as abroad.



3 Teos Romvos and Chara Pelekanou photographed by Monica Quand while performing a counter-version of the typical "wedding photo." The speech balloons, added later by their friends, read: [Chara] "How I wish it was already night..." [Teos] "...so that we could peacefully read *Trypa* in bed."



4 Teos as Antonio das Mortes in the controversial film *Bullets are Dropping like Hail and the Wounded Artist is Moaning*, 1978, by director Nikos Alevras. The film was censored and interrupted on air by the Greek public television in 1984; it provoked

various reactions and acquired cult status. Critical of the social conservatism and ethnocentric tendencies of the dictatorship era and years that followed, the semi-autobiographic film was shot on 16mm film, without a script, on a minimum budget, with the participation of friends and amateur actors. It discussed art, language, religion and family, with the dark humor and sarcasm of a major, a classic tragicomedy. Teos Romvos personified the iconic character of Antonio das Mortes – a cross between a western movie outlaw and the gothic figure of Death – who conversed with Alevras on matters of life, cinema and revolution, in a twisted peripatetic manner or while seating under an idyllic tree.



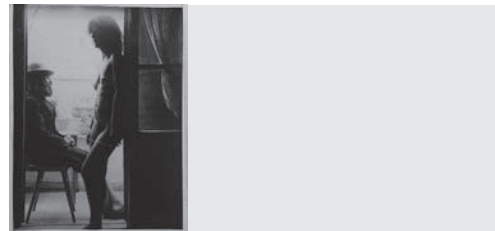
5 Family selfie taken in Peristeri, an Athens suburb, in the 1980s. Teos in the front, and behind him, from left to right: his mother Katina, his sister-in-law Mari-Noel, his father Vangelis and his brother Dimitris – both artists. On the right, Chara Pelekanou. Teos speaks often of the strength and talent, the troubled lives and various struggles, the strong influence of his family on his own view of life.



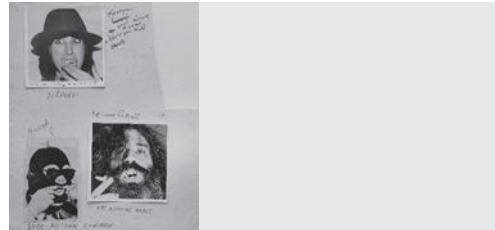
6 Chara, photographed by Teos, lying on ruins under the Acropolis.



7 Drawing by Nikos Lyberopoulos (aka Nicholas Liber or Dr LIBER), used as a hand-made poster for the Foxy Fox music bar he had opened on the island of Ios. Liber was a life-long friend and collaborator of Teos and Chara, and a major figure of the Greek underground. In his later years he engaged in the painting of maps of alternative archipelagos of mixed cultures and wild geographies. He claimed that maps of lost treasures are a way for us to be reminded of our hidden potential, and a call for a journey to find it.

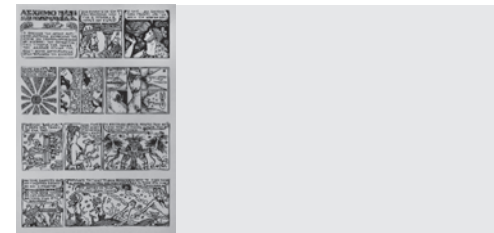


8 Selfie by Teos and Chara in Exarcheia, Athens, in the 1980s.



9 Tests of images to be used in the pages of *Trypa*. The group of friends that created the magazine would often use self-made masks and costumes for impromptu performances. Out of such events would sometimes develop a story that was then photographed and printed in the magazine. Material that never made it to *Trypa*, issues 1, 2 and 3, has been added to the online version of the project currently running as *Trypa* issue no. 4. More on: romvos.wordpress.com/periodiko-trypa

B (THE ISLAND OF) SIRENS



1-5 Hand-drawn pages from the comic titled "The Ugly Duck and Andromeda," with text and images by Ilias Politis. The artist was one of the key figures of the Greek underground, working on drawing and comics, a friend and collaborator of Teos and Chara. The ugly duck was a regular hero of Politis's graphic stories, which often interacted with popular culture (i.e. James Bond) or mythology and tradition (i.e. the Andromeda myth) with a sharply political twist, subversive plots and a science-fiction/psychodelic atmosphere.

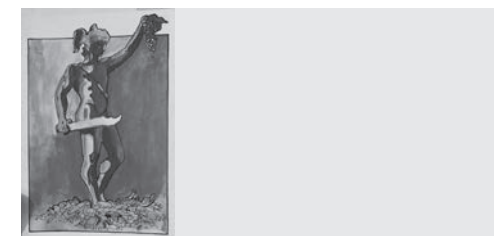


6 Drawing by Nicholas Liber for *Trypa* magazine.

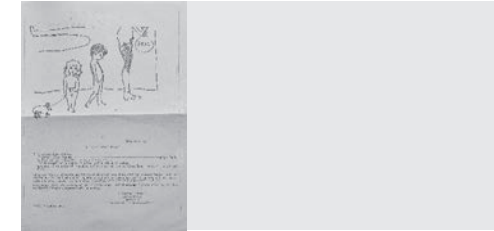


7 One of the first pieces of travel literature written by Teos in the tradition of the Beat writings, which was published in the 1st issue of *Trypa*. Titled "Open Up," it describes a road trip on a truck and is accompanied by a drawing by Ilias Politis of an angelic/demonic creature sitting amidst a no man's land. The drawing was later adjusted by Teos's brother, Dimitris Romvos, to be printed on *Trypa* T-shirts.

C (THE ISLAND THAT) SIGHS



8 Drawing by Nicholas Liber that references the famous bronze sculpture of "Perseus with the Head of the Medusa" (1545-1554) by Benvenuto Cellini. Liber's psychodelic image of a war slayer stepping on ruins while holding the medusa-like grapes of intoxication stands as a reminder of patriarchy's catastrophic violence.



9 Leaflet published on 29/10/1975 for the Octopus Press re-opening after it was burned down by fascists. The text, titled "Language is a Prison," is by Teos Romvos, and the drawing is by his brother, Dimitris Romvos, referencing a personal, painful family breakup. The leaflet is an open call for contributions that focuses on the restrictions imposed by language and how they should be continuously overcome.

Octopus Press and Bookstore was opened in the end of 1974, upon the return of Romvos from abroad after the end of the Greek dictatorship. It materialized as a response to the need for change, free and open communication with the world; Romvos, who had been present in the May 1968 events in Paris and had travelled extensively, returned with a wide knowledge and experience of diverse, revolutionary materials (magazines, books, films, music, ideas), which he shared and multiplied via Octopus. He rented the (supposedly haunted) house of Zizi – a prostitute killed by her lover in Exarcheia (9 Koletti street) – and created a true commune, a kinship of creative spirits, that burned with an almost erotic desire for free expression and life beyond the confines of bourgeois rules and authoritarian principles. Dadaist, surrealist, Beat, situationist, mostly anarchist gestures of non-violent but wildly subversive nature included publishing, translating, supporting the weak, sharing space, food, books and means, art making, studying, partying, performing, tentacular thinking, love-making trans-realizing an unprecedented coming together that lasted until the fall of 1976.

"Octopuses" were "lovers and followers of the Spontaneous, Arbitrariness, and Autonomy," in Teos's own words.

Romvos offers a thorough account of that time and the various participants – the so-called "Octopuses" – in the text "Octopus, a Land of Freedom. Works and Days of the Greek Underground," which he wrote for the exhibition catalogue "The Athens Underground" (ed. Th. Moutsopoulos & M. Theophanis,

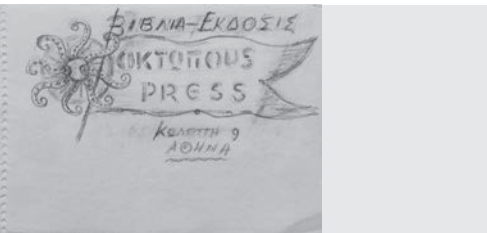
Athens Voice books, 2013). He also participates in the documentary “Voices from the Underground” (dir. G. Charitidis) which revisits the times and protagonists.

