Apocalypse-Calipso

O.R.G.I.A

Tatiana Sentamans, Carmen G. Muriana and Beatriz Higón Universitas Miguel Hernández / orgia05@gmail.com

Abstract

This visual essay is a mash-up of illustrations, a cultural criticism made up of a non-narrative concatenation of music discs, magazine cover, press photos, postcards, advertisements and movie posters remakes, all from the decades of the 60s, 70s and 80s, that takes Benidorm as a paradigm of massive construction and of cultural and visual transformation from late Francoism until the s. XXI. The graphic tour conceptualizes an extractivist imaginary that analyzes the changes between image, culture and petromodernity derived from tourism, globalization, mass consumption and the rise of disposable goods, the empire of souvenir and kitsch, or pop and theme park aesthetics, in an increasingly artificial and less sustainable environment.

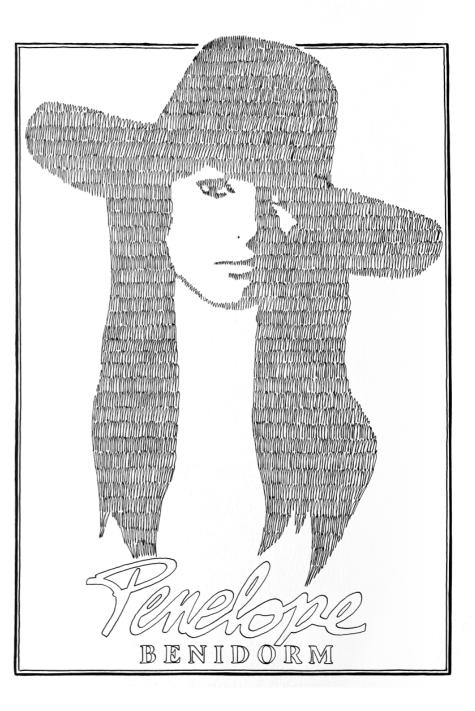
The etymological game between apocalypse and Calypso (Caribbean musical genre and nymph daughter of the titan Atlas who reigned on the island of Ogigia, and therefore sister of the Hesperides, the Hyades and the Pleiades), fosters, in crescendo, a reflection between the veiled and the revealed, the bikini and the topless, the idyllic and the contaminated, through the retro-futuristic prophecy of a natural pop aquatic catastrophe.

This project is a derivation, in COVID-19 times, of our series *Fucking the City vol III: We love Benidorm*.

