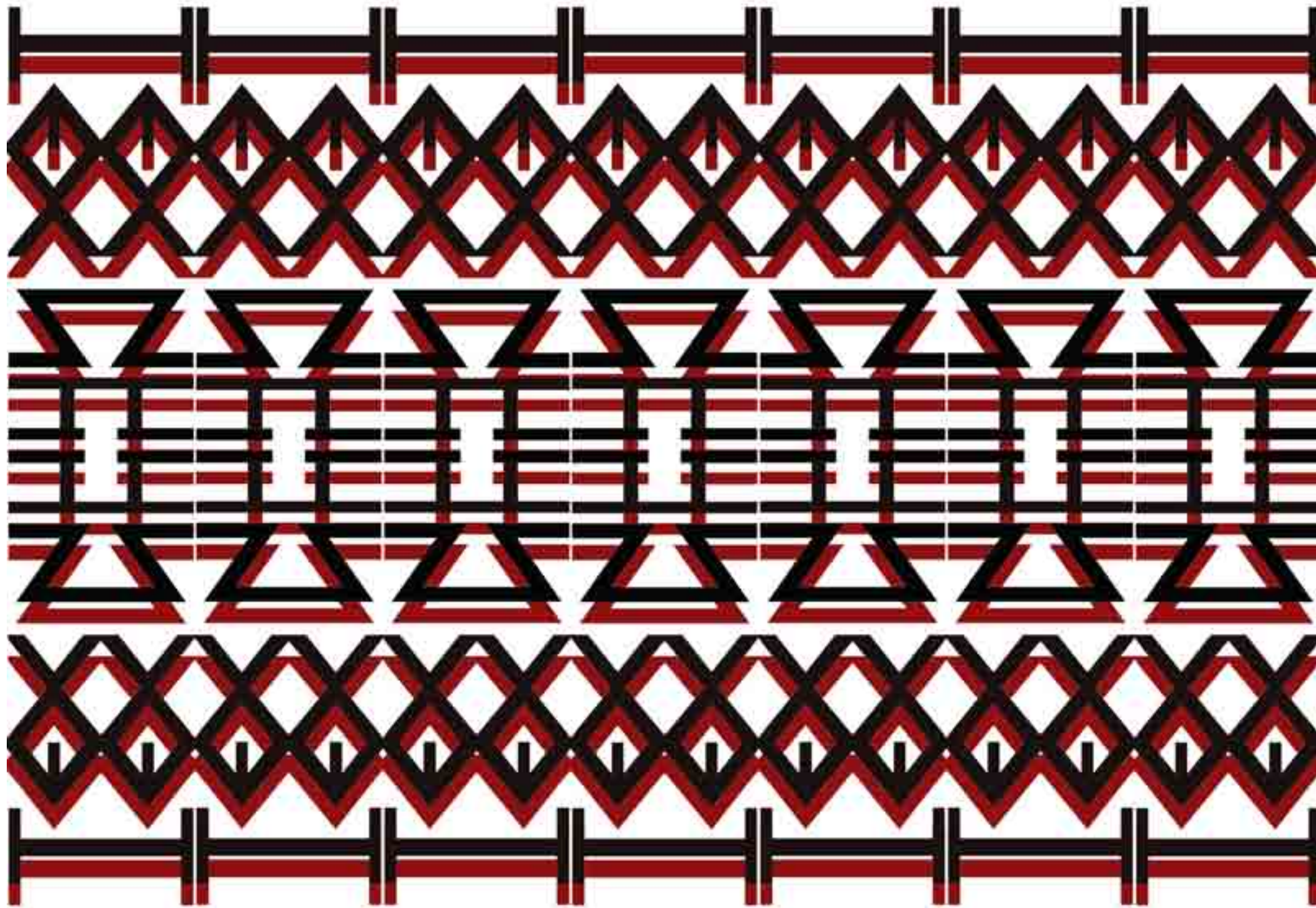


Stefania Strouza

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Portfolio

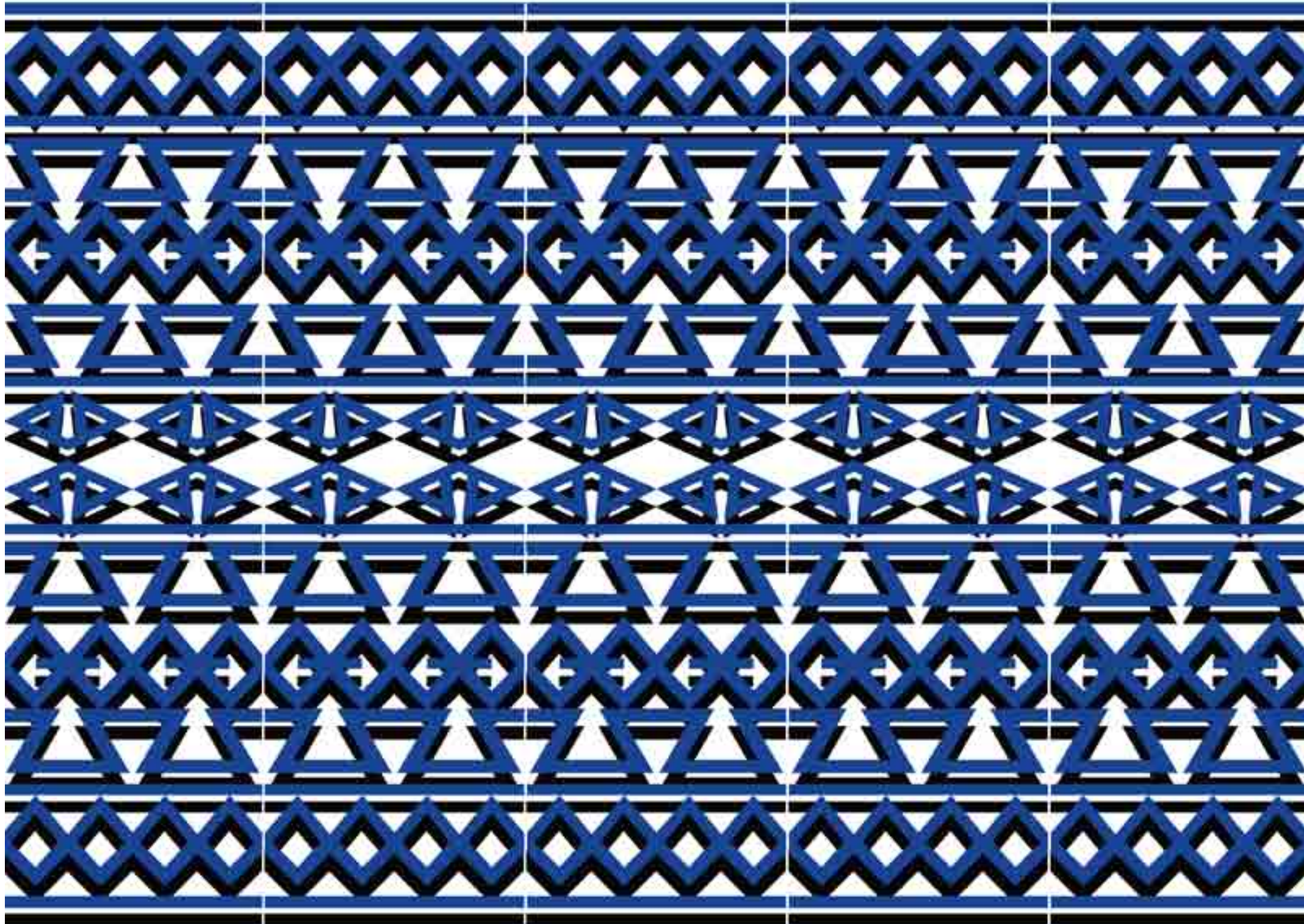


TEXNH  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria



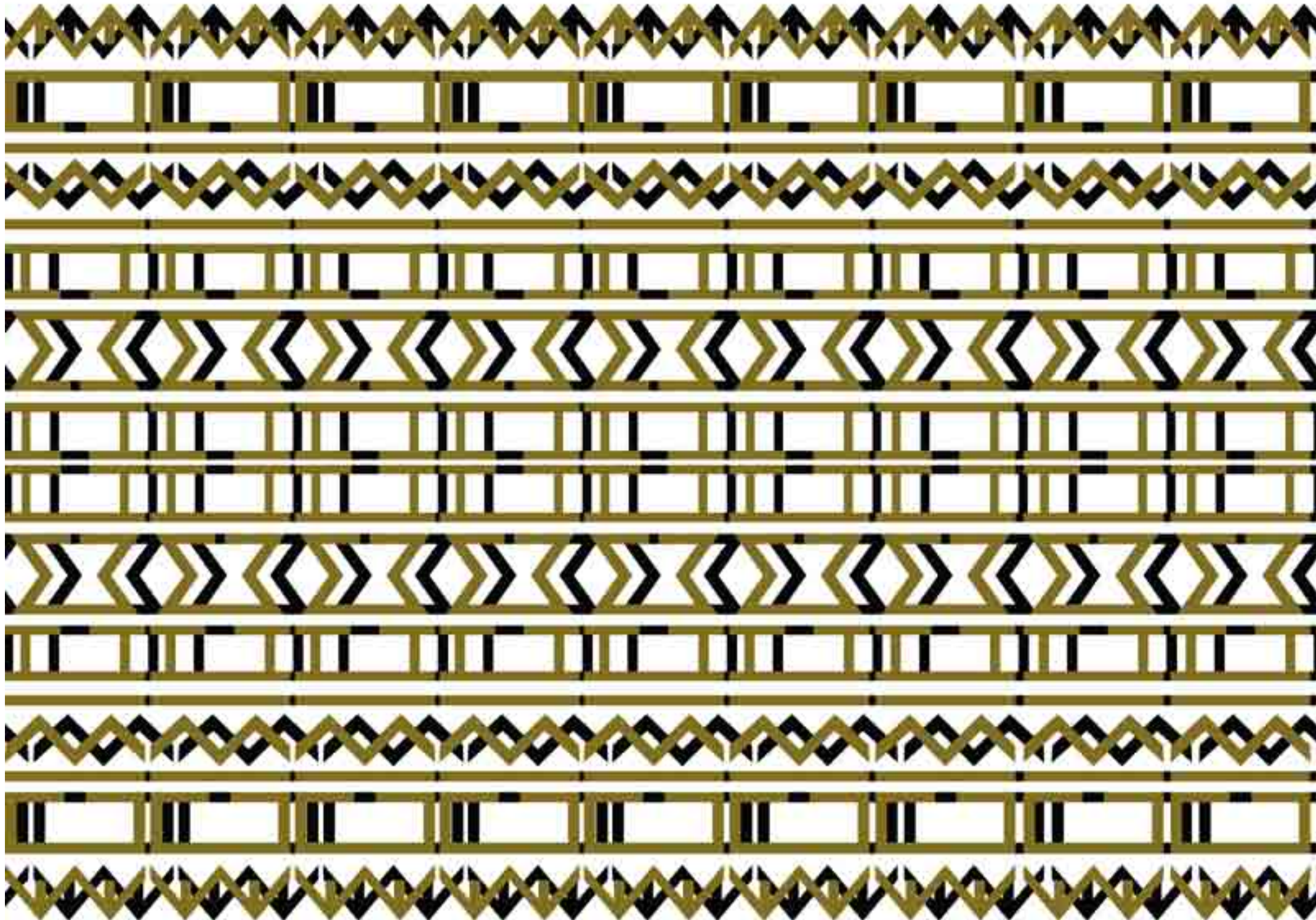


KOINΩNIA  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria



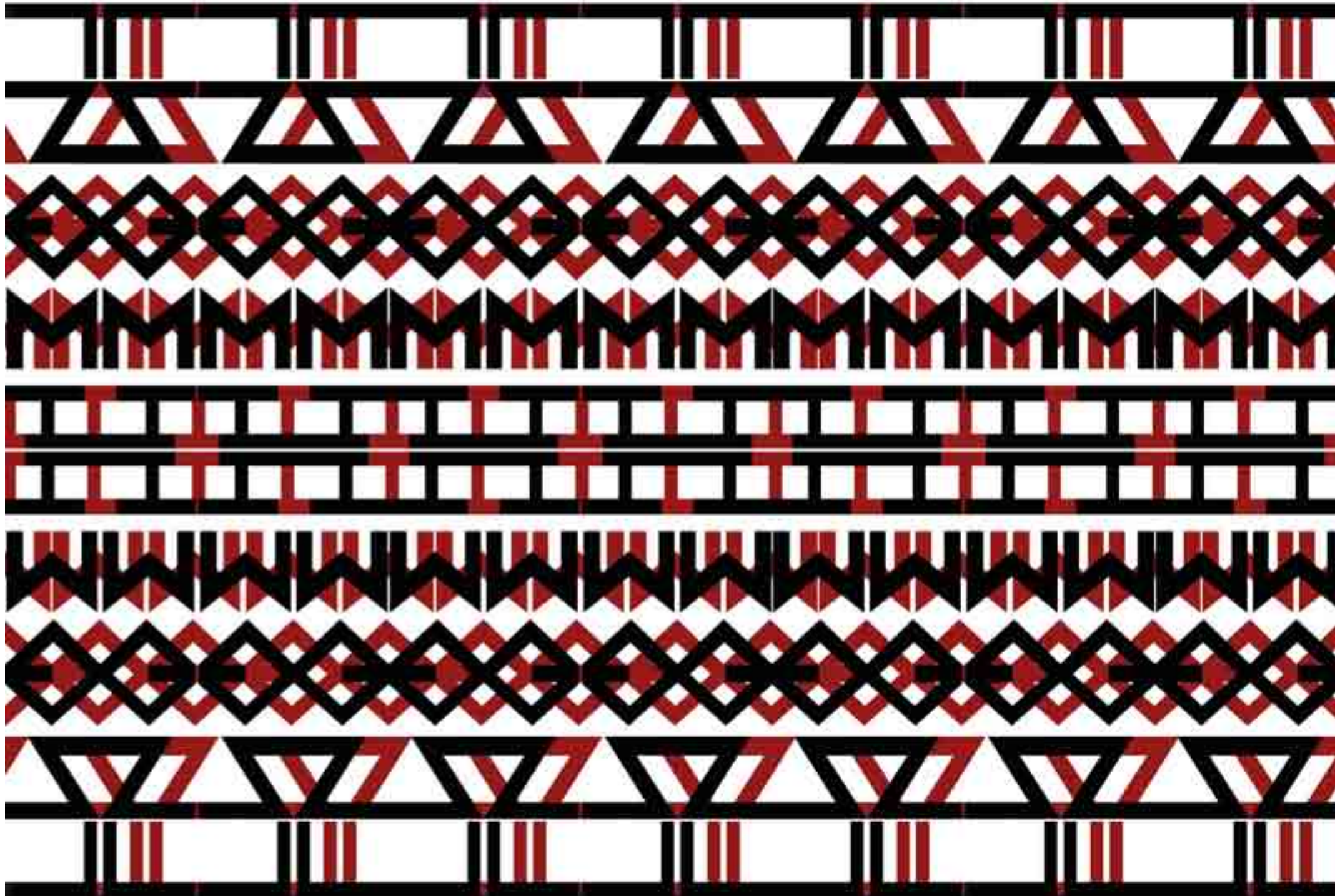


ΕΠΙΣΤΗΜΗ  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria



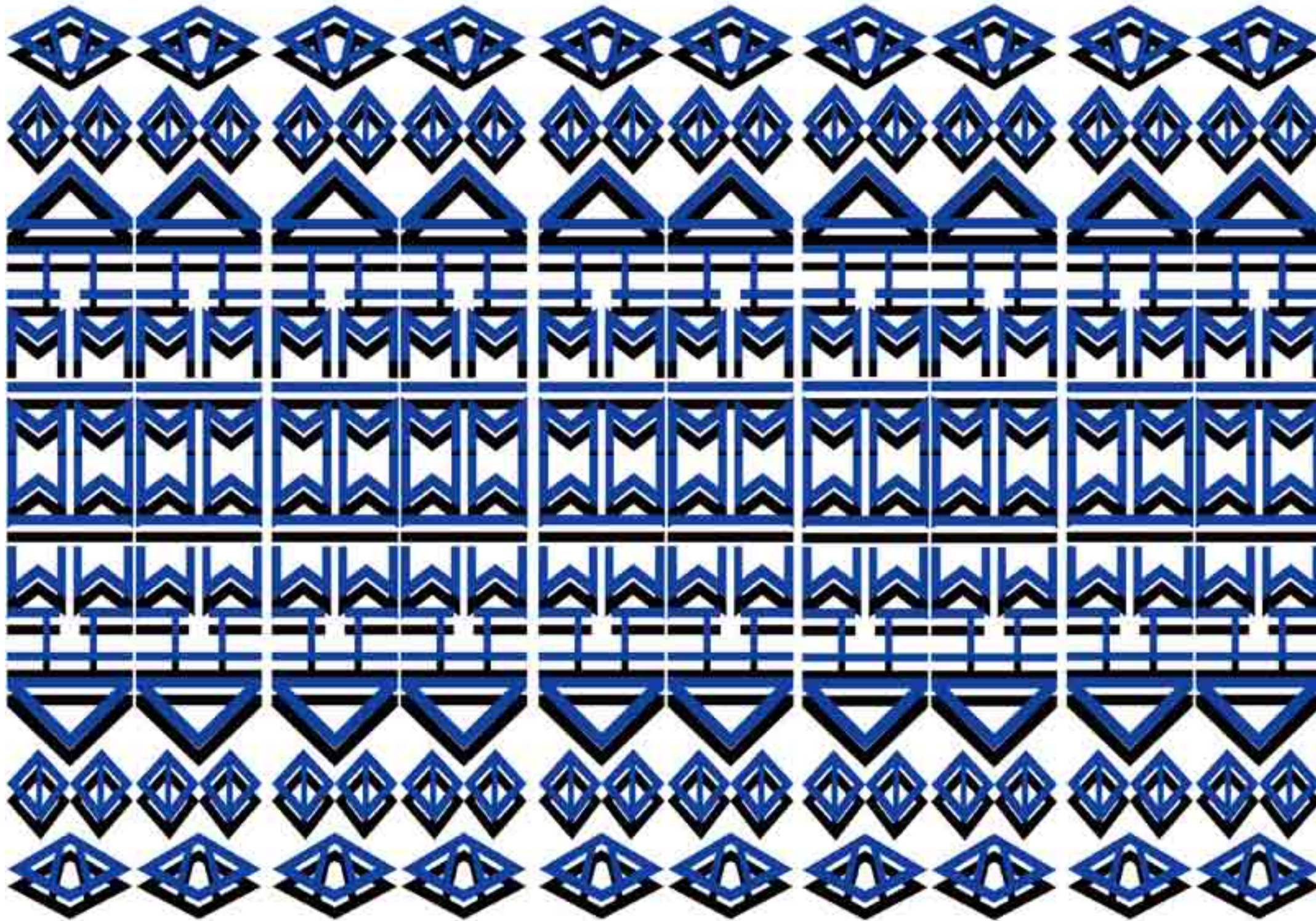


ΓΝΩΣΗ  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria



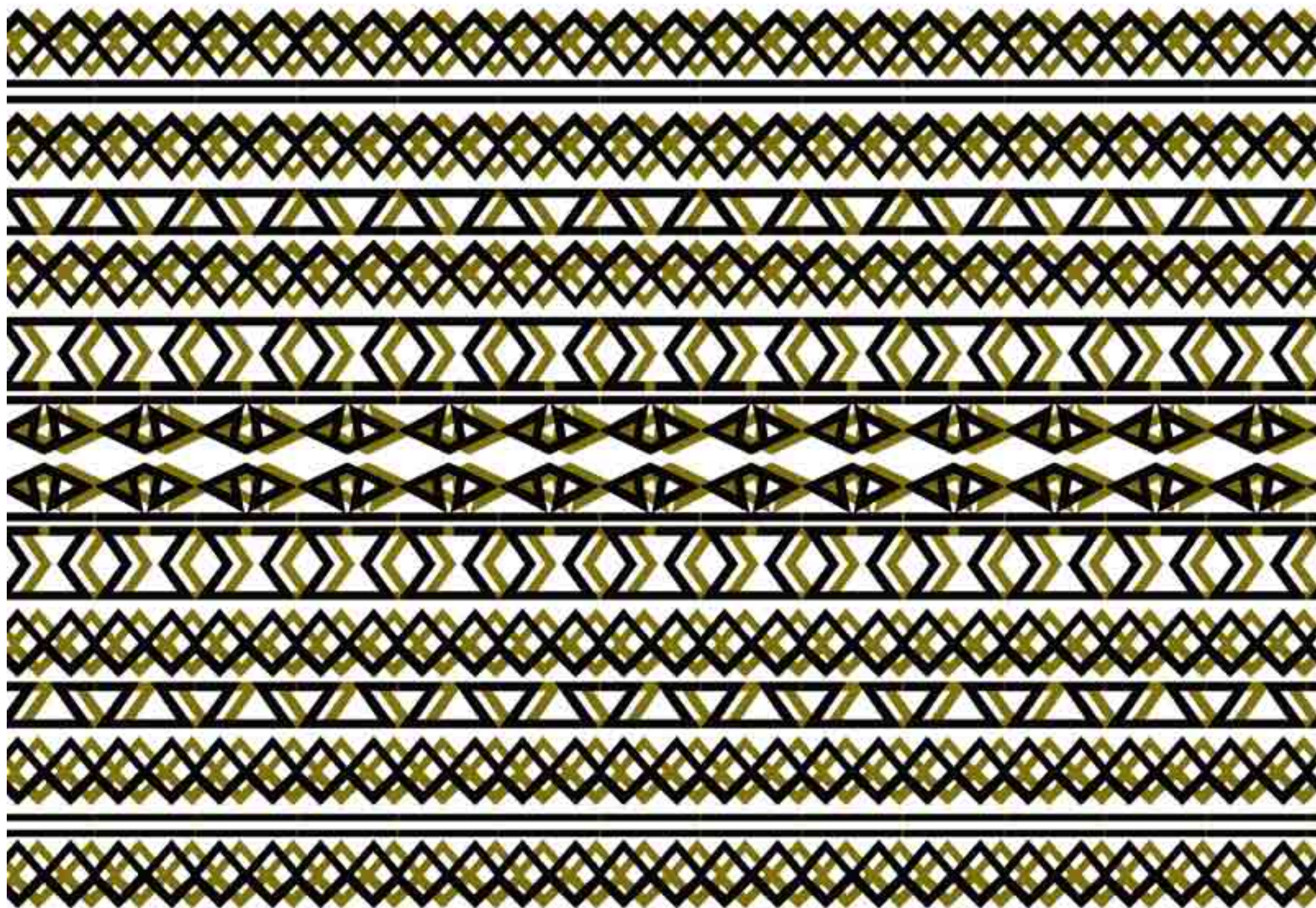


ΑΘΛΗΣΙΣ  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria





OIKONOMIA  
2013

digital print on paper  
18.2 x 25 cm

commisioned images for the MiA 2013 : Prize  
for Women with Immigration Background,  
Vienna, Austria



To a certain degree sacredness is in the eye of the beholder  
2012



On July 1933, a cruise sponsored by the Congrès Internationaux d'Architecture Moderne (CIAM) left Marseilles, its final destination being the congress site in Athens, Greece. Aboard the ship Pâtris II the architect Le Corbusier recounts: "In the heat of the summer of 1933 we launched ourselves into the ancient waters of the Mediterranean, like Ulysses on his Odyssey." 