Several other sources trace the days of the legendary, experimental space.

Octopus Press dissolved under the quite diverse, mostly contradictory, political interpretations of the anti-establishment fight that emerged after the summer of solidarity provided, among many others, by Octopus and Teos to (the imprisoned and finally extradited as terrorist to Germany) human rights activist Rolf Pohle.



1 Announcement for the opening of Octopus Press in a collage of news bits that somehow prophetically includes announcements of a bomb explosion. Octopus Press was burned down by the fascists of “Nea Taxi” (New Order) in March 1975 and reopened in a wave of support a short while later.



2 A drawing of the Octopus Press logo by Vangelis Romvos, the artist father of Teos.



3 Announcement of the opening of an exhibition by Ilias Politis at Octopus Press & Bookstore with

a delirious manifesto for the joy of “a wild scream against art even through its acceptance.” As Teos recalls, art works were presented everywhere in the space, accessible to all, and some were later included in *Trypa* magazine.



4 Back cover of the Octopus Press publication “The Myth of Vaginal Orgasm” by Ann Kent. Many such – cheap but thoroughly prepared – brochures were made in order to spread current international literature of libertarian concerns, such as gender equality and sexual liberation.



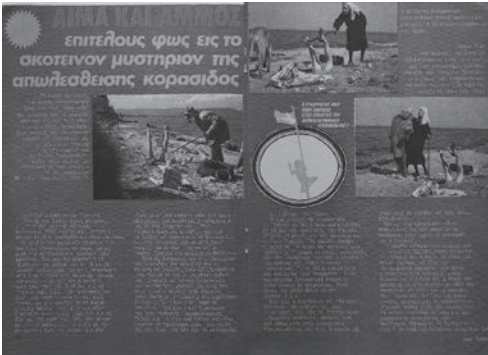
5, 6 Photos of Teos Romvos standing in front of Octopus Press, holding the books he then took to the Korydallos prison as a gift for the imprisoned dictators. The books were *The ABC of Communism* by Nikolai Bukharin and Yevgeni Preobrazhensky and *What is to be done* by Vladimir Lenin. The books were confiscated by prison guards.



7 Announcement of the closing of Octopus Press with a text of dark and lustful poetics by Teos Romvos.

D (THE ISLAND THAT) WAVES

Subversive photo-romances were a novelty introduced by *Trypa* and functioned as printed absurd performances that aimed to appropriate, recreate and, thus, ridicule the tropes of prevailing, authoritative powers (Mass Media, State, Religion). Quite influenced by the subversive satirical French magazine *Hara-Kiri*, *Trypa* developed a relevant image-based material inspired by true events and produced via the enthusiastic participation of all magazine members in various roles and guises.



1 The main photo-romance in issue no. 1 is a grotesque recreation of a news report on the murder of a hairdresser. Full of gory details, distinguished by screaming headlines and employing sexist language, such journalistic pieces were mostly published in the conservative right-wing press and lifestyle magazines which *Trypa* tirelessly and openly ridiculed, paraphrasing the names of well-known reporters in its own versions of the stories. “Murder in Mati” is staged with props (the legs) offered by Nikos Alevras, features Chara and Dimitris Romvos in the lead roles, includes police reports and forensic evidence, and is signed by the sly reporter Pino Timpolo who has sacrificed his life on the forefront of his duty.



2 The main photo-romance in issue no. 2 is an apocalyptic piece on the demonic female creature that lures men of all classes in her den by the sea. The modern mermaid – performed by the Swiss Eva Pluss, a friend of Teos and Chara – is making the obvious choice between the poor artist and the aspiring bourgeois, who are engaging in a parody of a “class struggle” for the trophy-monster. The acute irony of the story is levelled against both superficial female aspirations and toxic male behaviours, and even against political stereotypes that Romvos and Pelekanou have always avoided by remaining out of the confines of political parties and their restrictive ideologies.

E (THE ISLAND THAT) TRAVELS

The publishing of *Trypa* magazine was part of a counter-reaction to the post-junta growing social complacency; a utopic leap achieved through the emergence of a host of important alternative works (films, books, magazines, music, happenings) by the likes of Leonidas Christakis, Kyriakos Vassiliadis, Nikos Zervos, Ilias Petropoulos, Thomas Gorpas, Michalis Protopsaltis, Panos Koutrouboussis and many others. *Trypa* was the most concise underground publication of the time (A4 format, in full colour and on high-quality paper) that used mimetic tropes and *détournement* in order to expose capitalist habits, sensualist advertising practices, the empty spectacle of commercialization and mass media populist propaganda.

Each of the three published issues (1979-1981) is revelling on wild graphics, dense, intricately made comics (by Ilias Politis, Lazaros Zikos, Nicholas Liber, Giorgos Matorikos, Alexis Tabouras and others), provocative texts, important translations, poetic fragments, manipulated photo-stories, pulp magazine references, science fiction echoes, disturbing ads and critical writings on the first Greek independent radio stations, feminism, eco-anarchism, punk and reggae, the anarchist cinema of Jean Vigo, the cut-up methods of W. Burroughs et al.

As Teos and Chara recall this was the “hole life” of a community of friends, of an extended “Trypa” family, immersed in an experiment that eventually – and as a potential investor disappeared – drained the couple of all their savings and strength, leading to their moving to the rural area of Kranidi.



1 *Trypa* issue no. 1 includes, among other things: the manifesto-like text on the revolutionary and ambivalent character of holes; Teos’s translation of Ch. Bukowski’s “Notes of a Dirty Old Man”; tips on alternative tourism; a sharp text on the raw spirit of punk rock, its co-optation and maddening expressions; satires against age discrimination and patriarchy; Liber’s poetic account on heroes; lyrics of rebetika songs, adapted to the magazine’s subversive style; and manipulated news feeds of crime-porn.

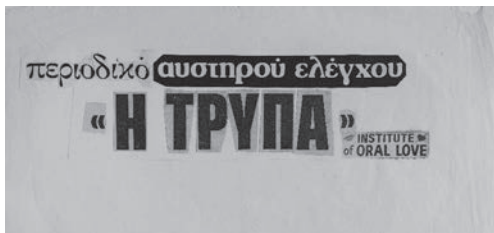


2 *Trypa* issue no. 2 includes, among other things: a host of elaborate comics stories occasionally co-signed by their creators; an imaginary conversation between subversive filmmakers and the illustrated short story “The wolf-man of Athens” by the legendary Panos Koutrouboussis – a pivotal figure of the Greek underground; a hilarious, staged photo-story on the restrictions supposedly imposed by authorities against the pointless and addictive consumption of passatempo (pumpkin seeds), a habit which leads to the corruption of idleness and counter-productivity. “TRYPA” exhibition makes a special homage to this story by offering free passatempo to its visitors and preserving the shells as precious traces of a time well spent in an art institution.



3 *Trypa* issue no. 3 includes, among other things, the public staging of a story that made the Greek media at the time, involving the stealing of an airplane by a retired General who wished to bombard the country's northern enemies. The incident's fictional photo-documentation and related interview was a parody of Greek militarist ethnocentrism, featuring Teos's father in the lead role. The same issue hosts an article on science and frog rains, which opens with the claim that “only the fantastic has a chance to be real” – an adaptation of André Breton's famous quote. The “piracy” of independent radio stations that started transmitting at the time is discussed at length, and a sharp critique of the foundational Greek triptych of values (country-religion-family) is illustrated with an iconic drawing by Dimitris Romvos.

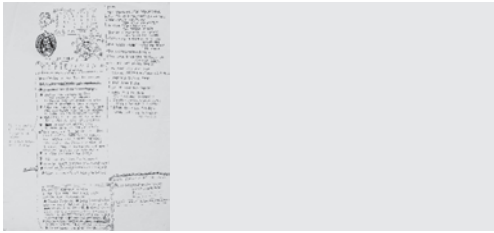
Pavlos Sidiropoulos – a key figure of the Greek rock music scene – published here his tribute to Marquis de Sade through an imaginary account of the latter's theatrical play performed during his internment in the Charenton asylum.