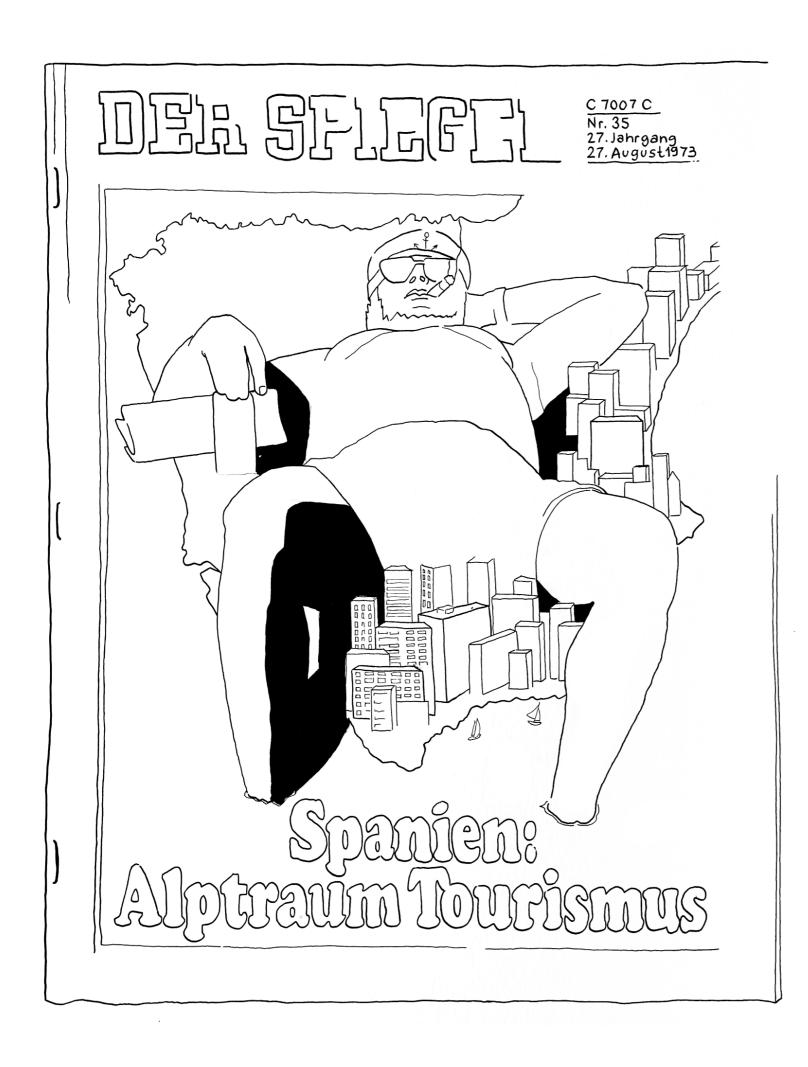
Keywords

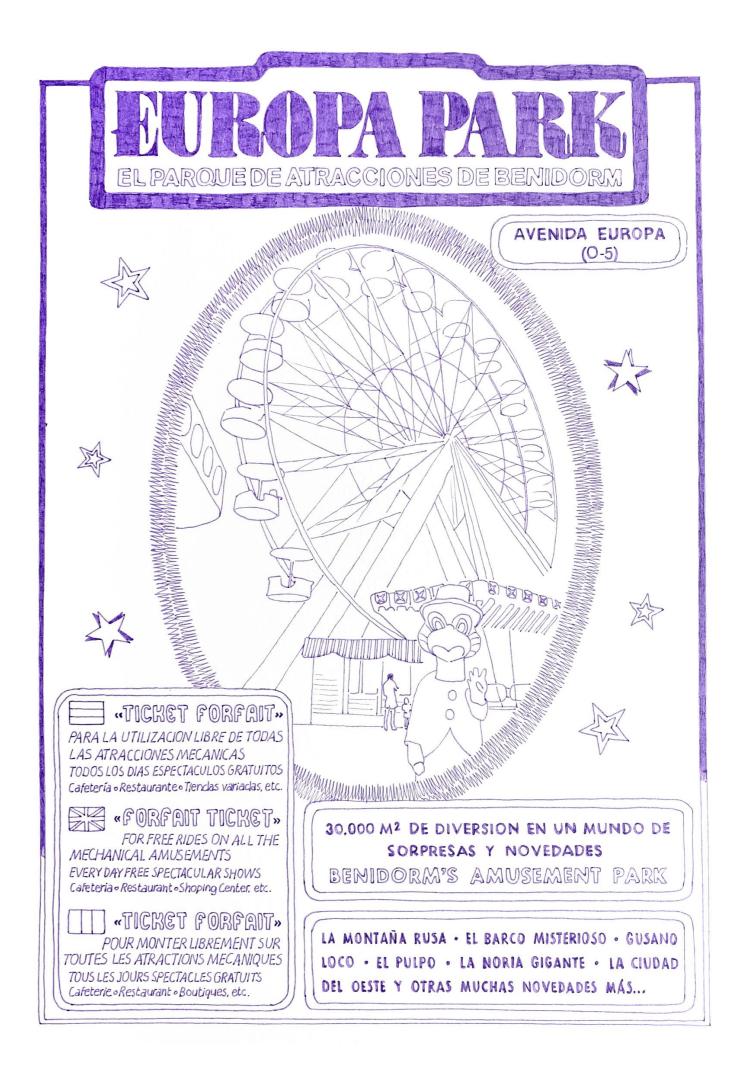
collapse; cultural criticism; extractivist tourism; queer feminist retrofuturism; ecosocial crisis.





