

Vassilea Stylianidou aka Franck-Lee Alli-Tis /

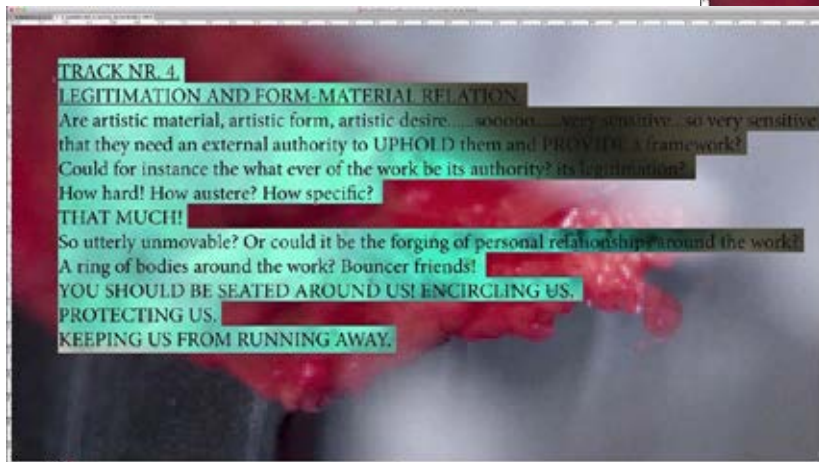
/selected works 2010-2015

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“A CLOUDish WALL IS HAUNTING THE WORLD by FOR AN ANONYMOUS FUGITIVE AUTHOR*”, 2015
Performative video installation. Within the context of the international conference “Institutions, Politics, Performance” at Green Park Athina in Athens



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“A CLOUDish wALL IS HAUNTING THE WORLD_by FOR AN ANONYMOUS FUGITIVE AUTHOR*” is a performative video installation in the form of a music album with sexual lullabies for the complicated relationship between artistic production and institutionalized knowledge. The work was especially conceived for and performed at the international conference “Institutions, Politics, Performance”[nbsp]which took place at Green Park Athina in Athens in 2015.

The work consists of one video projection which is part of the performance.

The plot: FOR AN ANONYMOUS FUGITIVE AUTHOR* (FAAFau) is the moderator of a fictitious panel. While FAAFau presents the panel the audience is watching a video in a form of a music album about the complicated (hierarchical) relationship between artistic production and institutionalized knowledge. The performance stages a presentation of a panel as a radical rearrangement of all material aspects involved in a panel discussion: table, chairs, plinths, microphones, audience.

Since 2014 Vassiliea Stylianidou is working on the process of constructing FOR AN ANONYMOUS FUGITIVE AUTHOR*.

This author* who is not one. Gender: fugitive. Genre: fugitive trope.

FOR AN ANONYMOUS FUGITIVE AUTHOR* is

1. a machinic artistic medium in transition
2. an assemblage of singularities
3. a migrating dispositive of names, bodies, knowledge, lack of knowledge, organs, instruments, private and public histories and places ... and the gaps, differences, misunderstandings between them (...)

The work with the title “SUSTAIN YOUR DEBT / RE-WRITE THE CURRENCY_THIS IS NOT A STRIKE“ consists of an installation with fabrics and a video projection. It is a work-in-progress that explores the relation between poetic and visual/artistic thought the reality of production and political economy. Which is the political meaning of a strike when it enters the realm of the art system? Does an art-strike still function as an art-work?



"I AM A 19th CENTURY FACTORY CHIMNEY STACK", 2014
HDV, colour, sound, 7 min 39 sec
Video installation

“I AM A 19th CENTURY FACTORY CHIMNEY STACK”, 2014

HDV, colour, 5.1 surround sound

Duration: 7 min 39 sec

The video work with the title “I AM A 19th CENTURY FACTORY CHIMNEY STACK” is the first part of a body of work-in-progress titled “Let’s start with the letter S, shhh,_As in politics”, that is being developed through a variety of media and formats such video, poetic text and performative installation. In the video “I AM A 19th CENTURY FACTORY CHIMNEY STACK” Vassiliea Stylianidou investigates the interrelation between architecture, body, politics, gendered labour and time. The work sets also questions about the contradictions and connections between artistic labour and life.

The video is based on the experimental poetical text “Let’s start with the letter S, shhh,_As in politics” written by the artist. In Stylianidou’s work, language pierces and subverts its everyday use in an attempt to suggest new paradigms for knowledge and experience.

In the video work “I AM A 19th CENTURY FACTORY CHIMNEY STACK” the artist also explores the interconnections between language and the voice.

Text/Sound/Camera/Video editing: Vassiliea Stylianidou

Sound Editing: Lorenz Erdmann, Vassiliea Stylianidou

Performers: M. M.