36 years later, in 1969, Pier Paolo Pasolini will reenact another journey, this time from the East to the West, that of Euripides's Medea played by Maria Callas. Medea's world of static objects is encountered with Jason's historical sense of linear progression. On their return to Greece, the drama progresses until the final clash of the two worlds, mythical and rational, along with the forms of consciousness each one represents.

"To a certain degree sacredness is in the eye of the beholder" takes these two journeys as a basis to propose a reversed reading upon Greek modernity. One that revisits the latter's tension as something central and urgent; a cultural trauma.

To a certain degree sacredness is in the eye of the beholder  
2012

silkscreen on paper  
60 x 90 cm



To a certain degree sacredness is in the eye of the beholder  
2012



Based in Vienna and Athens respectively, an artist and an art theorist, commence a dialogue that moves from the West to the East and vice versa. Their engagement reveals the Greek example as a case of a narration that reached a halt in the form of a "Great Divide"; a dichotomised collective identity between West and East.

"To a certain degree, sacredness is in the eye of the beholder" is conceived as an on-going project, each time "staged" in the exhibition space as an environment where the textual and visual elements of the project are informed by a live performance element. More specifically, objects produced by Stefania Strouza through the reproduction of Medea's lettertype, form an abstract visual code inspired by modernist design. Two sound-artists are invited in each occasion to perform an auditory approximation of the story of the "Great Divide", based on Maria Calla's operas and Pasolini's Medea soundtrack. Sound becomes the third layer of narrative that explores cultural conflict as sonic dissonance.

Online Articles

Katerina Lymperopoulou, To a certain degree sacredness is in the eye of the beholder:exhibition review (Greek), BHMA online, 29.1.2013

To a certain degree sacredness is in the eye of the beholder  
2012

left:silkscreen on cotton, velvet, artificial fur, pins  
164 x 33 cm and 63 x 130 cm

right: cotton, velvet, wood, soap, pins  
50 cm and 140 cm





To a certain degree sacredness is in the eye of the beholder  
2012

artificial silk, plastic, spray paint, metal  
70 x 70 cm and 58 x 140 cm



To a certain degree sacredness is in the eye of the beholder  
2012



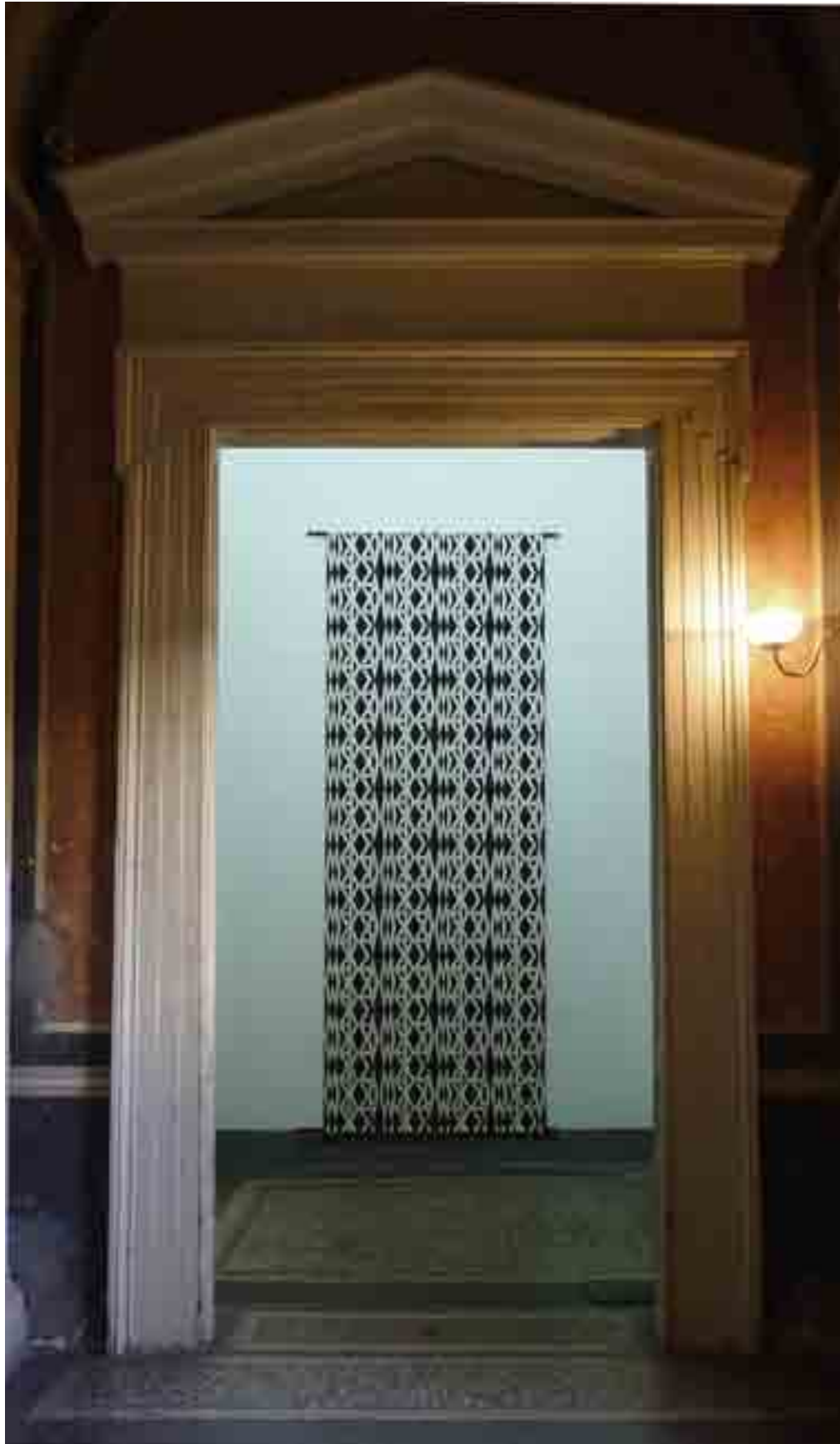
sound performance 11.1.2013  
by Tamara Wilhelm and Caroline Profanter

audio excerpt  
[http://www.stefaniastrouza.com/events\\_to\\_a\\_certain\\_degree.html](http://www.stefaniastrouza.com/events_to_a_certain_degree.html)