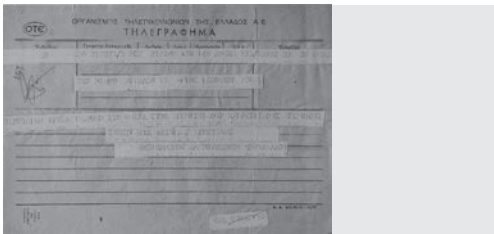
4 Archival material from *Trypa*'s page mock-ups where headlines describe it as both “a magazine of strict control” and an “institute of oral love.”



5 Archival material from the photo-romance published in the first issue to introduce *Trypa* as a reading accessory everywhere, including at doctor's appointments and in all kinds of waiting rooms.



6 Hand-written note by Liber on the contents of issue no. 2, including a long and highly inventive wordplay on hole-making and hole-naming; a brilliant example of the use of nonsense language in the tradition of Lewis Carol.



7 The telegraph sent by imprisoned Leonidas Christakis – the “pope” of Greek underground – to Teos and Chara to congratulate them for *Trypa*. Christakis was often prosecuted for his public critique against authorities and his defiant publications that included recipes for making DIY Molotov cocktails.



8 Hand drawing for *Trypa* issue no. 2, including a note referencing popular “girl magazines.”



9 A two-page spread from *Ideodromio* (issue no. 10, dedicated to Desire), one of the many important Greek underground publications initiated by Leonidas Christakis. The specific article discusses the publication of *Trypa* within the wider context of the underground press and, in the sharp, unapologetic manner of Christakis, stresses the magazine's philosophy of fugitivity, its post-naive, post-Beat, over-didactic and yet heartbreaking humour, its generous inclusion of alternative voices, its role as “a magazine of para-literature” that manages to pierce the ennui of the mundane everyday life and introduce a psychoanalytic use of word and image as healing forms of escape. Christakis was a long-time friend and collaborator of Teos and Chara, and his reading performance of Romvos's poem “Lola oh Lola” is concluding Evi Kalogiropoulou's film essay commissioned for “TRYPA” exhibition.

ADVERTS OF TRYPA

Anti-advertising was a principal preoccupation in the making of *Trypa*. The 1980s and the political change-over had brought on a surge of branding campaigns and aggressive product advertising that propagated the new lifestyle of wellbeing achieved via consumption. *Trypa* appropriated this new visual grammar and used it for its own purposes of carnivalesque subversion.

In the items displayed here as blow-ups of various *Trypa* pages, one may see recurring themes and concerns:



1 The most popular cleaning detergents are featured alongside the enthusiastic debasement of the proverbial housewife.



2 “Girl of the month” pages are queered in this item and the glories of marital bliss are humorously monumentalized in kitsch wrappings and self-irony for an ad of *Trypa* magazine.



3 The how-to advice columns introduced in lifestyle magazines are

referenced in this *Trypa* ad (of lasting popularity) about how to avoid washing dishes.



4 The back cover of *Trypa* issue no. 2, where the alluring sea-monster holds a vagina-painted sea shell and asks to be pierced. One can only wonder if this profane and transgressive visual language would survive today's excess of political correctness and communication orthodoxy.



5 This page criticizes the new lust for youthful, athletic looks and the neglect of the aged, who are marginalized and impoverished. This is a culture that makes parks where pensioners can be taken to graze.



6 This ad is made to “sell” the extravagant, provocative and illusionistic bathing suits that the *Trypa* team made after the following incident in a nudist hotel in Ermionida: a group of religious freaks and concerned citizens had attacked the residents of the hotel, who were forced to escape swimming far and wide.



7 The page shows part of a photo quiz that makes fun of the policing methods (abusive monitoring and house raiding) that Teos and Chara, as well as many of their friends, had suffered in response to their fierce public critique. Referencing the popular adage, “Democracy is the form of government in which you know for sure that, if there is a knock on your front door at 5 am, it can only be the milkman,” the ad features two “milkmen” of the secret police type.



8 The DIY *Trypa* merchandise, where all kinds of wearable holes are imagined and realized. Alongside the famous “hole-happening,” where stickers of black holes were placed around Athens, this ad works as a visual pun that questions meaning, its many uses and abuses.

...ΝΑ
ΜΠΟΡΕΣΟΥΝΕ
ΝΑ ΔΙΑΒΑΣΟΥΝ
ΜΕ ΤΗΝ
ΗΕΥΧΙΑ ΜΑΡ
ΤΗΣ ΤΡΥΠΑ
ΣΤΟ ΚΡΕΒΑΤ

ΠΟΣ ΘΑΘΕΛΑ
ΝΑΧΕΙ ΚΙΟΛΑΣ
ΒΡΑΔΥΑΣΕΙ...



F (THE ISLAND THAT) REJOICES

The co-existence of urban (brick, cement) and natural/rural (bamboo, fabric) materials weave an image of the “soft tourism” promoted by the new economies, their narratives of growth and green-washing practices.

The hanging silkscreen is featuring a drawing by Stavros Kaplanidis for the Octopus Press publication “The Myth of Vaginal Orgasm” by Ann Kent.

Displayed on the island is a selection of books by Teos Romvos, including anthologies with texts he has written and translations he has made. Chara Pelekanou has been working alongside Teos, in research and text editing, since they first met. These books, although in Greek, are present in “TRYPA. Stories of love, anarchy, care and disruption as are told with Teos Romvos and Chara Pelekanou,” in Plato, Ostrava, as thinking things, roaming bodies, crucial in every collective story-telling and the memory/fantasy play involved. After all, Romvos’s perception of writing is akin to the art of a trickster, a conjuror who performs with language. One is reminded of the anarchist anthropologist Michael Taussig who considers the trick a *cheating* on technique that is actually technique’s honing and the tool of such honing: “a supreme level so rarified, so skilled, that it passes from mere technique to something we might dignify as magical or sacred.”

As Romvos suggests for the first edition of *Three Moons at the Square* (1985), free crossing, roaming and knowing are his source material: “All these guys who cross the borders without papers, without passports, only with a map in their minds – follow them; they always know a good path...”

BOOKS BY TEOS ROMVOS

Tele-Tuberculosis (1976)
A collection of short stories, first published by Politeia editions, with Romvos’s translations of stories by Claude Pelieu, Carl Weissner and William S. Burroughs, alongside one of his own.

Three Moons at the Square (1985)
A collection of short stories about the neighbourhood of Exarcheia and the rebellious, vagabond youth that populated it.

Beguiling Road (1987)
A novel written in the manner of a first-person confession about travels in Africa and Asia.

Assassins of the North, Drosoulites of the South (1991)
A collection of short stories in a torrential script that mixes and merges reality and illusion, natural elements and fictitious beings, both human and non-human; a fictional journey from the far north to the far south of Greece, featuring the people and history of the country.

Passion Text (1995)
A novel about lovemaking as writing. Also about Berlin since the end of the ’60s and up to the fall of the Wall; about the student movement, sit-ins and political demands.

Traces: The Stone Chronicle of Syros (2002)
An album by Romvos (with over 500 photographs mostly taken by the author), in which a large number of ancient inscriptions, made on marble and stone surfaces, flagstones, walls and monuments, have been copiously documented and contextualized. The couple has done an extensive research in Syros for this book, which was published by the Greek Ministry of the Aegean Sea. Their research is being currently extended in the neighboring islands.

Secret Journeys (2005)
A collection of essays on road trips, writing and experiences gained through unexpected encounters.

Plotinos Rodokanakis: A Greek Anarchist (2005)
An extended research on the biography of the famous Greek doctor who founded the Mexican anarchist movement in the 19th century.

Georgios Negros: The Tiger of the Aegean (2012)
A book about the history of piracy in the Aegean inspired by the life of Georgios Negros, a real-life, 19th-century pirate of the Aegean Sea.