Ping Pong Players: M. Manthey., T. Kim

Translation: Konstantin Matsoukas

**„Let Us Start With The Letter Ssssss!
Like in Politics, The Devil Leaves. VOL. 1.
An Outline of Flows. FROM THE ARCHIVE
WITH THE LETTERS AND THE BOOKS.
BY:
FOR AN ANONYMOUS FUGITIVE AUTHOR.“**

LIST OF TITLES AND DISTANCES.
"There isn't a subject, there are only
collective assemblages of enunciation"
and "a machine of expression" for poetry
in times of emergency!
How splendid your son and ready to die?
(or is it perchance a daughter?)
The Devil Leaves after a table
tennis match
The sound of table tennis
with two players
The second player is unknown to us
The first one, you

ONE YEAR AGO,
a person needs to be discredited as one's
imaginary recipient
for one to necessarily open out
to an audience
of random others
Are they random those other
commoners,
an audience of the commons?
Or maybe cynically random
and clinically dead?

NOW,
Execution Wall
The city behind you
ourselves in front of you
a portrait of narrative time
"most narrative films begin with the
work break"
Since this space in which we meet is
narrative film, that means that our work
time has finished
However, now, in front of the camera,
the city behind you, you are still working,
for
us
and

we
for the narrative time of the film which
sucks in our (work) time -->

wealth is tantamount
to a powerful corrosive
leftover
LET ME NEGOTIATE THIS:
"To generate a new left global hegemony
entails a recovery of lost possible futures,
and indeed the recovery of the future as such"
"All of us want to work less"
We all wish to die deep inside a live past
THE CITY BEHIND US
THE CITY IS ALWAYS BEHIND US
THE CITY IS FOREVER GAZING
BACKWARDS
SO MUCH LIFE
THE ANGELUS NOVUS OF HISTORY
TOWARDS THE RUINS, TOWARDS THE
PEOPLE IT
CANNOT
SHELTER CANNOT
PROTECT CANNOT
CONTAIN CANNOT
FEED
WHO IS IT WHO
HESITATES
OR DELIBERATES?

ONE YEAR AGO,
you are swirling, yes, I know (...)
NOW,
Let us start with the letter S
Shhh!
as in politics
Body for instance
Ssss as in I
have a
private life when it sounds like an unissued ticket to a
mortification
the body (is the means
Or is the body the boundary = with this basic question
let us begin, let us delineate and let us organize this text
which organization de-
stroy): The subject par excellence,
ourselves notwithstanding
and Ssss 's a letter
in a chain of differences
We thankfully
have to shift the impossible
Off we go!
What else have we left for the body
in its enclosure:
Impact and a Pact

ONE YEAR AGO
in a whisper I raise
the tone
and say what they told me what I heard-what I was subjected to-what I was taken
by-what I washed up-what disgorged me-what dried up-
what fuck you voce "faux che
listen with a small difference
I seasawed got sick to
my stomach and all of it
all the reasons for deflecting-submitting-subjugating-lining up
were made available got jumbled up were dismembered
and coming out they subjugated the rules of form
to a so called personal formation?
But what are you talking about, there is no person, there are no
eyes, there are no features there are no fingers available there are no intersections
of functional organs there are no robust senses
You were her
and him
was where I was
I was here and there and me
And the first was the second one and the second one had no
place
There is no exit from language
Language's only exit is misunderstanding
only voice