To a certain degree sacredness is in the eye of the beholder  
2012

installation view for sound performance  
by Tamara Wilhelm and Caroline Profanter  
Friday Exit, Vienna

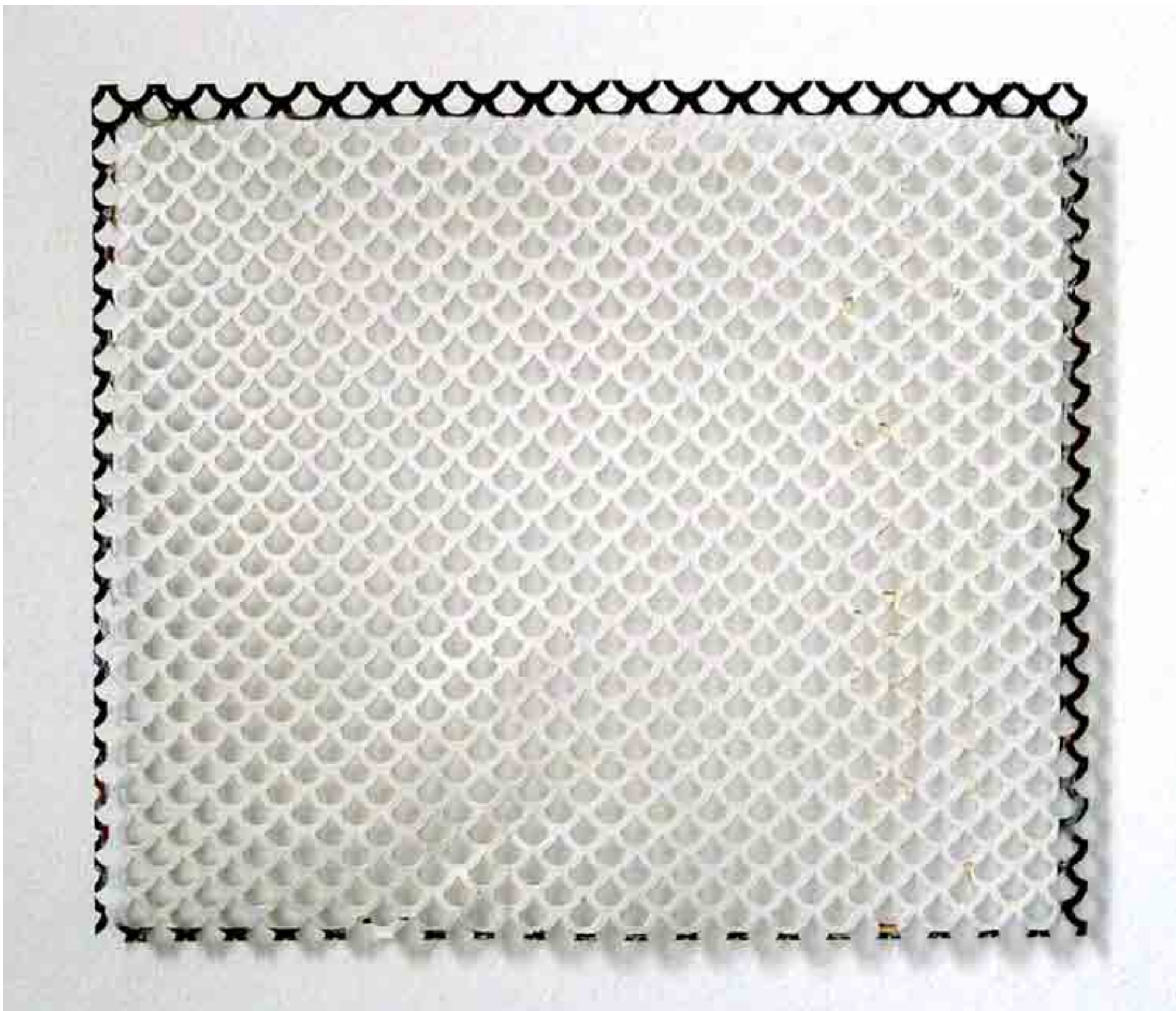




medea  
2012

silkscreen on cotton, wood  
1.27 x 3.50 m  
Akademie of Fine Arts, Vienna, Austria