Georgios Kipiotis: A Friend of Children (2016)
A thorough account of the life of Georgios Kipiotis, a theologian, teacher and sports coach, reconstructed exclusively through retrieved archival material and critical associative writing by Romvos. Unfolding through it all is also the history of modern Greece and Europe as a whole, during the seminal 19th century.

TRANSLATIONS BY TEOS ROMVOS

Fairy Tales of Africa (1994)
A collection of African fairy tales, selected, translated and prefaced by Teos Romvos, published by Gavrielides Publications.

Rota ton anemo (1989)
Teos Romvos’s translation of the semi-autobiographical novel *Ask the Dust* (1939) by American novelist, short story writer and screenwriter John Fante. The book discusses the life of a struggling writer in Depression-era Los Angeles and is widely considered the “great Los Angeles novel.”

Notes of a Dirty Old Man (1980)
Teos Romvos’s translation of Charles Bukowski’s famous book.

COLLECTIVE WORKS FEAT. TEOS ROMVOS TEXTS

Political Violence is always Fascist (2010)
A collection of texts published in reaction to the tragedy that occurred during a strike-march in Athens in 2010. Protesters torched down a Marfin Bank branch in central Athens, which resulted in the death of three people, one of them a pregnant woman. Romvos engaged with the ensuing public discussion on political violence, and spearheaded the publication that registers the position of various Greek thinkers on this major issue.

Chercher... la France: 23 Stories from France (2007)
A reader of short stories where Romvos participates with a story about his experience of the May ’68 events.

The multitalented Leonidas Christakis (2019)
A collective tribute to the case of the iconic figure of the Greek underground. Teos Romvos participates with a text published in this publication of Ekdoseis Synadelfon as an addendum.



RED TIDE (BLOOD TIDE), 1980

1—5 Displayed here are enlarged photos from the couple’s archive involving Teos’s work in stage design. Shot as “Red Tide” in 1980 (and released as *Blood Tide* two years later), the film was a foreign production featuring amazing Greek locations and the story of a young female American artist who, fascinated by ancient Greek rites, meets the accidentally resurrected sea monster that devoured young virgins and has returned to destroy modern life. With lots of death scenes and sex innuendos, the film required the mastery of skilled scenographers, such as the acclaimed Giorgos Koliofantos, who then sought the collaboration of Teos. These photographs are mementos of the grave-making involved; written on the pseudo- ancient headstones are the names of the Greek crew, including the ones of Teos and Chara. It is obvious that all the skills the couple acquired while working for a living fuelled their performative art and fulfilled its complex demands while they sharpened their understanding of illusionism and spectacle.

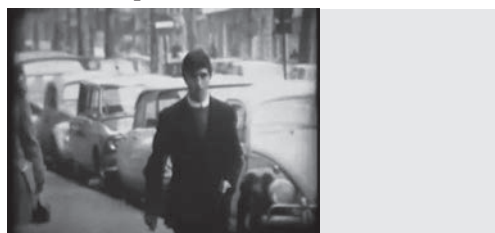




•Evi Kalogiropoulou, *Follow Them*, 2020, 25'10"
Follow Them is a commission by curator Nadja Argyropoulou to artist Evi Kalogiropoulou for the exhibition at PLATO Ostrava. Titled after one of Teos's own phrases – one that encapsulates his belief that we should follow the lead of women, if the world is to have a real chance at survival – this short film was made during the fall of 2020 in Syros and Athens. A kind of filmic essay that interweaves Kalogiropoulou's recent meeting with Romvos and Pelekanou and the curator's long-standing relationship with them, this is a rather oblique, suggestive look on the multilayered realities and considerable influence of the couple's life and work. Neither a love story nor a documentary with political undertones or a homage to the two figures of the Greek underground, *Follow them* takes its cue from Octopus Press and *Trypa* (Hole) magazine, only to wander through selected archival materials (photos, notes, films, sounds, rare recorded happenings), recent talks and walks, and via a kind of contrapuntal montage, toward what is perhaps animating the constellatory life-full-of-holes of its protagonists – a question that is in the end left open for each viewer to answer.

The visit to the family house of surrealist poet Nicolas Calas in Syros (a house Teos and Chara helped save from encroachment) is an example of the sideways paths that the film is taking in order to introduce the couple's combined sense of care, humour,

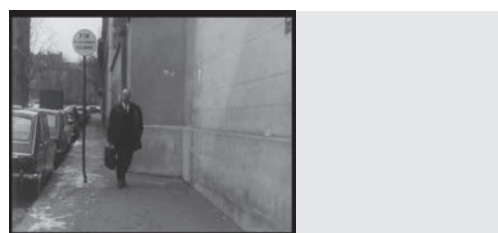
unwavering commitment and love for what is excluded, neglected, unseen, non-heard, displaced. Resulting in a rather opaque, or uncertain, image of Teos Romvos and Chara Pelekanou, *Follow them* wishes to convey the very impossibility of the image to capture the "truth" of its subject and pays tribute to the power of subjects to exist beyond representation.



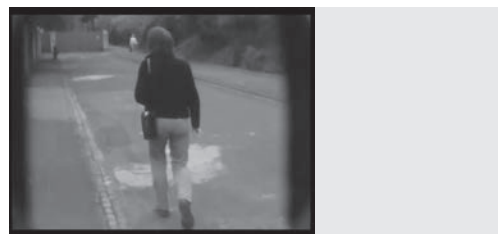
•*Untitled*, 1968, 3'
 Teos's first filmic attempt was made in Paris, with a 16mm Zeiss camera he shared with his friend, cinematographer Nikos Theodosiou. A silent flânerie that stops in architectural details, crosses paths with passers-by and includes the close, long and sensuous take of a sculpture's body, this film feels like an encounter filtered and hazed by memory instantly, in real time.



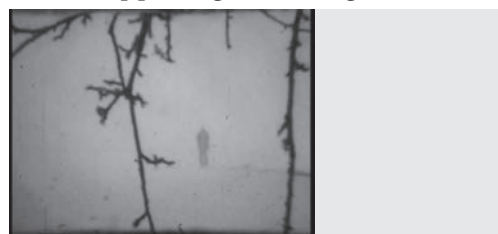
•*Carre Blanc*, 1968, 6'
 In this unfinished work, shot by Nikos Theodosiou in a Parisian bedroom, Romvos acts next to the very young Lefki (Blanche) Molfessis, the talented artist, writer and amateur actress who remained his friend until her premature death in Athens. The film is an experiment akin to psychological thrillers.



•*1... 1968, 5'42"*
 Romvos made this short film (direction and script) in Paris during 1968, with Blanche Molfessis, François Garnier and Takis Giannakopoulos as actors. Nikos Theodosiou worked with the camera and film-makers Kostas Ferris and Dimos Theos participated in the film editing. The film is a homage to Paris and young love that is overshadowed by the threat of generational gap and bourgeois morals.



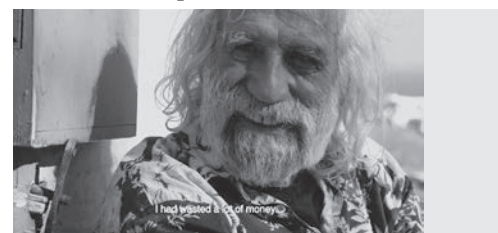
•*Lazarus Go Home*, 1972, 13'39"
 Made as a collaboration of Teos Romvos with his friend, German writer Jörg Fauser (script), this short – and unfinished – film has the loose structure of a performance that meant to transcribe the atmosphere of the underground scene in Frankfurt (the experience of communal living, music happenings and drug use).



•*Lola oh Lola*, 2020, 5'42"
 A short film edited by Chara Pelekanou, featuring archival material and the voice of Leonidas Christakis, who schizophonetically recites Teos Romvos's poem "Lola, Oh Lola". The poem was published in *Tele-Tuberculosis*, in 1976.