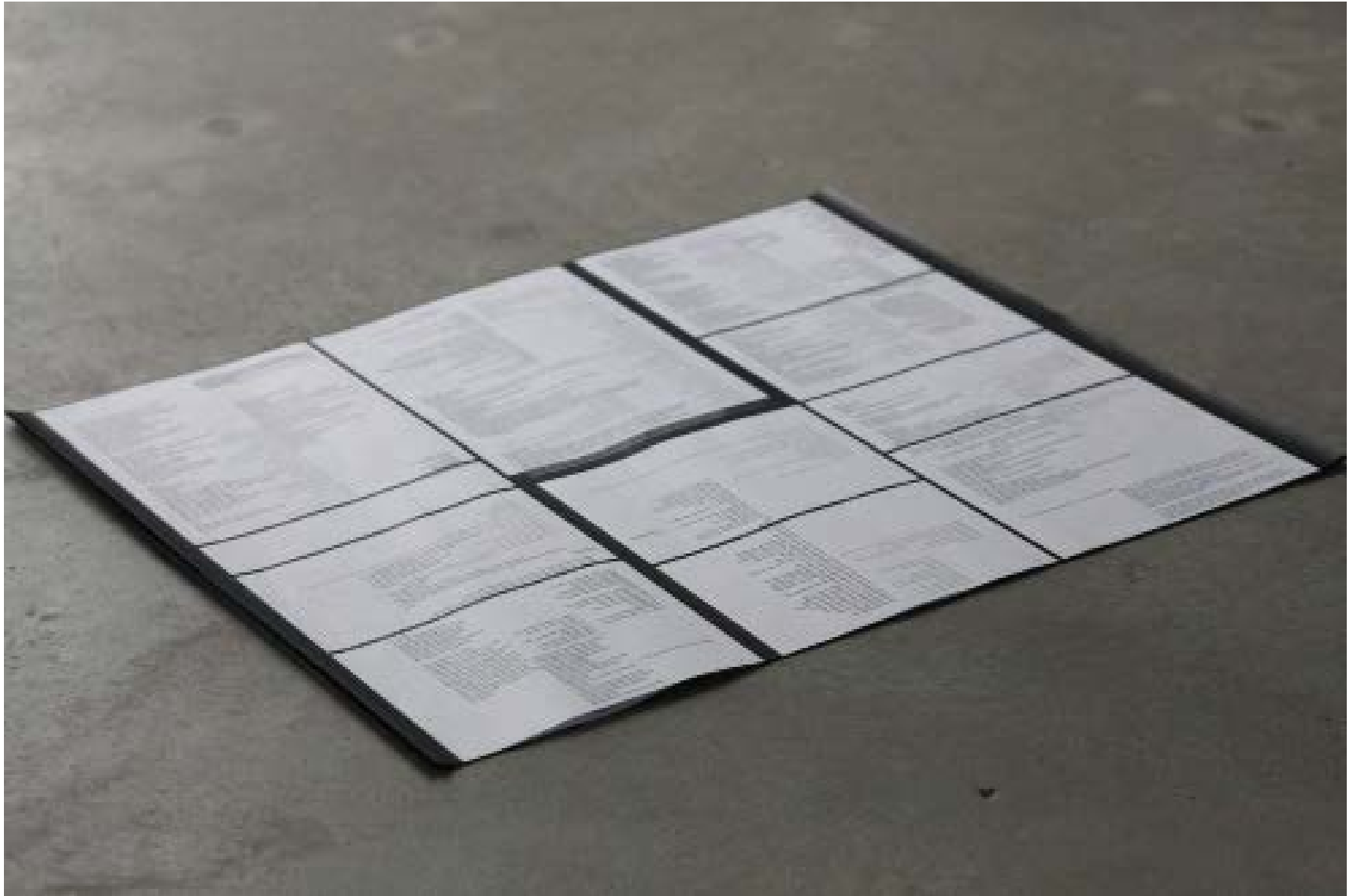
there is only voice,
"The living voice was the instrument by which the legal system could be extrac-
ted from the hands of specialists"
Then, at the first beginning of the new revolutions. Now, who are the others to
the specialists? And on which side do they move?
Political Fiction, "the authority of the writing depends on its being the faithful
copy of the voice"

Though what could this possibly mean?
NOW,
Execution Wall, the city behind you ourselves in
front of you: THE LIVING CURRENCY
THE CITY PAYBACK IS
AS GOOD AS IT TAKES
WHO EMPTIED OUT OUR BODY?
I smoke
I reside

there
I am a 19th century factory chimney stack,
our body is situated:
"metamorphosis is
the contrary of
metaphor"
and what is there to
say after that
about translation?
Visionary smoke of
dispersal
ARE YOU THE
MAJORITY,
AVATAR?
I heard somewhere
"Put your meaning
into your body"
What can one do with
that which does not
appear to be
apparent: AGAIN
NOW: 21.3.14,
first day of spring
Like all totalitarian
systems, capitalism
operates on faith
in progress,
Acceleration, boy!
Yeah!
And then returns
the innovative
pro (ah!)gression
As long as you are
producing
umm... anything
really:
Natural systems of
dissemination
and if you're re
unemployed, you
could think about
producing
revolutions, you
know!

... Poetry after the grandiosity of history imposed as a blossoming offspring of rape, perfect circle around your imagi-
nary. Let's dismember it let's share it let's spit on it. ... existence of light which isn't here a flight that does not have spa-
re does not take place to ascend from here to there you are pinned to your image a thousand-fold hung on inside eyes.

Excerpt from the poetic text "Let's start with the letter Shhhhh, as in politics", 2014
First publication in the greek magazine for poetry and arts ΦΡΜΚ <http://frmk.gr>



Overview of the printed poetic text “Let’s start with the letter Shhhhh, as in politics”, 2014
Installation view in the exhibition “Real Estate Show Extended” at C/O Kunstpunkt Berlin (2017)
First publication in the greek magazine for poetry and arts ΦΡΜΚ <http://frmk.gr>



“We Are The Manufacturers. Press Play and Indebt Yourself”, 2014
 Installation. Bolts of fabric, voice, text woven on textile, working table, tires, straps, paper, patterns, sound

“We Are The Manufacturers_Press Play and Indebt Yourself”, 2013

Installation with sound.

Bolts of fabric, working table, tires, straps, voice, text woven on the fabric.

The bolts of fabric in the installation “We Are The Manufacturers_Press Play and Indebt Yourself” were derived from a previous work entitled “PRODUCTION! PRODUCTION! PRODUCTION! The Design of Debt“. In this installation Stylianidou reactivates in an artistic context, disused materials and working tools from a greek textile export company which operates at reduced capacity. The fabric conveys the materiality of the labour (time, bodily energy, affects, exhaustion) of the workers -mainly women- who have been working with these textiles. Additionally, the bolts of fabric are related to a transaction between the artist and the textile company. By means of that transaction, the artist creates a debt as a work of art. Stylianidou ponders with critical irony, the meaning and fabrication of artistic value: in the context of the specific work-in-progress, the debt is equated with the work of art itself: the debt is the artwork, its medium and its materiality – as it is continuously being transferred from the art institution to the artist, from the artist to the artwork and from the artwork to the viewer. That debt, impossible to be redeemed, is set into constant motion and transformation.