Safon  
2012

metal, acrylic paint  
47 x 41 cm





Aea  
2012

foam material, lace  
44 x 42 cm





Anatolia  
2012

studio view

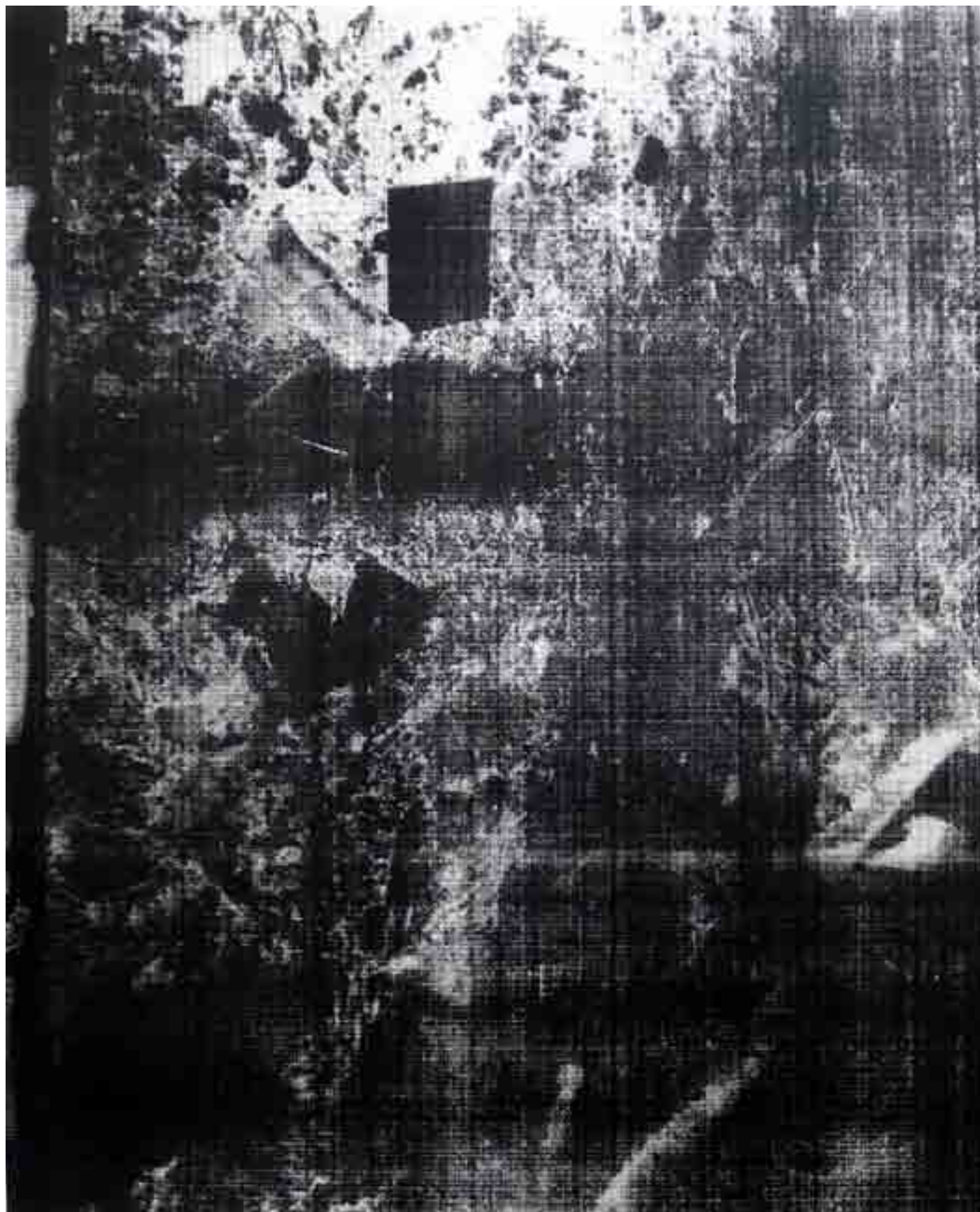




Pisa  
2012

plastic garbage bag, primer, spray paint,  
glass plates 3mm  
70 x 74 cm

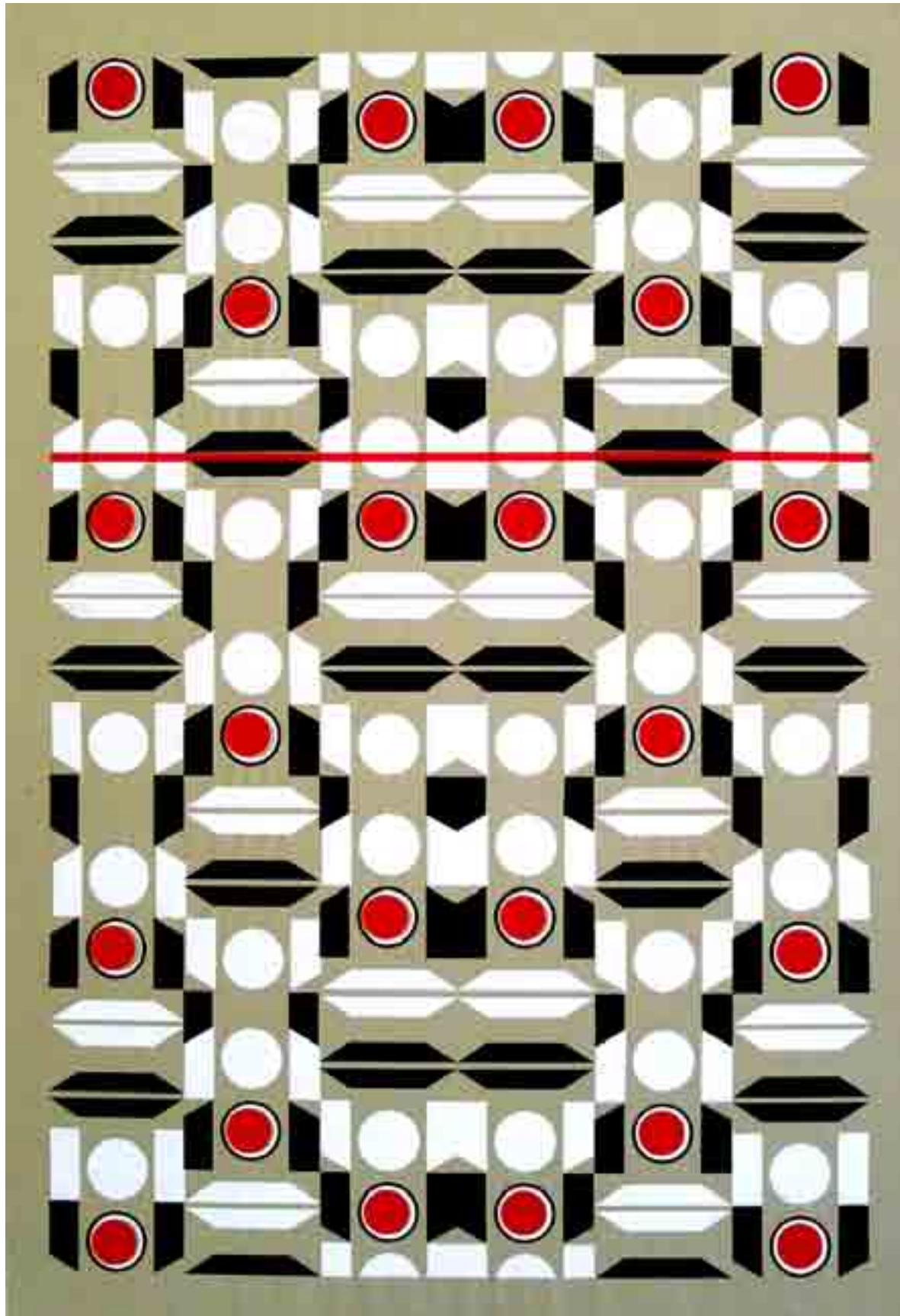




Unwanted Attention  
2012

silkscreen on paper  
56 x 69 cm





Panel  
2012

silkscreen on cotton  
64 x 82 cm





The project explores the visual implications of feminine Modernity and its relation to cigarette smoking and fashion. Textile design is the chosen artistic medium to express ideas on female representations and its historical underpinnings. Adopting the vocabulary of modernism, the work examines notions of female visibility through the language of fabrics.

Panel appropriates the motif of a Lucky Strike cigarette pack, as a reference to its association with design and female smokers as early as the 1920s. Through the process of serial repetition and superimposition of folded cigarette packs an abstract geometric pattern is composed. This becomes the central motif for the production of a series of textiles by means of silkscreen techniques. Inspired by Sonia Delaunay's understanding of fabrics as multi-purpose and adaptable, the work represents a stage in the production process rather than a fixed object. Envisioned as a pattern for multiple reproduction in a series of contexts, it is presented here in the form of a female scarf.

BAT (British American Tobacco) Art Award 2012

Online Articles

Ruth Halle, "Rauchgefechte", oe1, 2012

Panel  
2012

silkscreen on cotton  
64 x 82 cm



A Midsummer Night's Dream  
2011



Shakespeare's "A Midsummer Night's Dream" takes place in Athens, in a period now lost in time and myth. There, stories of disobedience, manipulation and romance take place. But the play is also a story about deception and the loss of the self, that is the inability to identify others and to become identified as a subject. In the Greek language the phrase "midsummer night's dream" has the status of a common saying referring to another loss, that of realistic perspective. Informed by a sense of irony or even melancholy, it deals with annulled dreams or aspirations.

The work "A Midsummer Night's Dream" appropriates the first scene of Shakespeare's play in order to reconstruct an internal monologue, dealing with this sense of loss. Following a circular pattern the phrases remain unresolved, oscillating between dissidence and disappointment.

The work was presented in the "Summer in the Middle of the Winter" exhibition in Kunsthalle Athena. The show, as its dipole title implies, engaged with a pervasive mood, the feeling of uncertainty. An uncertainty "concurrent with the current socio-political shift, nevertheless not immune to interpretation".

Online Articles

Rachel Donadio, "Greece's Bid Debt Drama is a Muse for its Artists", The New York Times, 2011  
Kimberly Bradley, "ReMap Athens : Athenian Rhapsody", Artnet, 2011

A Midsummer Night's Dream  
2011

carbon on paper, wooden frames  
on a 3.20 x 3.50 m wall  
Kunsthalle Athena, Athens, Greece





before the time  
seemed Athens as a paradise to me

turned her obedience to stubborn harshness

I know not by what power I am made bold,  
nor how it may concern my modesty

my soul consents not to give sovereignty

if there were a sympathy in choice,  
war, death, or sickness did lay siege to  
it,  
making it momentary as a sound,  
swift as a shadow, short as any dream

why should not I then prosecute my right?

the jaws of darkness do devour it up:  
so quick bright things come to confusion

when the false Trojan under sail was seen,  
by all the vows that ever men have broke

as she is mine, I may dispose of her

and thence from Athens turn away our eyes,  
to seek new friends and stranger companies

to that place the sharp Athenian law  
cannot pursue us

A Midsummer Night's Dream  
2011

carbon on paper, wooden frames  
on a 3.20 x 3.50 m wall  
Kunsthalle Athena, Athens, Greece



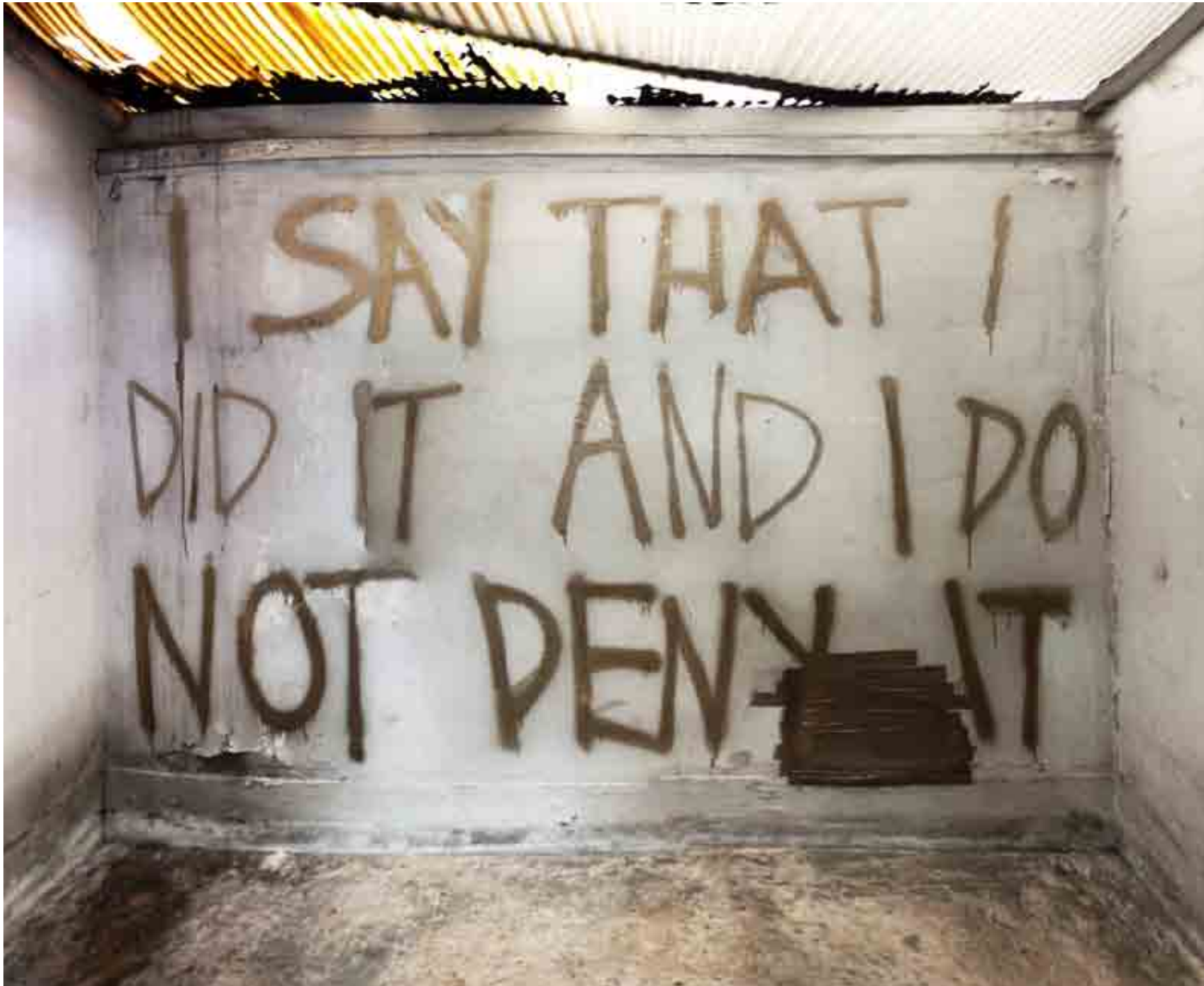
The work is conceived as a site-specific installation for the exhibition "Summer in the Middle of Winter" in Kunsthalle Athena. Its starting point are two phrases deriving from very different contexts: "They do not know it, but they are doing it" by Marx and "I say that I did it and I do not deny it" by Antigone. The phrases are placed as mirror images on the two sides of the central wall of the exhibition.