•*Making Oddkin*, 2018, 50'05"
 Teos and Chara had been invited to join the project "Making Oddkin: for joy, for trouble, for volcano love," curated by Nadja Argyropoulou, in Nisyros, an island in the Dodecanese (7–10/9/2018). This is an excerpt of a recording made by a member of the audience while Teos, Chara and Nadja are talking about eco-activism and their long-time efforts for the creation of a Geopark in Syros. The talk takes place on the night of Saturday, the 8th of September, at Oasis canteen; Teos, Chara and Nadja are sitting amidst the psychedelic installation created by The Callas for their own musical performance.



•*Teos and Stavros*, 2017-18, 1'01"
 This long feature film was made by the late Stavros Kaplanidis, a renowned filmmaker and childhood friend of Teos. It features Teos and Chara in Syros and Athens, with a cameo appearance by Pantelis Basakos. [Photography by Chr. Georgoutsos, editing by Chronis Theocharis and Evgenia Papageorgiou, music by Leo Georgoutsos, camera by Chronis Theocharis, Chr. Georgoutsos, Stavros Kaplanidis & Chara Pelekanou.] It is presented in PLATO before its official wide release in Greece.



•*Teos in the Paths of Existence*, 2020, 1'51"
 This film was made by Chara Pelekanou, during the lock-down of spring 2020, by editing existing archival material from Teos's life in Germany (from Hamburg to Frankfurt).
 •Daniela & Linda Dostálková, *Stories of Love, Syros Island, Trypa Magazine, Bees, Goats, Tourism Modesty and Pirates as told by Teos Romvos and Chara Pelekanou*, 2020, 24'25"
 The video was made using archive issues of *Trypa* magazine and video materials from the apanomeria.org website dedicated to Apano Meria. Apano Meria is the northern part of the Syros island, characterized by steep rocky hills covered with bushes of thyme and sage. Important archaeological sites and zones with geologic deposits of blue schist and eclogites are located in the area. In recent years, the region saw intense limitation of its traditional economic activities. Sparse access to beaches has spared the unregulated plundering by tourists, characteristic of the southern part of the island and other islands of the Cyclades. Teos Romvos and Chara Pelekanou are the main protagonists of the struggle for sensible preservation of traditions, nature, and self-sufficiency of local inhabitants.

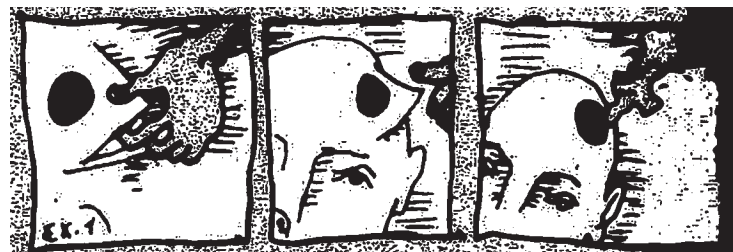




Many artists and researchers have now and again (in one way or another) focused their existential-and un-existential-quests on matters of the hole. Moreover, as we will see further below, the hole is one of the few recommended solutions in the present space and time. The bigger the hole, the better for all of us. The more the holes, the more the leaks. The more the leaks, the less the leaks etc. In this sense, Trypa [hole] is above all a popular magazine. Perhaps the most popular magazine ever created. It is intended for all people, whether they are in an embryonic stage or enjoying the arteriosclerosis of very old age, because it is the only periodical that also aspires not to be read. Trypa [the hole] is also a sticker that can be used as shown in Images 1, 2, 3. This illustration may be afforded a myriad natural and supernatural implications, depending on what best serves the holes of the reader, since we all have one or more holes, regardless of whether we keep them plugged. TRYPA is not Drano or a plunger. It merely reminds you that it exists, as it did for the past 20-30,000,000 years that preceded its publication. Indeed,

the hole is now being put out for money; it is coming in the public eye like a fraying secret because it was never a secret and because secrets only exist in crime fiction for the sake of suspense.

The hole is here and there. The hole is everywhere. It is underneath the pillow, within the evening meal, behind the words, in the water, inside the drawer under the underwear, on the television channel, in the apartment next door, deep inside the pocket, in the neon lights on Stadiou Street, in the corner of the room (down low). The hole leads to the sewers that turn the substructures of big cities into Swiss cheese, and to the rats that live there. The hole leads to the big sea with the goldfish. The hole reaches all the way to the vineyards and the fields (rural hole).



The hole goes everywhere. In other words, we speak of a hole that is free of biases and preconceptions, regurgitating the same old pierced-through

meanings in hole-riddled breath. It is somewhat difficult to isolate our hole and say: "Here, this is the hole!" Our hole is open to everyone. Everyone slinks in here. Hollow be thy name and hollow be thy holes. The hole is an entrance. The hole is an exit. The hole is neither good nor bad. It remains emotionally apathetic. The hole may be a letter to a loved one that was never mailed, or some phrases we intentionally forget to utter. The hole could have been an ointment for acne if it weren't a tall glass building, which goes all the way up to the stratosphere but its tenants, undaunted, keep on celebrating the Dionysia as it tears through the pink clouds and everything fades, not because it is faraway but, on the contrary, because it is as near and clear as ever... The hole is surely one of the Black Holes of Space, inside which (see issue no. 193 p. 7) no one can really tell what may be found. The hole is Pandora's box, flipping open as soon as the news stand vendor collects its price in drachmas. The hole has nothing special to say, therefore it is free to say it all. The hole leaves

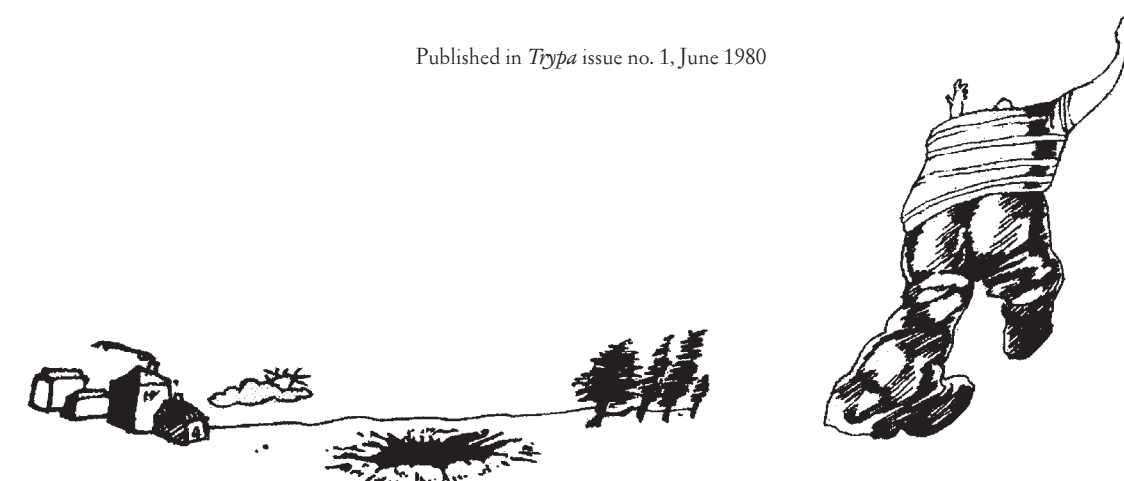
no room for explanations or misunderstandings. The hole is what it is, and one is free to either accept it as is or use it (much like toilet paper, so to speak). You may curse the hole, you may tear it to pieces, you may press charges against it, you may put it on fire. Anything that serves the need for the survival of your Ego and your social status.

Using the same mechanism of producing sentences and meanings, we could fill up some one hundred more pages with what, how, where, why, when etc. the hole is. But why theorize on its essence when the essence is self-essential? Drill into the pages that follow and trip on them. And let us not forget that where the chicken clucks is not necessarily where she has laid her eggs: The hole IS.

The Editors of the 1st issue

(P.S. The next issue will hold a surprise: For the first time ever, worldwide, we will be announcing a pan-continental competition of fabric cutting and dressmaking. First prize will be a trip around the world in 30 days. Details in the 2nd Trypa.)

Published in *Trypa* issue no. 1, June 1980





AUTONOMY. We won't get it back... (oh, yes!)