The materials of the installation (bolts of fabric, voice, text, working table, tires, straps) are organised in space on the basis of a strict but at the same time flexible musical score. The work proposes a process of expanded writing which incorporates and connects voice with rhythm, the flow of sound with materiality and with the text.

The work is accompanied by the sound piece entitled “All Signals Would Go Dead” (duration 11 min 28 sec) arranged by the artist. The title of the piece relates to an unprecedented incident when the Greek right-wing government shut down the state tv and radio as part of as an austerity measure demanded by the country’s international creditors. On Tuesday, June 11 the government said “all signals would go dead”. At least 2.700 employers lost their jobs.

All Signals Would Go Dead

<https://soundcloud.com/user-677522170/all-signals-would-go-dead-2013/s-CVFJRzeCC49>

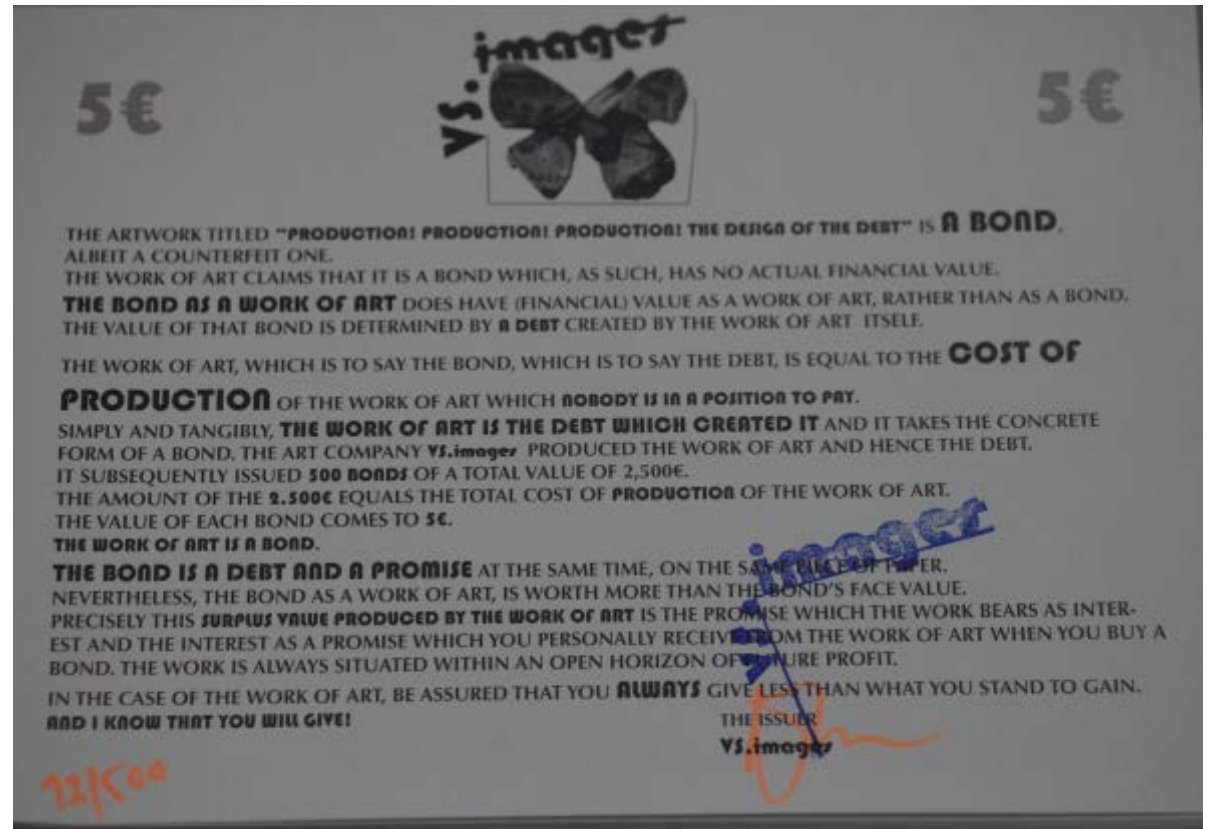


“WHAT IS TO BE UNDONE#1 the berlin version”, 2013
 Installation. Fabric, text woven on textile

Within the context of “Speaker’s corner”, a project initiated by Anna Miels and Katja Kollowa. Part of 48 Stunden Neuköln



"PRODUCTION! PRODUCTION! PRODUCTION! The Design of Debt", 2013
Fabric rolls, texts, sound, 500 bonds. Installation view: Exhibition Skulpturale Handlungen at White Box Munich



“PRODUCTION! PRODUCTION! PRODUCTION! The Design of Debt”, 2013
 Fabric rolls, texts, sound, 500 bonds. Installation view: Exhibition Skulpturale Handlungen at White Box Munich

The installation work with the title PRODUCTION! PRODUCTION! PRODUCTION! The Design of Debt (2013) deals with the contemporary condition of the undocking of money from material labor and from production. The work transforms the real actors that are artistically and economically involved in the project «Sculptural Narration» into transacting parties and interconnects them within a partly fictitious, partly real economical construction of a chain of transactions. Oscillating between reality and fiction, the work questions the notion of sovereignty and initiates a different connection between economy and art: the production of money out of nothing leads to the production of debt which ceaselessly circulates among the parties of transaction. The debt ends nowhere because nobody wants to redeem it.

