

Sofia Stevi

PORTFOLIO





Sofia Stevi (1982, Athens, Greece) lives and works in Athens.

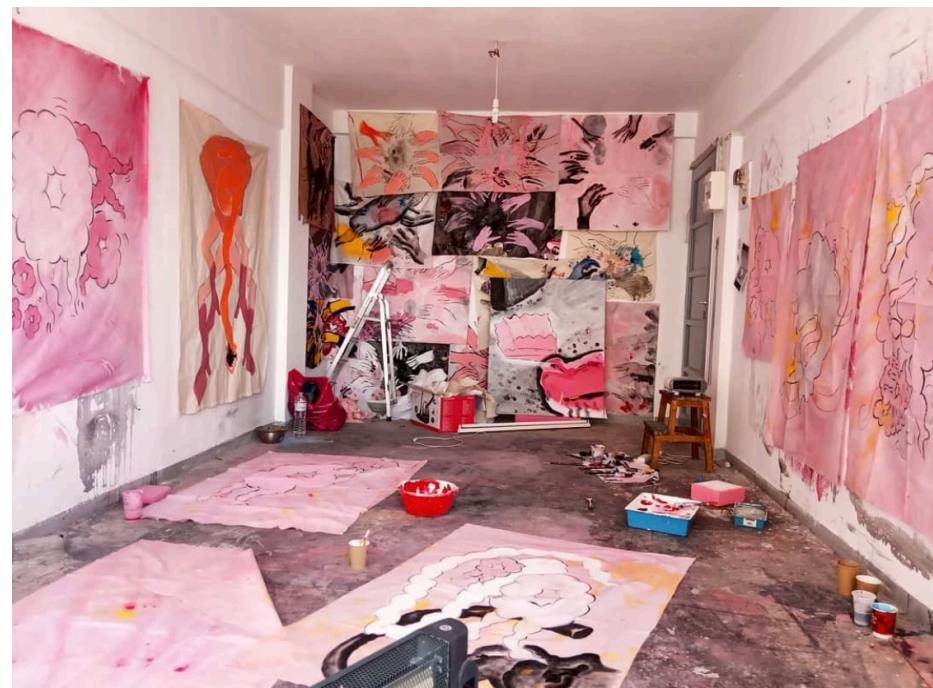
Sofia Stevi makes paintings, installations and works on paper. Drawing inspiration from literature, philosophy and the everyday, her works bring together a wide range of references, from art history to overheard conversations and stories, to images found on social media and internet databases, to her own photographs of her surroundings.

Sofia Stevi's storytelling encompasses painting, sculpture and book-making, often using raw un-stretched fabric to create large scale paintings that act as portals to the realm in between reality and dreams. We naturally associate painting with an attempt to fix a moment in time, yet the world of Stevi's paintings is, like our own, in a constant state of becoming. This "liveliness" is expressed in its materials as much as its subject matter: Stevi stains her nearly translucent cotton fabric with a heavily diluted gouache, generating blooms that can only partially be anticipated, and then paints over it in India ink and acrylic. There is no cartoon or preparatory sketch: one shape suggests another, and so the story unfolds not according to a preordained scheme but in response to the properties that emerge through the unpredictable interaction of disparate materials and ideas.

In her work, representations of objects and patterns representing memory coexist with everyday life, feminine figures representing the human state synchronise with unattached, self-ruling limbs, resulting in compositions whose narratives are enigmatic and often broken. Moving between the real and imaginary, the works creates narratives of sensual worlds and dreamlike states that even though they start as personal representations of the artists' thoughts and desires they end up becoming common and familiar.

Stevi has presented her work in exhibitions and projects at Onassis Stegi in Athens, BALTIC - Center of Contemporary Art, United Kingdom; Le Quai - contemporary art institute, Monaco; The Breeder Gallery, Greece; Galeria Pelaires, Spain; ALMA ZEVI Gallery, Italy; Pippy Houldsworth Gallery, United Kingdom and in group shows in museums, galleries and project spaces in Greece and abroad. She has been awarded the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (2022).