The project explores the notion of political and ethical responsibility and the schisms that surround it in the current "crisis" discourse. It is a reference to a conflicting yet ambiguous relationship: that between the subject and the object of a severe economic and social policy.

Untitled  
2011

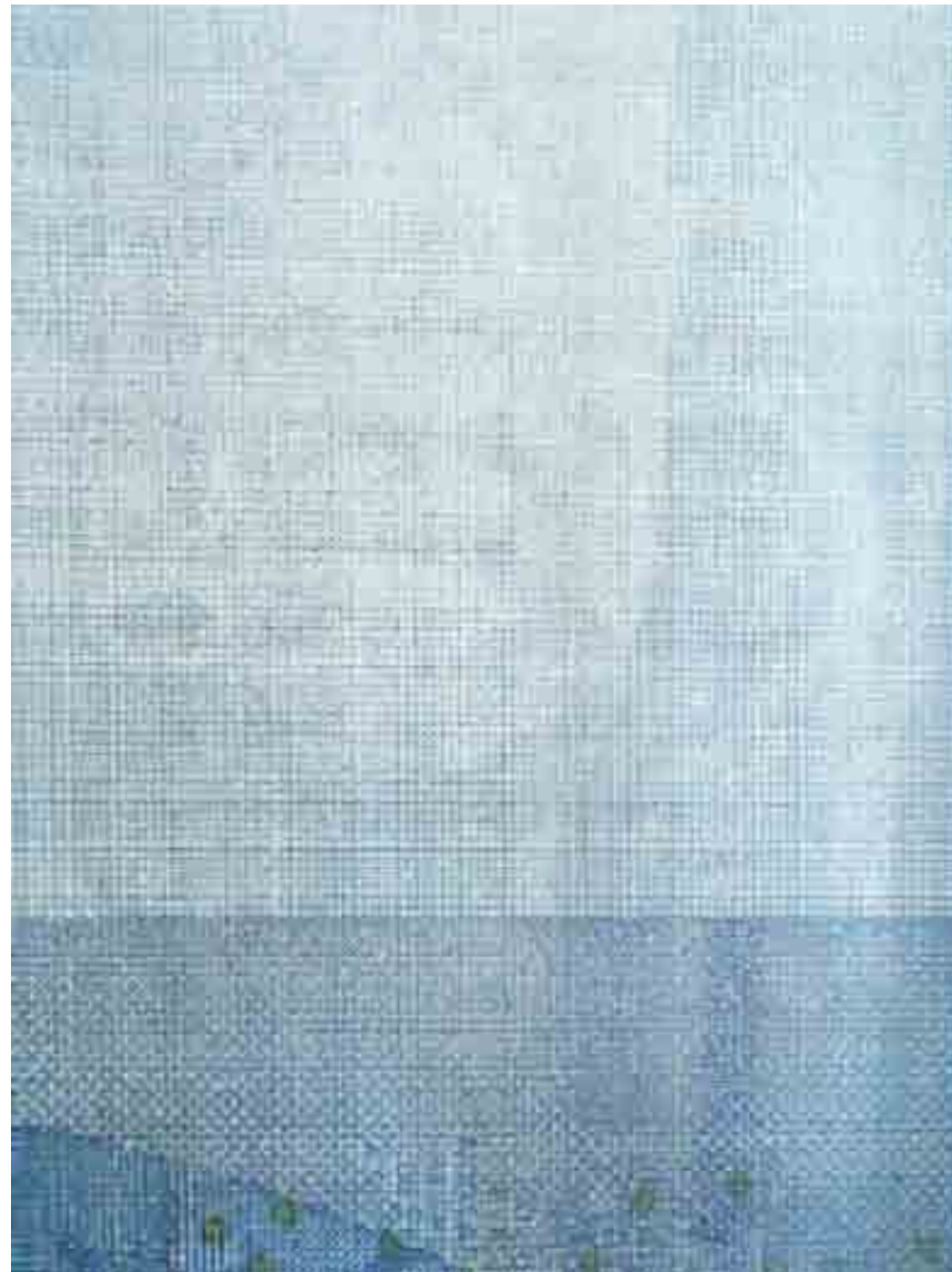
gold spray paint on a 2.10 x 2.90 m wall  
Kunsthalle Athena, Athens, Greece





Untitled  
2011

gold spray paint on a 2.10 x 2.90 m wall  
Kunsthalle Athena, Athens, Greece



The project “Die reale Abstraktion” has as its point of departure the material and, more specifically, visual properties of money. The title, originally introduced by Marx, is a reference to the processes of abstraction taking place during the real procedures of commodity exchange.

In the works euro bank notes are used as a reference point. Through enlargement and serial repetition by means of silkscreen techniques, an abstract visual imagery is produced. An object closely affiliated to societal practices is being gradually defamiliarized, transformed into a field of contemplation.

Die Reale Abstraktion  
2011

silkscreen on paper  
67 x 95 cm





*"In the entropology of globalization, all management generates abandoned spaces. All creation as applied force entails negation; all production entails neglect."*

G.Clement, Manifesto of the third landscape

A freestanding wooden corridor with a single opening is placed in the gallery space. Inside it lie wild plants, also known as weeds, that have been randomly collected from several wastelands outside Edinburgh. This wild vegetation is left to grow with the help of neon lights. The semi-artificial garden is revealed only when the visitor, while viewing the work, moves to the backspace of the gallery.

The work was presented as part of my degree show in the MFA Art, Space and Nature in Edinburgh College of Art. It was the outcome of a research on the notion of "the third landscape", that is the total sum of "unproductive" land within or in the margins of urban areas. Through the reproduction of such a space within the gallery context, the work explored the notion of the "unwanted" as a social and cultural construct and therefore one embedded with antagonism and conflict.

The condition of (im)possibility  
2010

3.60 x 2.10 x 0.30 m wooden corridor,  
fluorescent lights, pots, plants  
Tent gallery, Edinburgh, UK



Online Publication

ART/E/FACT Issue 2 : The Social Landscape  
Stefania Strouza, "The condition of (im)possibility"

Editors' Excerpt

"This issue of ART/E/FACT interprets diverse perceptions of social landscapes: Gareth Doherty's discussion of the significance of the colour green in Bahraini architecture and design; Chris Barry's photo essay on the vibrancy and agency of Aboriginal life in Alice Springs, Central Australia; Kenneth A. Balfelt's practical experiences working with relocating socially marginalised people in the centre of Copenhagen; Katrin Bruder's photographic critique of passive media consumption; Eva La Cour's inquest into the tourist industry in Longyearbyen, Norway; Stefania Strouza's exploration of modern ecology through installation art. As our contributors have revealed to us the diverse interpretations of the space wherein the social and the geographical connect, we hope you will find this to be an interesting journey through these social landscapes."

Simone Cecilie Grytter & Ely Rosenblum

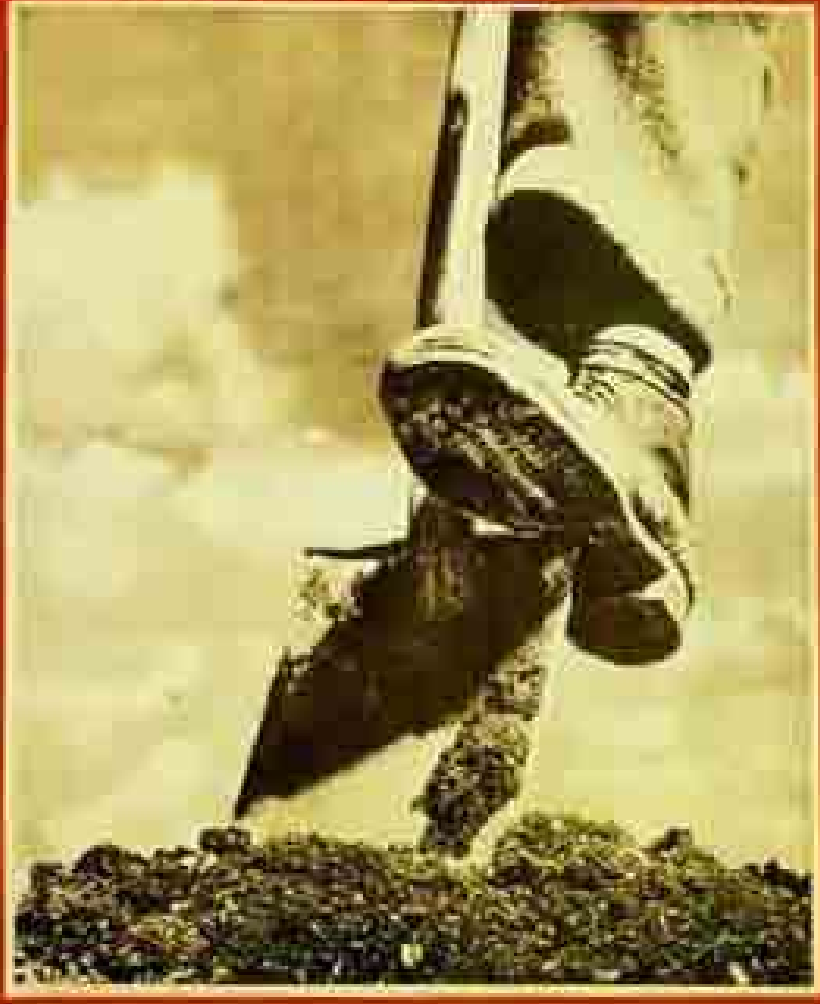
The condition of (im)possibility  
2010 (detail)

3.60 x 2.10 x 0.30 m wooden corridor,  
fluorescent lights, pots, plants  
Tent gallery, Edinburgh, UK



Dig for Victory : Three Garden Discussions  
2010

# DIG FOR VICTORY



Three Garden Discussions  
by Elise Campbell, Jamie Kalven and Stefania Strouza  
at the Experimental Station  
Friday 5th March 5-6pm

Experimental Station  
6100 S. Blackstone, Chicago IL 60637



In March 2010, Elise Campbell and Stefania Strouza, joined by writer-activist Jamie Kalven held the public talk "Dig for Victory: Three Garden Discussions" at Experimental Station, a non-profit cultural and community center based in Chicago, Illinois. The event was hosted by artist and academic Dan Petermann, founder of Experimental Station and one of the main supporters of the 61st Street Community Gardens.