THE PLOT:

The Genealogy of the 50 Bolts of Fabric as Debt or the New Artistic Medium Called Debt. MATERIAL: 50 BOLTS OF FABRIC with code numbers: 10C2249-1 to 10C2259-50: According to a formal financial contract between the greek clothing export company T.K.S.A and artist V.S. (vs.images), 50 bolts of fabric were exported to the city of Munich as part of the exhibition „SCULPTURAL NARRATIONS”. In this manner, the bolts referred to, leave the storeroom of the greek clothing export company T.K.S.A in Thessaloniki, together with the realm of conventional economic production and are entered into the field of artistic conceptualisation and the production and distribution of artworks.

During the period between September 2007 and December 2008, 50 bolts of fabric with the above codes were produced in a suburb of Istanbul, at the textile factory by the name of L.M.S.A.

19 February 2009: According to a formal financial contract between the turkish textile factory L.M.S.A. and the greek clothing export company T.K.S.A. the 50 bolts were exported from a suburb of Istanbul to a suburb of Thessaloniki.

12 November 2011: After partial use for the production needs of the greek clothing export company T.K.S.A, the 50 fabric bolts in question (wholly or in part) were transferred to the storerooms of the greek clothing export company, thus leaving the casual street wear production circle.

15 December 2012: According to a formal financial contract between the greek clothing export company T.K.S.A and artist V.S. (vs.images), 50 bolts of fabric were exported to the city of Munich as part of the exhibition „SCULPTURAL NARRATIONS”. In this manner, the bolts referred to, leave the storeroom of the greek clothing export company T.K.S.A in Thessaloniki, together with the realm of conventional economic production and are entered into the field of artistic conceptualisation and the production and distribution of artworks.

25 January 2013: Insofar as the artist V.S. (vs.images) was not paid by the artistic organisation which invited her to the exhibition titled „SCULPTURAL NARRATIONS” she was not in turn able to pay the greek clothing export company T.K.S.A for the material of the 50 bolts of fabric.

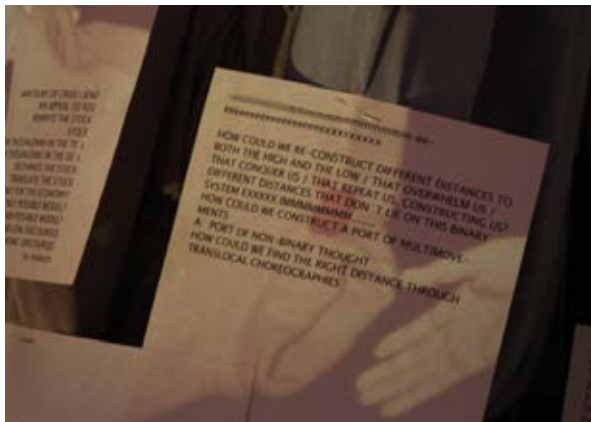
The debt thus created is simultaneously financial and artistic (: conceptual). To summarise the undertaking: the debt itself is the work of art.

The installation «PRODUCTION! PRODUCTION! PRODUCTION! The Design of Debt» proposes a new notion of the value of the art work: „From now on the work of art should be evaluated on the basis of the debt it produces“.

Next, the artist V.S. (vs.images) issued Art Bonds aiming at the payment of the debt that had been produced. The work of art, which is identified with the debt, functions potentially as a guarantee of profit for the buyer of the Art Bond. Every work of art is placed by definition on a financial and conceptual horizon of open-endedness. That is its promise.

The work is accompanied by the sound piece entitled “The Value of Art Work”:

<https://soundcloud.com/user-677522170/production-production-production-the-design-of-debt-2013/s-ZpbMOYsCeQW>



“IMPORT EXPORT”, 2012
Eighteen fabric rolls, four black plastic garbage bags, white plasticine, video projection, praxiscope projection, text, sound, two A4 pages, three b/w photographs, colour photograph, praxiscope projector, mini video projector. Installation view at Haus der Kulturen der Welt, Berlin



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Eighteen fabric rolls, four black plastic garbage bags, white plasticine, video projection, praxiscope projection, text, sound, two A4 pages, three b/w photographs, colour photograph, praxiscope projector, mini video projector. Installation view at Haus der Kulturen der Welt, Berlin

IMPORT_EXPORT, 2012

Eighteen fabric rolls, four black plastic garbage bags, white plasticine, video projection, praxiscope projection, text, sound, two A4 pages, three b/w photographs, colour photograph, praxiscope projector, mini video projector.

Within the scope of the project HOLIDAYS IN GREECE initiated by STUDIOvisits, Berlin.