In 2013 together with the artist Bobby Dowler she found Fokidos art space that occupied her apartment in the Ampelokipi area of Athens where they exhibited Greek and international artists as well as held performances and poetry nights. In 2010 she started Friary Road House poetry press after a poetry reading at 121 Friary Rd SE15 in London, as a way to give a platform to unpublished poets.



CV

Sofia Stevi (1982)

Lives and works in Athens, Greece.

Studied at Central St Martins, University of the Arts, London & Vakalo School of Art & Design, Athens.

Co-founder Fokidos project space, Athens, Greece.

Co-founder Friary Road House poetry press.

She has been awarded the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS in 2022.

Solo Exhibitions

- 2025 Why I Am Not a Poet, Satine, Venice, Italy.
- 2023 When We Start to Understand the World, The Breeder, Athens, Greece.
- 2022 Song Without An Ending, curated by Cristiano Raimondi, Le Quai-Società delle Api, Monaco.
- 2021 The Wave, Onassis Foundation Stegi, large scale mural on 18, Dorylaioy Str., Mavili Square, Athens, Greece.
- 2021 Touch, 16:9 billboard, Kingsgate Project Space, London, UK.
- 2021 The Somnambulists, ALMA ZEVI, Venice, Italy.
- 2020 Meeting House, two person show with Rachel Howard, Galeria Pelaires, Palma, Spain.
- 2020 A Harvest Song, Dexamenes Seaside Hotel/The Breeder Gallery, Amaliada, Greece.
- 2019 We Don't Have to Learn Something New, Pippy Houldsworth Gallery, London, UK.
- 2018 FAVORITES, ALMA ZEVI, Venice, Italy.
- 2017 Turning Forty Winks Into a Decade, BALTIC Centre for Contemporary Art, Gateshead, UK, curated by Emma Dean.
- 2017 Lizzie & Laura, The Breeder, Athens, Greece.
- 2016 Tell Me if I Am Too Much, ALMA ZEVI residency and solo show, Celerina, Switzerland.
- 2015 Hello and Take a Sit!, curated by Alma Zevi, OBR, London, UK.
- 2015 Tyrants & Sirens, two person show with Yana Naidetov curated by Nach Neben, London, UK.
- 2014 Hotel Nostos. Humble Nimble Dreamlike Tumble, curated by Alma Zevi, Marignana Arte, Venice, Italy.

Group Exhibitions

- 2025 Trip Down Memory Lane, La Gaya Scienza, Nice, France.
- 2024 Odyssey, Archaeological Museum of Piraeus, curated by Marilena Koutsoukou, Piraeus, Greece.
- 2023 Encore: New Greek Painting, curated by Eleni Koukou, Christophoros Marinos and Theofilos Trampoulis, Municipal Gallery of Athens, Greece.
- 2022 The Sky Above the Roof, Tabula Rasa Gallery, Beijing, China.
- 2022 Spaces and Path, curated by Cristiano Raimondi and Sofia Stevi, Casa dell'Ulivo, Società delle Api, Kastelorizo, Greece.
- 2021 Cc, curated by Olympia Tzortzi, Callirhoe, Athens, Greece.
- 2021 PTSD (Performative Transcending Somatic Dinner), curated by George Bekirakis, ex AMP Gallery, Athens, Greece.
- 2021 The Rule of The Game (annual exhibition happening on the occasion of Thessaloniki International Film Festival), curated by Orestis Andreadakis, A' Jetty, Thessaloniki Port, Greece.
- 2021 Bodies in Motion, curated by Odette Kouzou, Alkinois, Athens, Greece.
- 2021 L'INCONTRO, curated by Cristiano Raimondi, Le Quai-Società delle Api, Monaco.