During its ten years of life, the Community Gardens of 61st street, located on the boundary between middle-class Hyde Park and Woodlawn, a predominantly African-American neighborhood, provided a fertile ground for fostering community relationships and a safe urban space. Its 140 plots, occupied by white and African-American residents, hosted a successful model of biological and human diversity as well as a concrete example of sustainable community engagement within the dense urban fabric. However in 2010 the garden and its occupants were threatened with eviction. The site, once an empty lot owned by the University of Chicago, is being claimed back by the institution in order to be used as a staging area for the construction of a new Chicago Theological Seminary building on the 60th street. At the time of the talk, Kalven and Petermann along with a large number of artists, academics and residents, were engaged in a long struggle to protect the gardens from the forthcoming institutional development and systemic abuse.

Dig for Victory : Three Garden Conversations  
2010

Experimental Station, Chicago, USA



In July 2010 Mark Eischeid, Catriona Glover and Stefania Strouza, spent two weeks in Japan. The group was invited to perform fieldwork in Megijima, an island in the Seto Inland Sea, alongside the Setouchi International Arts Festival.

While in Megijima, the natural and cultural landscape was explored through walking, or rather drifting, as a means of re-mapping the terrain. This understanding of place as constantly unfolding was the foundation for a series of performative photographs. The images were captured in varied locations across the island with the “assistance” of several props, that were actually discarded objects from a traditional Japanese house. These “constructed” situations aimed to frame a sense of place that eludes clear definition, partially revealing its meaning as a series of instances in the landscape.

De[ ]Void  
2010

C-prints of digital photographs 40 x 54 cm  
Fieldwork: Megijima, Japan  
Shown: Tent Gallery, Edinburgh



Untitled  
2010



The Town Center of Cumbernauld was once considered a prime example of innovative modernist architecture. It has now been widely regarded as a mere failure, its future threatened by demolition.

The work suggests another viewpoint on the relationship of modernist architecture and its surroundings. If Modernism was dominated by rationalism and order, could it be replaced by another utopic vision, that of entropy, disorder and chance? Moving beyond preservation and demolition, the act of abandonment, of "non-action" could be an alternative towards re-appropriation of such contested sites.

Untitled  
2010

Collage on paper  
36 x 54 cm  
Cumbernauld Town Center, Cumbernauld, UK



A square in the size of the corridor is polished until the original color of the floor is revealed. On it a 45x45 cm square is made from dust collected from the building.

The work forms a temporal trace, only to disappear again through the visitors' movement and the uses of space.

Elsewheres  
2009

dust square of 45 x 45 cm in corridor  
WASPS Studios, Edinburgh, UK





The city of Piran has been for centuries influenced by the shifting borders of Slovenia and the subsequent displacements of populations and cultural characteristics. One of the reasons of conflict in the area has been the production of salt in the salt pans near Piran.

My intention was to introduce the notion of the line as a fragile construction in order to generate a rupture in the cultural landscape of the town. The work explores the line as a physical border could that could acquire a different character, as something precarious, transient and elusive. Salt is used as a subtle substance that alludes to the economic, historical and political contingencies of the area.

Salt/Line  
2009

salt in an aprox. 200m public road  
Piran, Slovenia



Closely associated with the area of Piran are the salt pans on the coastal borders of Slovenia with Croatia. Situated between the land and the sea, it is a precarious site where the artificial is imposed on the natural, producing a hybrid form of landscape.

In the case of the salt pans the notion of the line is generated by an artificial, industrially produced material, foilpaper. Its reflective qualities as used in order to highlight the passage of time and light in this fragile environment. The line represents another form of "construction", one that while retaining its geometric qualities, seems to almost merge and disappear in its surroundings.



Light/Line  
2009

Foilpaper, aprox. 25 m long  
Piran salt pans, Slovenia





"The present order is the disorder of the future."  
Sain-Just

"The Present Order" is a work conceived as a situation. Movement in the gallery space is understood as a gesture, metaphoric, sculptural and social. In an intimate environment of shadows and reflections, questions on the relationship between the spectator and the artwork arise. What consists a socially good behavior inside the "white cube" of the gallery? Is the human presence the missing element of the work or is it the means of destruction of its fragile equilibrium? What is yet to follow, is left open to chance and the individual's readings and reactions in the space.

The Present Order  
2009

foilpaper, spotlight, photograph  
in a 3.20 x 6 m room  
Sleeper Gallery, Edinburgh, UK



In Greek mythology certain plants appear as men or gods, expressing through their stories philosophical questions considering nature, the eternal circles of life and death or the search of beauty and truth. Such story is the myth of Narcissus. It is an adventure of the gaze, as his inability to unite with his reflection on the water leads to his death and his subsequent metamorphosis into a flower. Narcissus represents a dual identity where the beauty of the living world coexists with the reality of death and the world of shadows.

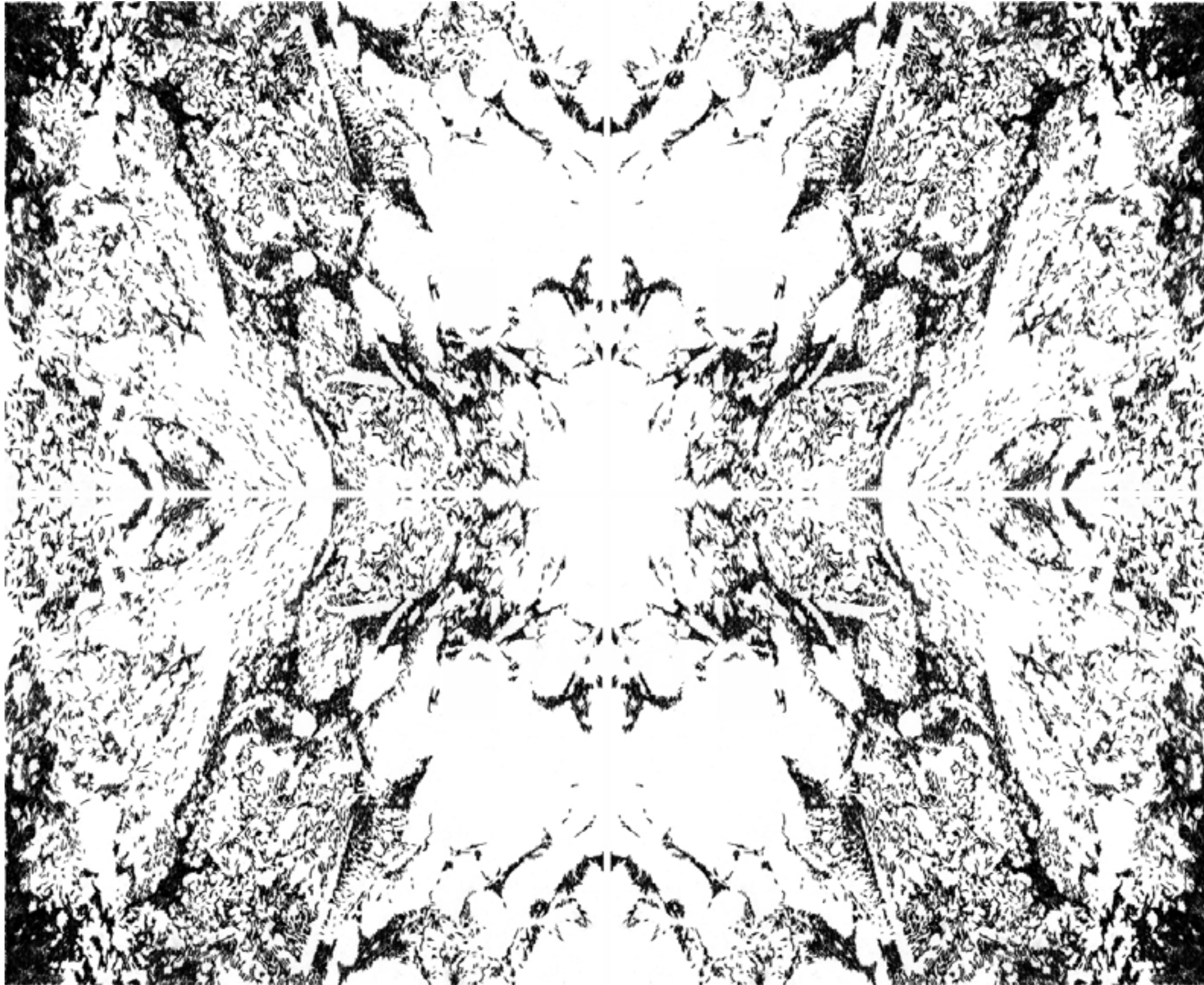
The work consists of carbon paper on which highly abstracted mirrored images are drawn. The images originate from destroyed urban sites in Athens after the 2008 riots. Placed on a black table, the drawings emerge through the reflection of light, only to disappear once the visitor moves.