Vassilea Stylianidou initiated an artistic enterprise to overcome the reduction of the artwork to a mere commodity that aims to please the art market. Her project STUDIOvisits can be understood as a sort of open source project that intends to bring together creatives from different backgrounds – a think tank that tries to find a way to exchange the social political aesthetic value of artistic work.

IMPORT_EXPORT is an installation especially conceived for the project Holidays in Greece realised by studio visits that took place in May 2012 in Berlin dealing with questions about greek/european debt crisis and its public perception. IMPORT_EXPORT is deep rooted in her own biography having grown up in the family-run textile export company in Thessaloniki. The project describes the power relations of global economy on the basis of her own father's story, who – during the eighties-exported T-shirts to Germany. Under the regime of the Pasok party, Greece managed to become part of the European Economic Community and was undergoing a fundamental modernisation that- while trying to create equality for all classes- led to a society of officialdom. Finally, the monetary and currency policy reform failed due to the lack of identity politics.

Stylianidou focuses on the power shift of systems, on financial speculations and the question of materiality of money. Particularly the installation outlines the changes in global politics after the end of the bipolar world system in view of ex- and importations and examines the question of the balance of power.

Fabric rolls exported as raw material from the stock of her family's export company are reactivated as a symbolic message carrier for the complexity of her proclamation. A complexity that is based on the complexity of language both as materiality and symbolic significance.

Text by Maria Fountoukis, 2012.

*STUDIOvisits is the artist's studio –both physical and conceptual- that visits.

STUDIOvisits is a studio and a community between private- and public space.

STUDIOvisits' itineraries are translocal.

STUDIOvisits, Berlin, a project of encounters taken in random intervals between artists, theorists, architects and the public.

<http://studiovisits-berlin.tumblr.com>



“FROM SCRATCH: a collective text (always from scratch)”, 2012
5,000 photocopies of the collective text, 5 black metal electric fans, the air current
generated by the fans, a video projection and sound. Installation view at Old Hospital, Amfisa (GR)



“FROM SCRATCH: a collective text (always from scratch)”, 2012
5,000 photocopies of the collective text, 5 black electric fans, the air current
generated by the fans, a video projection and sound. Installation view at Old Hospital, Amfisa (GR)

FROM SCRATCH_a collective text_always from scratch.
A collaborative project initiated by Vassiliea Stylianidou.
<http://from-scratch-a-collective-text.tumblr.com>

FIRST PHASE of the project: Installation with the initial texts written by Vassiliea Stylianidou. The installation consists of a pile of 5.000 photocopies of the text, five black metallic electric fans, air, video projection.
Old Hospital, Amfisa GR. Within the scope of the exhibition “the limits of togetherness”.
October 6 - November 21, 2012.
Curated by Kostis Stafylakis. Produced by The Symptom Projects.
<http://the-symptom-projects.blogspot.de/>

SECOND PHASE of the project: FROM SCRATCH_a collective text_always from scratch is a collaborative project. An initial text consisting of short scenarios about collectivity written by Vassiliea Stylianidou have been distributed by email to nine artists and theoreticians with the invitation to continue from whatever point in the text interests them, free to use any style they wish. When their individual contributions to the text are completed, they are invited to send all the texts to three people of their choice, inviting them to participate in the project on the basis of the above instructions.

Participants: Vassiliea Stylianidou (VS), Susanne Bosch (SB), Hakan Topal (HT), Hypatia Voulroumis (HV), Tatjana Fell (TF), Efrosini Protopapa (EP), Panos Kompatsiaris (PK), Ilgin Seymen (IS), Berkay Tuncay (BT), Sibylle Hoffer (SH), Alice Burns (AB), Christine Woditschka (CW), Julie Miller (JM), Maria Ferretti (MF), Michelangelo Corsaro (MC), Apostolis Artinos (AA).

Special thanks to all participants for their generous contributions!

You are invited to send your texts, comments, images, links, songs...

Contact: Vassiliea Stylianidou_word@stylianidou.com



STUDIO visits

STUDIOvisits, 2011-2015
STUDIOvisits is the artist's studio –both physical and conceptual- that visits...

CONCEPT

CONCEPT

STUDIOvisits is the artist's studio –both physical and conceptual- that visits... STUDIOvisits' vehicles are concepts, texts, objects, ideas, processes moving/migrating/translating around in reciprocal directions. STUDIOvisits' itineraries are trans-local. STUDIOvisits' desire is to transfer, postpone and prolong the processes of reflection upon concepts and objects that surround and construct the so called „artwork“. STUDIOvisits is a thought- and praxis-based artistic enterprise that aims to overcome the reduction of the „artwork“ to a mere commodity that follows the laws of the (art) market.

PRAXIS

STUDIOvisits is a project of encounters taken in random intervals between artists, theorists, poets, architects and other art workers.

STUDIOvisits' starting point is the desire to find new formats that will communicate both the process and the outcome of artistic concepts. The departure area of STUDIOvisits is the artist's workspace.

STUDIOvisits intends to elaborate through encounters a network of artists, theorists and architects that will deal with the spatio-temporal discourses and processes of the artistic work within our sociopolitical present.