During the last two years, not inexplicably, universities have seen the development of an entire movement, which has been called a movement of “questioning”, a movement of “crisis”, or the “sit-in” movement, since it was these recent sit-ins that brought the movement to people's attention. Undoubtedly, this so-called domain of the independents, the autonomous, who stand in close cooperation with other groups, such as the “2nd Panhellenic” Greek Communist Youth and the Progressive All-Student Unionist Camp, was an unprecedented phenomenon, inexplicable to many. Hence, the majority-holding left forces of the National Students' Union of Greece offered the explanation that this movement and these people are “products of the crisis of capitalism,” while government sources spoke of examples of “liberalization” of the student body. And, of course, all this came after we had heard for two years just about anyone shamelessly calling us snitches, anarchist extremists, provocateurs, punks, finks, etc. The fact of the matter is this: at this point, this domain is the only one able to directly respond to the problems emerging on a daily basis. And the reason is that these people are the only ones operating outside the boundaries of any political party's youth organization; hence the people moving in this domain are able to function autonomously and take initiatives. Not only on a political level, of course, within (as well as – why not? – without the universities), but also and more importantly in the cultural sphere, in matters directly generated upon the initiative of the students themselves. The truly new element, which is perhaps the one

“serious” political camps fear the most, is a truly new way of life that goes against the norms defined by the social sphere of the bourgeois state, which, however, are being faithfully and identically reproduced within the youth organizations of the Communist Party and of PASOK. Such are the “values” of emulation, among comrades or fellow fighters; of respecting one's father, even if he may be a fascist while also a worker; of the generational conflict that these two parties claim does not exist; the “value” of the working man who earns an “honest” living; of the young man who works while studying, who has a steady emotional+erotic relationship (a substitute for marriage, with all the characteristics of oppression and the petite bourgeoisie); of the young man who turns in early and only parties on Saturday night; who listens to Theodorakis and Hadjidakis; who loves his homeland and is ready to die for her freedom. All these celebrated “principles and values” mean nothing to the members of this domain. The values that are acceptable are personal effort to improve life and yourself; resistance to every form of terrorism exercised daily, whether by a simple police officer or the bus conductor; and the practical application of Vaneigem's adage: “People who talk about revolution [...] without referring explicitly to everyday life [...], such people have a corpse in their mouth.” It is pointless, to say the least, to try to predict where that domain of independents shall end up. But one may certainly expect a lot from this domain that has been able to:

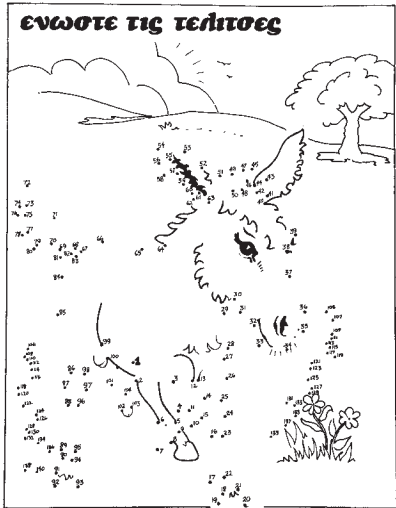
- formulate viewpoints;
- clash and split up over viewpoints;

- divide into valid, spoiled or blank ballots;
 - unite in a shared anguish in view of the students' will and the fight yet to be fought;
 - overcome political parties;
 - antagonize daily or weekly newspapers;
 - disregard mechanisms of parliamentary representation;
 - beat the Right in the face-off of the sit-ins;
- This domain currently represents:
- the third largest political force in the students' movement;
 - the largest political force of combative student radicalism;
 - the only force of revolutionary social criticism in Greek colleges and universities.

POLITICAL PROCLAMATION

Published in *Τρυπα* issue no. 1, June 1980

GROUP FOR THE CONSERVATION OF THE BIOLOGICAL PROCESS AND THE LAWS OF NATURE



Fellow citizens,

there is an intervention of the technological science, guided by the international mafia (of the Plaka-Monastiraki district) for the rescue of the ACROPOLIS from the orange death that is lying in wait to get it. Those wishing to capitalize on the sacred traditions of our Nation and the “monuments of our great ancient civilization” are peddling hysteria through the mass media. The united crows of international contradistinction should be worried. Tourists should stop idly loitering about, shuffling their rubber-soled shoes on the “paramount piece of world architecture, a monument to freedom and democracy.”

The ACROPOLIS must adhere to the biological process and her natural end give rise to the vine of a new performance, featuring MICK JAGGER and CABIRIA, and everybody should show up at the site with thousands of colorful balloons, tampons, ta-ra-ta-ta-ra-ta-ra, nettle and sperm. From this point forward, tourists should visit “OCTOPUS PRESS” instead of the ACROPOLIS. JAGGER and POULIKA must be allowed to sing while hugging the maidens (Caryatides). Whether on top of the ACROPOLIS, or underneath it, wherever you may be, look each other in the eye, smile at one another, get to know each other better, above all get to know thyself. Search your jacket, your inside pockets, and further inside, search your insides. (Where are the cigarettes MAX?...) Let the ACROPOLIS die. Let her. And come get yourself a book. Contribute to our biological existence. The orange death is lying in wait to get us.

.....

Tourists are to ship their cameras to the free land “OCTOPUS PRESS” (Koletti 9), and in return they will be sent back postcards of the ACROPOLIS. Lola I'm waiting for you. GASTON took off to the lacy islands. I cannot say anything. First you must explain something to me. What are you, what are you looking for? Europe is sinking, and we are selling books at 20% discount.

Published by Octopus Press

ARTISTS & CURATORS



Photo: ©Gabriel Baharlia, 2018

TEOS ROMVOS

(born 1945) is a writer, translator and activist, well known as a member of the independent, underground scene of Athens and ecological movement. Born in Athens, he went through night school, fights with various power brokers, a number of jobs and vagrancy. He started working in ships in 1961, travelled extensively, lived periodically in Latin America, Japan, the United States and elsewhere: France (1966–1969), Germany (1969–1974 and 1987–1991), Kranidi, Peloponnese (1981–1984), Africa (1984–1985). In-between all these travels, he always returned to Athens, until 1993 when he settled in the area of Apano Chora on the Cycladic island of Syros, together with Chara Pelekanou. Romvos has been a crucial agent for the abolition of outmoded and shortsighted perceptions of progress that lead to the uncontrollable destruction of the unique Aegean ecosystem.

While in France, Romvos attended cinematography courses and produced his first experimental films. Later, in Germany, he joined

the circles of German writers and produced films that he never completed; he worked for German television, wrote scenarios and made recorded tapes on literature. Upon returning to Athens after the end of the junta and the restoration of democracy (1974), he opened the legendary bookstore “Octopus” and worked as a publisher. He is the publisher of *Trypa* magazine. He has written articles, prose and fiction, and many of his works have been published in magazines and newspapers. He has also translated a number of books. During the last 25 years, while living in Syros, he focused on ecological activism, collaborated with many people from the islands, as well as scientists and various entities from abroad, and participated in the creation of the Aegean Network of Environmental Organizations; he spearheaded the related online publication of the magazine *Eyploia* (www.eyploia.gr) and participated in the founding of the Cyclades Geopark and its recognition by UNESCO.

CHARA PELEKANOU

(born 1951) studied History and Archaeology at the National and Kapodistrian University of Athens. During the years of the dictatorship in Greece (1967–1974), she joined the students’ resistance and participated in protests, fights and various public actions for the restoration of democratic governance in the country. Pelekanou has been a crucial agent for the abolition of outmoded and shortsighted perceptions of progress that lead to the uncontrollable destruction of the unique Aegean ecosystem.

In 1976, she met Teos Romvos and joined him in publications, activist practices and progressive educational projects in Athens and beyond. She was instrumental in the creation of *Trypa* magazine and worked as editor for various publishing houses. In 1981 she left Athens, together with Romvos, and moved to the Greek countryside and later to Africa, where she taught at the Greek schools of Congo, and Berlin (1987–1991), where she witnessed the fall of the Berlin wall and subsequent events.