The work was presented in the Royal Botanical Gardens in Edinburgh in 2009. In response to the exhibition site and the events of the Greek capital, "Narcissus" is a reference to the cycles of destruction and creation.

Narcissus  
2009

carbon paper on a 0.80 x 1.50 m table  
Royal Botanical Gardens, Edinburgh, UK





Preludes  
2009 (detail)

carbon on paper  
146 x 120 cm  
Tent Gallery, Edinburgh, UK

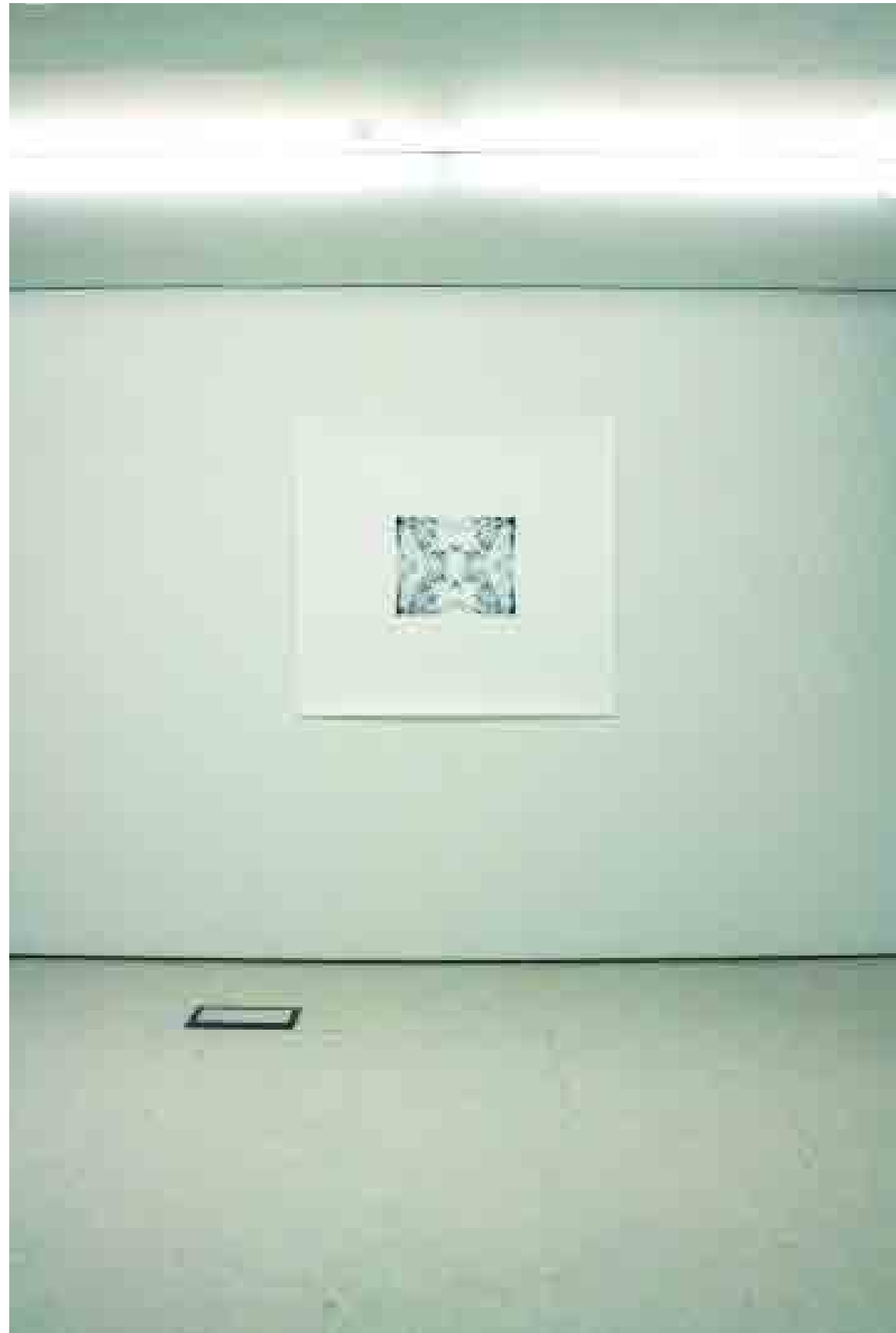




Preludes  
2009 (detail)

carbon on paper  
146 x 120 cm  
Tent Gallery, Edinburgh, UK





"Preludes" are both the remnants and the counter-images of "Narcissus". Functioning as abstract representations of spatial events, the two mirrored drawings consist of traces made with carbon paper. Carbon is here a reference to the idea of the residue.

The work was presented in Tent Gallery in Edinburgh in 2009. As the title suggests, "Preludes" refer to an introduction to a larger orchestration. The two drawings are placed diametrically in the gallery space, one mirroring the other. Together they reverberate in space.

Preludes  
2009 (installation view)

carbon on paper  
146 x 120 cm  
Tent Gallery, Edinburgh, UK



Preludes  
2009 (installation view)

carbon on paper  
146 x 120 cm  
Tent Gallery, Edinburgh, UK



Stefania Strouza

Born 1982, Greece. Lives and works in Vienna.

Studies

2010- : Akademie of Fine Arts Vienna, Austria

2010-2011 : Grafik, prof. G.Dmaisich

2011- : Abstract Painting, prof. E.Bohatsch

2008-2010 : MFA Art, Space and Nature,

Edinburgh College of Art, Edinburgh, UK

2005 : National Technical University of Barcelona,  
department of Architecture, Barcelona, Spain

2000-2007 : National Technical University of Athens,  
department of Architecture, Athens, Greece

Comissions

comissioned artist for the Mia 2013: Prize for Women with  
Immigration Background, Vienna, Austria

Awards

BAT (British American Tobacco) Art Award 2012

Grants

2010 : A.Grant Travel Award

2009 : Michelis scholarship, postgraduate studies  
for 2009-2010

2008 : "Manos and Giorgos Vakalo" scholarship, Vakalo School  
of Art and Design, postgraduate studies for 2008-2009

2008 : PSAS award for the MA Art, Space and Nature of  
Edinburgh College of Art, postgraduate studies 2008-10

2007 : National Technical Chamber of Greece scholarship

2006 : National Technical Chamber of Greece scholarship

2002 : National Technical Chamber of Greece scholarship

2001 : National Technical Chamber of Greece scholarship

2000 : National Technical Chamber of Greece scholarship

Residencies

2010: John David Mooney Foundation,  
Chicago, USA

Solo Exhibitions

2010 : Something to refresh my memory, Tent Gallery,  
Edinburgh, UK

2010 : Preludes, Tent Gallery, Edinburgh, UK

2009 : The Present Order, Sleeper Gallery, Edinburgh, UK

Group Shows

2013: Curators' Network\_Vienna Meeting exhibition,  
Kunsthalle Exnergasse, Vienna (forthcoming)

2013: Junge Perspektiven zeitgenössischer Kunst auf  
Margareten, Hundsturm Volkstheater, Vienna (forthcoming)

2013 : Traces are just empty categories, Friday Exit, Vienna,  
Austria

2012 : eg Nord, Atelierhaus of Akademie of Fine Arts, Vienna,  
Austria

2012 : FLAT, Gumpendorferstrasse, Vienna, Austria

2012 : BAT Award Group Exhibition, Akademie of Fine Arts,  
Vienna, Austria

2011 : Kunstakt, Fellner Wratzfeld, Vienna, Austria

2011 : Summer in the Middle of Winter, Kunsthalle Athena,  
Athens, Greece

2011 : Wem die Stunde schlägt, Documentationszentrum für  
moderne Kunst, St.Polten, Austria

2010 : MFA Degree Show, Edinburgh College of Art,  
Edinburgh, UK

2009 : 1009 m, WASPS studios, Edinburgh, UK

2009 : Cumbernauld Hit, Cumbernauld Town Center,  
Cumbernauld, UK

2009 : Sublimate, Inverleith House, Royal Botanical Gardens,  
Edinburgh, UK

2008 : Orkney B., Tent Gallery, Edinburgh College of Art,  
Edinburgh, UK

Collaborative Works

2011 : Alexander Wolff, The Wallpaintingreader,  
Galerie Mezzanine, Vienna, Austria

2010 : Re-scale, John David Mooney Foundation, Chicago, USA

2005 : EASA 05, Trans, Transit ,Transition, in Bergun,  
Switzerland

2005 : Metamorph project, "Ciudades que Dansan" festival,  
Barcelona, Spain

Events

2013 : to a certain degree sacredness is in the eye of  
the beholder,

an on-going project by Stefania Strouza and Apostolos  
Vasilopoulos, sound performance by Tamara Wilhelm  
and Caroline Profanter

11.1.2013, Friday Exit, Vienna, Austria

2010 : Dig for Victory:Three Garden Discussions,  
Experimental Station, Chicago, USA

Publications

Stefania Strouza, "The condition of (im)possibility"  
ART/E/FACT Issue 2 : The Social Landscape

Catalogues

Curators' Network Catalogue Vienna (forthcoming)

BAT Art Award 2012, Exhibition Catalogue

Articles

Katerina Lymperopoulou, To a certain degree  
sacredness is in the eye of the beholder: exhibition  
review, BHMA online, 29.1.2013

Tonia Makra, Artist's Interview, Istorica Magazine, 2012

Ruth Halle, "Rauchgefechte", oe1, 2012

Kimberly Bradley, "ReMap Athens:Athenian Rapsody"  
Artnet, 2010

Rachel Donadio, "Greece's Bid Debt Drama is a Muse  
for its Artists" The New York Times, 2010