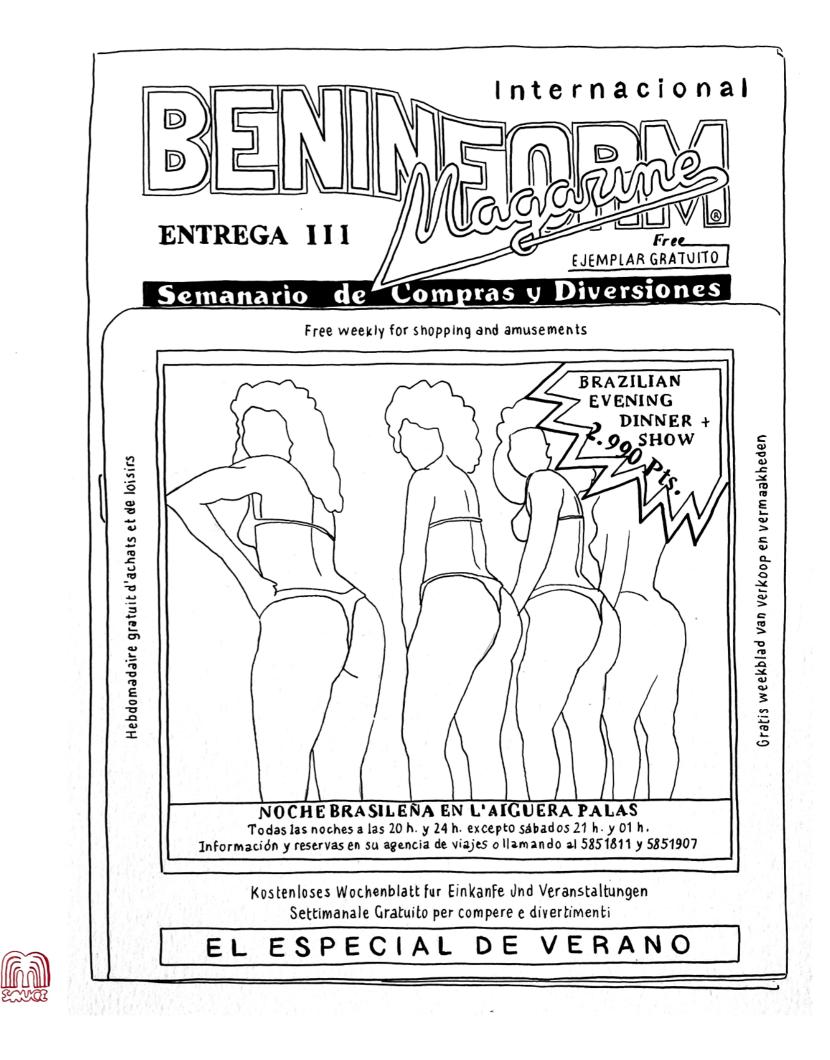
Based on the figure of Penelope as a tourist icon of the Benidorm disco nights and the subsequent franchise, we propose a political fiction in a mythological key that establishes an etymological game between apocalypse and Calypso, culminating in a pop aquatic catastrophe through a re-contextualization of the image and the campaigns of Aquaiandia, also an iconic theme park in the area and one of the first at the state level. For this, we take the figure of Calypso precisely because of its status as the dominant figure of the island of Cqyqia (emblem of a paradisiacai spot), and for its relationship with Penelope through Caysseus (they are undoubtedly two faces of the active and the passive in the homeric history from a feminist point of view). Likewise, we are interested in Calypso for its fraternal link with the Hersperides [and therefore with the symbology of the exotic) of the Hyades (fain-making nymphs), and because in some interpretations she controlled the seas with Poseidon, and also because her "feminine" temperament was compared to the unpredictability of the waves.





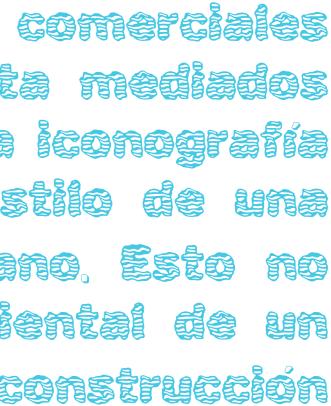






Las imagenes de publicidad de las revistas comerciales características de las zonas de playa hasta mediados de los 90 han configurado una determinada iconografía capitalista a través de la definición del estilo de una publicidad prototipica del levante valenciano. Esto no solo ha conlievado la transformación ambiental de un lugar y época, sino también una determinada construcción identitaria en el ámbito social.

The advertising images of the trade magazines characteristic of the beach areas until the mid-1990s have shaped a certain capitalist iconography through the definition of the eastern valencia prototypical advertisement style. This has not only entailed the environmentai transformation of a place and time, but also a certain identity construction in the social sphere.













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