Upon her return to Greece Chara Pelekanou moved to Syros, where she has been living ever since with Teos Romvos and collaborating with farmers, activists, educators, artists, scientists from Greece and abroad, towards the creation of the Aegean Network of Environmental Organizations, the related online publication of magazine *Eyploia* (www.eyploia.gr) and the founding of the Cyclades Geopark and its recognition by UNESCO.

She is a photographer and has made short films about life in Syros and eco-oriented practices.

EVI KALOGIROPOULOU

(born 1985) is a visual artist and filmmaker, working in Athens and London. Evi has studied at the Athens University of Economics and Business and the Athens School of Fine Art and holds a Master’s degree from the Royal College of Art in Moving Image. She is an Artist in Residency in Somerset House Studios in London. Her projects explore ideas associated with inclusion/exclusion, cross-cultural identity, female figures in Ancient Greek mythology, and post-apocalyptic environments. Her sculpture work is represented by The Breeder gallery and is on display in several big collections around the world. She participated in the exhibition “The Same River Twice” organized by the DESTE Foundation for Contemporary Art and the New Museum. Her short film *Motorway 65* was accepted in the Official Selection for Competition at the Festival de Cannes, 73rd edition. Evi’s films had various screenings in spaces such as the BFI, the Chisenahale Gallery, and the Whitechapel Gallery in London.

NADJA ARGYROPOULOU (born 1964) is an independent curator based in Athens. She studied History and Archaeology (BA, National and Kapodistrian University of Athens) and Art History and Theory (MA, University of Essex, UK). She has worked as director of Cultural Programming at the Hellenic American Union in Athens, as head of Cultural Affairs for the Office of the Greek Presidency of the EU (Hellenic Ministry of Foreign Affairs, 2003), and as assistant curator for the Greek Pavilion in the Venice Biennale of 2005 and 2007. She has cooperated with a large number of cultural institutions (such as DESTE Foundation, Onassis Foundation, Stavros Niarchos Foundation, Neon Foundation, [Are | are-events.org](http://are-events.org), et.al.).

Among many exhibitions and interdisciplinary events (dance, theatre, ecology, music, science etc.), she has curated exhibitions such as: “Hotel Paradies” (2nd Athens Biennial, Athens, 2009); “The Marathon Marathon” project (co-curated with Hans-Ulrich Obrist; Acropolis Museum, Athens, 2010); Family Business project (initiated by Massimiliano Gioni and Maurizio Cattelan; New York and Paris: Chalet Society and Palais de Tokyo, 2013–2014); “HELL AS Pavilion” (Palais de Tokyo, Paris, 2013); “Collecting Architecture – Territories” research project (DESTE and GSAPP, Columbia University, 2012–2013); “Wor(th)ship: Tassos Vrettos” (Benaki Museum, 2015–16); “Arles 2016” (Thessaloniki Museum of Photography, 2017); “Paratoxic Paradoxes” (an international, commission-based, three-year curatorial on political ecology, exhibited at the Benaki Museum

in Athens, April–May 2017); “Making Oddkin – for joy, for trouble, for volcano love” (Nisyros and Gyalí islands, Dodecanese, 2018); “mêtis. the wave in the mind and fugitive planning” (Tilos island, Dodecanese, 2019).

DANIELA and LINDA DOSTÁLKOVÁ

(born 1979/77) are visual artists and independent curators at PLATO Ostrava. Linda graduated from Werkplaats Typografie in Arnhem (2015) and studied Scenography at the Academy of Music and Performing Arts in Brno (2005). She was a researcher at Jan van Eyck Academy in Maastricht (2016). Daniela studied at the Academy of Fine Arts in Warsaw, Department of New Media, under prof. Grzegorz Kowalski (2005).

The work of Daniela & Linda Dostálková deals with a concept of the autonomous hybrid social ‘art practice’ – blurring the lines between disciplines, challenging accepted distinctions in the questioning of identity. They trace unexpected articulations of alternative/ commodified forms of organizations that are based in the art world and its institutional structures; of understanding social phenomena, objects, things, and concepts and the fluidity of boundaries between them. Both sisters approach art as a form of articulation that deals with the ways by which a commodity and its economic environment activate us. They examine the complex problems faced today by animal welfare activists, the strategies of persuasion of their campaigns and the visual language they draw on. They investigate what role charismatic and non-charismatic species and the desirable or undesirable “wildness of nature” play in those campaigns.

COLOPHON

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Acknowledgements:

Teos Romvos and Chara Pelekanou,
Zuzana Blochová, Marika Kupková,
Chronis Theocharis, Nikos Alevras,
Nikos Theodosiou, Alexios Christakis,
Chris and Tassos Vrettos
and all those who contributed
with materials, sources and ideas

Follow Them

Directed by: Evi Kalogiropoulou

Edited by: Leonidas Michelopoulos

Cinematographer: Leonidas Michelopoulos

Music / Sound Recording: Mohammed Rowe

Color Grading: Dimitris Katreris

Translation & Subtitling: Manya Tsochataridou

SOURCES

Follow Them

The film includes footage from the following films-videos:

Untitled, 1968, by Teos Romvos & Nikos Theodosiou;

1..., 1968, dir. Teos Romvos; *Bullets are Dropping like Hail and the Wounded*

Artist is Moaning, 1978, dir. Nikos Alevras; *Lazarus Go Home*, 1972,

dir. Teos Romvos; *Teos in the Paths of Existence*, ed. Chara Pelekanou, 2020;

Lola oh Lola, (Leonidas Christakis and Sakis Papadimitriou free jam), 1980s

www.youtube.com/watch?v=QBFMhXxpjyM&feature=emb_title

Making Oddkin, 2018, www.youtube.com/watch?v=UQT2Uv1LV8Y

Lola oh Lola, ed. Chara Pelekanou, 2020,

www.youtube.com/watch?v=X_JfQDe6Fxl&feature=youtu.be

Stories of Love, Syros Island, Trypa Magazine, Bees, Goats, Tourism Modesty and Pirates

as Told by Teos Romvos and Chara Pelekanou, ed. D&L Dostálková, 2020,

www.apanomeria.org

Trypa, romvos.wordpress.com/periodiko-trypa

This brochure was published by PLATO Ostrava on the occasion of the exhibition *TRYPA. Stories of love, anarchy, care and disruption, as told with Teos Romvos and Chara Pelekanou* (9/12/2020 – 28/2/2021). Every effort has been made to contact all copyright holders and to obtain their permission for the use of copyrighted material. www.plato-ostrava.cz

Παραγωγή: ΠΑΡΑΜΑΣΧΑΛΑ ΠΡΕΣΣΕ

ΣΥΓΚΛΙΝΙΣΤΙΚΟ

ΜΕ ΤΗΝ

ΠΑΣΣΑΤΕΜΠΟΑΠΑΓΟΡΕΥΣΗ...

....Η ΑΘΡΩΠΟΤΗΤΑ ΣΤΑΜΑΤΗΣΕ ΝΑ ΜΕΤΡΑ ΤΗΝ ΩΡΑ!