- 2021 Abracadabra!, curated by Freddie Powell, ALMA ZEVI, London, UK.
- 2021 SISTERHOOD, streaming voices, unified energies, curated by Angelo Plessas, Nicosia, Cyprus.
- 2020 Cadmio Limon, curated by Cristina Anglada, Galeria Pelaires, Palma, Spain.
- 2020 When Net Becomes Form, curated by Bobby Dowler, galleria Alegria Instagram page.
- 2020 SISTERHOOD, streaming voices, unified energies, curated by Angelo Plessas, Haus N, Athens, Greece.
- 2020 Construction Site of Exceptional Feelings, curated by Sofia Stevi, The Breeder, Athens, Greece.
- 2019 Tender Touches, temporary art cafe and exhibition organised and curated by Huma Kabakci & Ines Neto dos Santos, London, UK.
- 2018 The Nature of Justice, On the Birds, curated by Mari Spirito, Onassis Cultural Center, St Anne's Warehouse, New York, USA.
- 2018 Bored but Secured, curated by Alice Bonnot, WOZEN, Lisbon, Portugal
- 2018 Rhapsodies, curated by Alix Janta, PingPong, Brussels, Belgium.
- 2018 Gold und Liebe, Liebe für Gold, curated by Amalia Vekri, Haus N, Athens, Greece.
- 2017 Ghost Marmalade, curated by Gregory Castera, Council.art, Paris, France.
- 2017 Holiday Home, curated by Alma Zevi, ALMA ZEVI, Celerina, Switzerland.
- 2017 Amazing Girls / It's Complicated, curated by Franziska Sophie Wildförster, Kevin Space, Vienna, Austria.
- 2017 Moi Non Moi, or Carrying Owls to Athens, Wiener Art Foundation in Athens, Greece.
- 2017 Metaxy Mas, curated by DaDa Da Academy, IFAC, Athens, Greece.
- 2016 The Equilibrists, curated by Gary Carrion-Murayari, Helga Christofersen with Massimiliano Gioni, Benaki Museum, Athens, Greece.
- 2016 Cuprum, residency and exhibition, curated by Clarissa Tempestini, Nicosia, Cyprus.
- 2016 Honey;Love;Pheromones, curated by Rallou Panagiotou, Dio Horia, Mykonos, Greece.
- 2015 Recommended By, Easy!Upstream, Munich, Germany.
- 2015 Aeropagus Königin, curated by Jelena Seng, Parallel Vienna, Vienna, Austria.
- 2015 Architecture of Enjoyment curated by Marcelle Joseph, Horatio Jr, London, UK.
- 2015 Collettiva 2015, Marignana Arte, Venezia, Italy.
- 2015 Mixed Four, Fokidos ov-site, St Moritz Art Masters, Switzerland.
- 2015 An Element of Whim, Fokidos, Athens, Greece.
- 2015 UK EN-TREE, Middlemarch, Brussels, Belgium.



- 2013 The London Project Goes North, Yorkshire Sculpture Park, UK.
- 2013 Paint As You Like and Die Happy, Fokidos, Athens, Greece.
- 2013 The London Project, Gerson/Zevi Gallery, London, UK.
- 2013 The London Art Book Fair, Whitechapel Gallery, London, UK.
- 2010 Heliotrope, Vulpes Vulpes, London, UK.
- 2010 White Heat, KALEID, London, UK.

Curatorial Projects

- 2020 Construction Site of Exceptional Feelings with works by Agnieszka Polska, Nana Sachini, Sofia Stevi, Constance Tenvik, Marianne Vlaschits, The Breeder, Athens, Greece.
- 2015 ! (PSI) co-curated with Padraic E Moore, with Brian Dillon, Navine G. Khan Dossos, Gary Lachman, Quinn Latimer, Sophia Al Maria, Paula Meehan, Marco Pasi and Marc Pilkington, Fokidos, Athens, Greece.
- 2014 An Element of Whim co-curated with Bobby Dowler with Eleni Bagaki, Richard J Butler, Bobby Dowler, Tula Plumi, