

**Rallou Panagiotou**  
*Between Shampoo and Snakes*

**Jack McConville**  
*Authentic Spiritual Spray*

November 25, 2014 – January 17, 2015

**Ibid. Los Angeles**  
675 S. Santa Fe Avenue  
Los Angeles, CA 90021, USA  
t +1 917 345 4496  
la@ibidprojects.com

**Ibid. London**  
27 Margaret Street  
London W1W 8RY, UK  
t+44 (0)207 637 8773  
info@ibidprojects.com

[www.ibidprojects.com](http://www.ibidprojects.com)

Ibid. Los Angeles is pleased to announce 2 concurrent solo shows: *Between Shampoo and Snakes*, an exhibition by Rallou Panagiotou (b. 1978, Athens, GR) and *Authentic Spiritual Spray*, an exhibition by Jack McConville (1984, Edinburgh, UK).

Rallou Panagiotou creates sculptural compositions with an intensified materiality. In her work prime matter like marble and bronze becomes superimposed on surfaces where corporeal elements become mediated, flattened, generalized and transformed. Her work focuses on themes of recurrent commodities, contained in an architectural topology.

In *Between Shampoo and Snakes*, phantom signifiers of modernity and luxury such as straws, eyeliner, and bootleg swimsuits, invoke the technologies of the self of an invisible body. Accessories and architectural fragments become solidified and autonomous structures, exploring notions of display and desire.

Rallou Panagiotou was born in Athens and currently lives between Glasgow, UK and Athens, GR. She studied at the Glasgow School of Art (MFA) and the Athens School of Fine Art (BA). Solo shows include *Second Plateau*, Melas/Papadopoulos, Athens, GR, *Liquid Degrade*, Galleri Riis, Oslo, NW, *Artists and Engineers*, Ibid, Remap, Athens, GR, *Exaggerate the Classics*, Ibid. London, *Heavy Make Up*, AMP, Athens, GR. Recent group shows include *Hell As Pavillion*, Palais de Tokyo, Paris, FR, *At Table and In Bed*, Melas/Papadopoulos, Athens, GR, *All Masters at The Swing Door*, Remap4, Athens, *Greek Pavillion*, Kreuzberg Biennale, OPEN Museum/ Hamburger Kunsthalle/ Galerie de Gegenwart, Berlin, DE, *One Person's Materialism Is Another Person's Romanticism*, Glasgow International, UK, *Harold Ancart, Rallou Panagiotou, Colin Snapp*, Ibid. London, UK.

Jack McConville's paintings infuse the content of digital culture with a strong awareness of art history to create works of a hybridised 'classical digital' nature. His works are often concerned with the blurring of the private and public personae of individuals as a result of the growing encroachment of the digital sphere. Shifting between figurative and abstract positions, Jack McConville's paintings create graphic signs stripped of expressive or descriptive intentions. This painterly approach emphasises the unique object status of the paintings and their placement within a culture of mass reproduction and proliferation of information.

Recent work has been informed by the writings of Giordano Bruno, specifically his analysis of the erotic operation of signs. This interest in the forms and functions of eros is fed by the so-called low culture of video games, advertisements and video games. McConville is interested how within pop culture eros, phantasy and belief are condensed into signs of high-octane sugar.

Jack McConville studied at the Academy of Fine Art, Vienna and the Glasgow School of Art (BA). He has had residencies at The Still House Group, New York and Studio Voltaire, UK. His recent shows include *Tutti Fertitti*, Tramway, Glasgow, UK, *We Have No Bananas*, Intermedia Gallery, CCA Glasgow, UK, *All Masters at the Swing Door*, Remap 4, Athens, GR and *Public Displays of Affection*, Public art exhibition as part of Glasgow International, Glasgow, UK.