SENSATIONAL



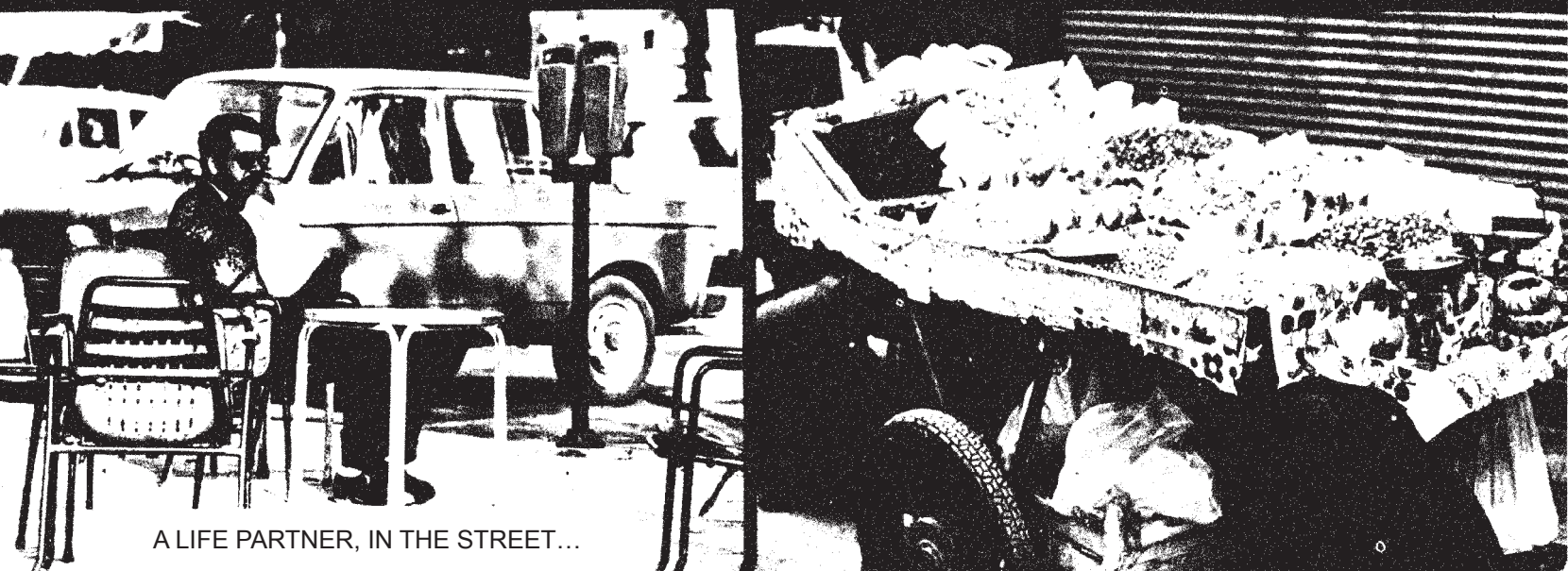
(AND AT THE SAME TIME REVEALING)
Due to the Passatempo prohibition...
...humanity stopped counting time

Production: Under-arm Press

Photos: Chara Pelekanou

SINCE THE DAYS OF YORE, PASSATEMPO (PUMPKIN SEEDS) HAS BEEN THE ULTIMATE STAPLE IN THE NUTRITION OF THE GREEKS. INEXTRICABLY LINKED WITH THE GREEK PEOPLE, IN AN ALMOST MYSTICAL RELATIONSHIP, IT HAS ACCOMPANIED AND IDENTIFIED WITH THE GREEKS IN ALL THEIR SOCIAL EVENTS. FROM A PHILOSOPHICAL VIEWPOINT, ALTHOUGH THE WORD PASSA TEMPO IS ETYMOLOGICALLY INDICATIVE OF ROMAN ORIGINS, THE PASSATEMPO HAS ACTUALLY BEEN THE CORNERSTONE OF HARMONY AND BALANCE IN SPACETIME, FOR BOTH MODERN GREEKS AND THEIR ANCIENT GREEK ANCESTORS ALIKE. (SEE MARTIN HEIDEGGER IN SEIN UND ZEIT [BEING AND TIME], P. 24,6 AS WELL AS KARL DIEHL, DIE VORSOKRATIKER, P. 109.)

WITH A SLOW AND DISTRACTED MOVE OF HIS RIGHT HAND, THE GREEK HOISTS THE PASSATEMPO TO HIS FORETEETH, HIS LIPS OPEN AND CLOSE WITH PETULANCE TO TASTE THE SALTED SHELL. THE SEED IS SQUEEZED ON ITS TAPERED SIDE BETWEEN HIS UPPER AND LOWER INCISORS; THEN, A SMALL INWARD PUSH WITH THE FINGERS WHILE SIMULTANEOUSLY AND CONTINUOUSLY NIBBLING, AND THE PLEASURE OF THE SEED FLOODS HIS JAWS AND PALATE...



A LIFE PARTNER, IN THE STREET...



AT HOME WHILE WATCHING TV...



BUT IN THIS COUNTRY (GREECE) YOU CANNOT REALLY MAKE A MEAL OF ANYTHING. SO ONE DAY... A HUGE PASSATEMPO-CRISIS ENSUES. CAN IT BE THAT IT IS A CONSPIRACY OF THE MULTINATIONALS WHO WISH TO PROMPT AN ARTIFICIAL SCARCITY AIMED AT A PRICE HIKE? WE DO NOT KNOW, BUT RUMORS AROUND.



...IN GOOD TIMES AND BAD TIMES - IN LETDOWNS - IN BOOTY CALLS - IN CHURCH - IN OTHER WORDS, IN ALL INSTANCES, THE MODERN GREEK'S LIFE IS ACCOMPANIED BY GREAT FEASTS ON PASSATEMPO.



NEWSPAPERS PUT OUT A SLEW OF SPECIAL EDITIONS PAINTING A CLEAR PICTURE OF THE BIBLICAL DISASTER...



[Newspaper headlines:]

Απογευματινι: ORGIES FEATURING SEX AND PASSATEMPO

Ta Nea: HUGE PASSATEMPO TRAFFICKING SCANDAL

I Vradini: PASSATEMPO CAUSES CANCER

Eleftherotypia: ANDREAS [PAPANDREOU] FOR A BAN OF HORMONES IN THE AGRICULTURE OF PASSATEMPO

Hestia: GROUNDBREAKING REPORT BY DR. OKRAIN NEW YORK CITY reveals that the pastime seeds, commonly known as passatempo, contain estrogens and cause widespread sterility and a swift sex change without surgery.

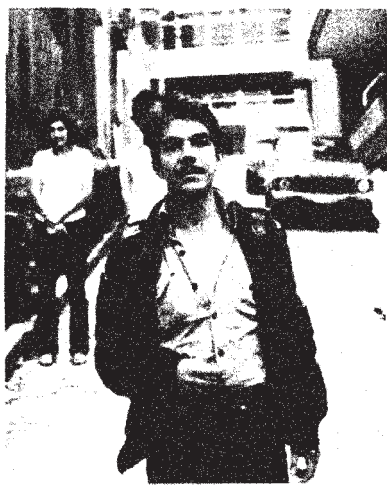
UNTIL ONE DAY...

Newsflash: Immediate entry into force of Law 313 par. 44/80 on the prohibition of addictive substances, including passatempo and other kindred products, such as chickpea nuts, etc.



PASSATEMPO IS OUTLAWED. SMUGGLING RUNS RAMPANT AND THE RACKETEERS HAVE THE OPPORTUNITY TO MAKE LOADS OF MONEY.

HOUSEWIVES RUSH TO SPEND THEIR LAST SAVINGS TO PROCURE THE FORBIDDEN FRUIT.



PASSATEMPO PRICED PER OUNCE ON THE BLACK MARKET. THE RICH QUICKLY MANAGE TO FILL UP THEIR BASEMENTS WITH PASSATEMPO.

PASSATEMPO TRAFFICKING IS BURGEONING • ALL OVER THE COUNTRY-SIDE, ILLEGAL PASSATEMPO CROPS SPRING UP HERE AND THERE

• PTOLEMY SHARPER WAS ARRESTED FOR ILLEGALLY CULTIVATING PASSATEMPO-PUMPKINS IN FOUR FLOWER-POTS AT HOME • POLICE ARREST THE RAPIST-SATYR WHO LURED YOUNG WOMEN USING THE METHOD OF THE PASSATEMPO-SEDUCTION.



POLICE ARREST BIG-TIME PASSATEMPO DEALER WHO TRAFFICKED HIS MURDEROUS PRODUCT, WHILE AUTHORITIES TURNED A BLIND EYE, THROUGH DANCE CLUBS, POOL JOINTS AND HANGOUTS OF THE YOUTHS.



DEAR VISITORS,
PLEASE FEEL FREE
TO CONSUME
PASSATEMPOS AND SPIT
SKINS FRIVOLOUSLY
ON THE FLOOR.

THE FUTURE
LOOKS BLEAK...