Thus, the work of art becomes a common topos for discursive and process-based exchange.

These encounters might take the form of a one-to-one discussion, a three-day presentation/exhibition, a workshop, a collaborative piece of art, a book, an open discussion...

STUDIOvisits poses the question of whether it is possible for artists to re/generate through collaboration and exchange the (sociopolitical, aesthetic) value of their work.

STUDIOvisits aims to function as an OPEN-SOURCE PROJECT in analogue space and time.

Therefore, it is open to ideas and concepts for encounters.

STUDIOvisits has been operated from July 2011 until August 2015.

Since August 2015 STUDIOvisits functions as a series of informal non documented encounters and intra-actions among human beings, ideas, artworks, concepts, drafts, texts, words, sounds, animals, insects and other human and non-human creatures....

For more information:

<https://www.stylianidou.com/studiovisits.html>

<http://studiovisits-berlin.tumblr.com/>



“The Plotless Room_ I Lie to History”, 2011
Artist’s Book. Revolver Publishing, Berlin in collaboration with futura, Athens
Berlin/Athens 2011, 284 pages, 21 x 25.7 cm, hardcover, English/Greek/German



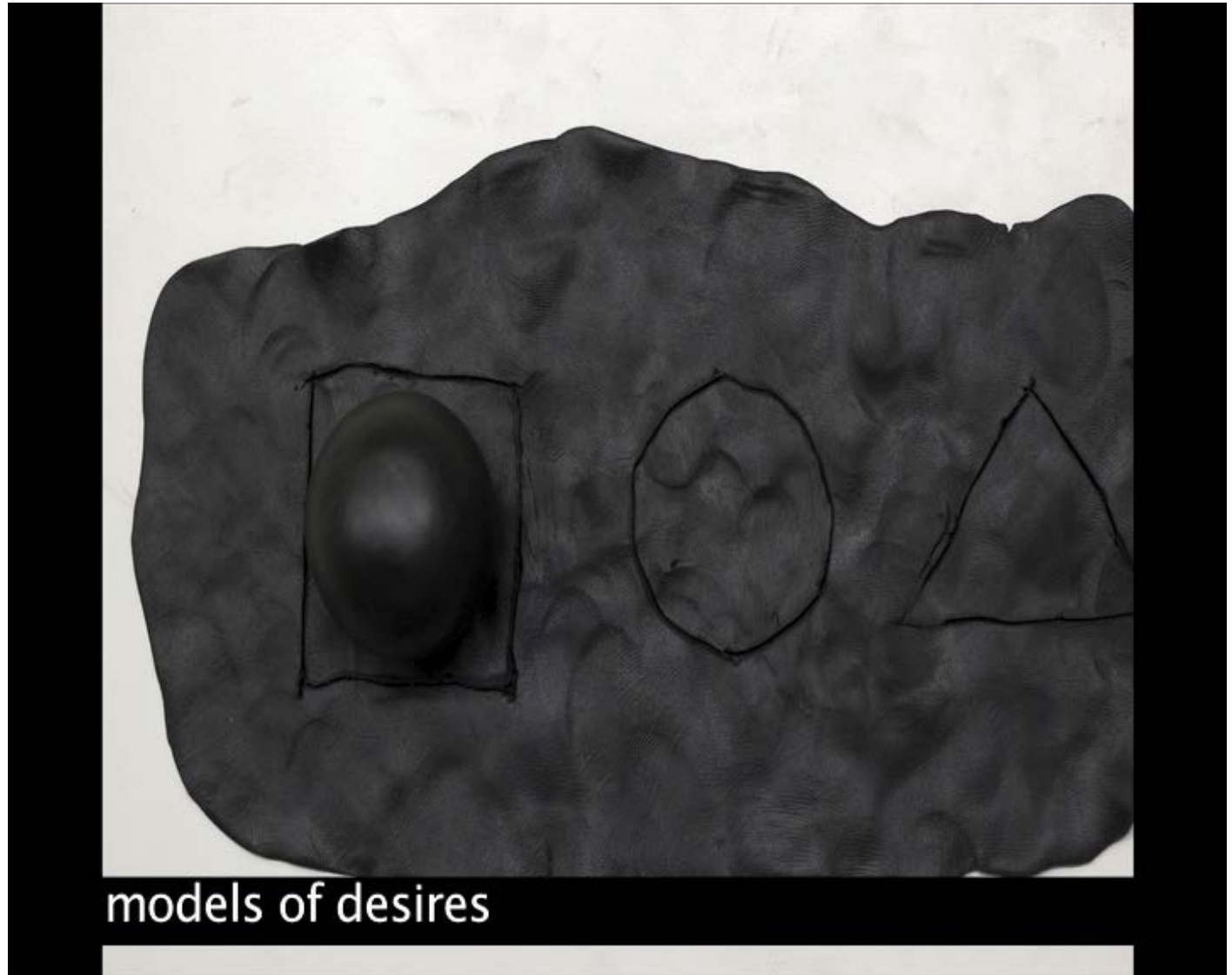
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Berlin/Athens 2011, 284 pages, 21 x 25.7 cm, hardcover, English/Greek/German



“IILOT. Archive of coincidences, velocities and systems”, 2008-2011
Video installation. Two video projections, sound. Music by Joerg Lindenmaier. DV pal, colour, sound. Duration: 3 min 55 sec



“Guards For Sexted Bodies Language Curves Space”, 2010
Installation. Video projection, two black plastic bags, white plasticine, aluminum construction,
foam mattress, white artificial leather, forex, sound (spoken word), headsets. Duration: 15 min 38 sec. Dimensions variable



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Installation. Video projection, two black plastic bags, white plasticine, aluminum construction,
foam mattress, white artificial leather, forex, sound (spoken word), headsets. Duration: 15 min 38 sec. Dimensions variable
Installation view: Alex Mylona Museum, Athens



“Number Machines_ a public debate”, 2010
Audiovisual installation in the public space of Athens
Video installation. Video projection, sound (spoken word. Duration: 3 min 47 sec. Dimensions variable



“Number Machines_ a public debate”, 2010
Audiovisual installation in the public space of Athens
Video installation. Video projection, sound (spoken word. Duration: 3 min 47 sec. Dimensions variable



"Dirty Double You", 2010
Single-channel video installation
DV pal, colour, silent. Duration:1min 59sec



“Heisst Knete Geld? Und was heisst Sprache?”, 2010
Single-channel video installation. DV pal, colour, silent. Duration: 0min 55sec



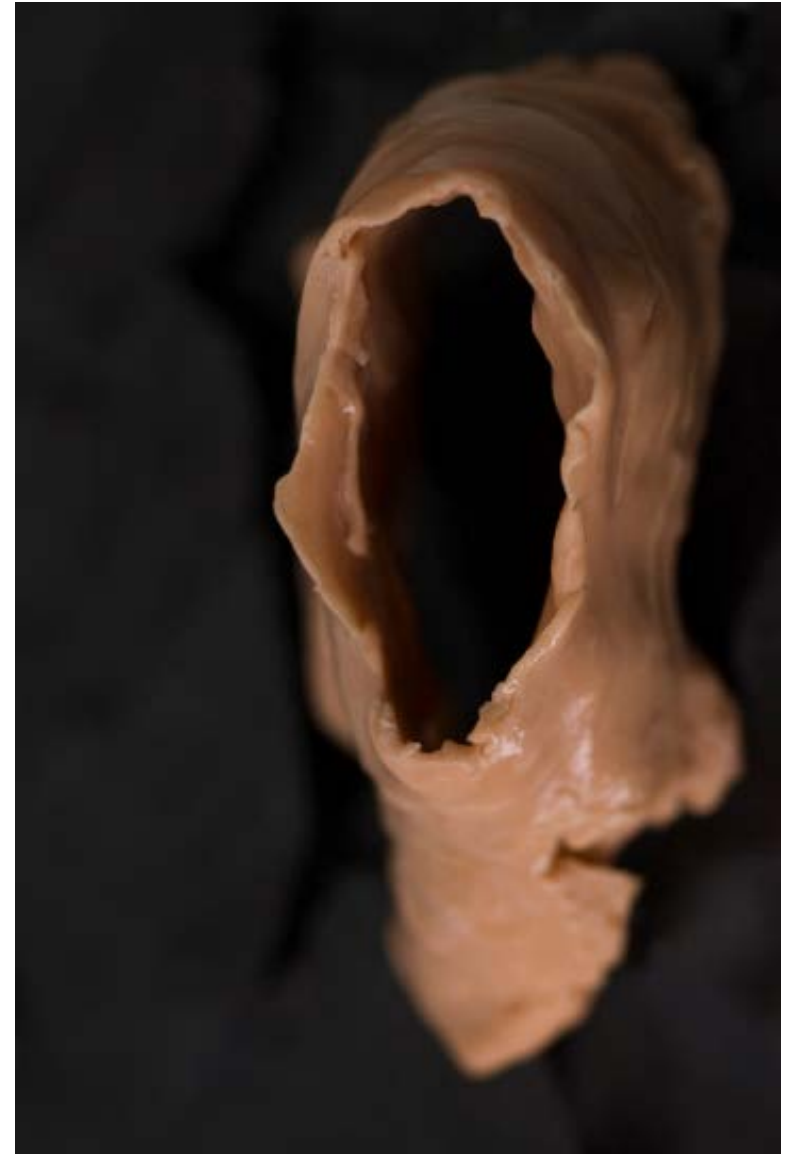
"Let Your Word Lie", 2010
Single-channel video installation
DV pal, colour, silent. Duration: Omin 46sec



"WarRooms", 2010
Installation. Series of five photographs. Digital print on Baryt archival paper. Frame, wood, museum glass. Dimensions variable



Installation. Series of five photographs. Digital print on Baryt archival paper. Frame, wood, museum glass. Dimensions variable “WarRooms”, 2010



"I.K.E.A. (Intelligenter Kompromiss Euphorischer Attacke)", 2010
Digital print on baryt archival paper. Frame, wood, museum glass. Photograph within the context of the work "WarRooms"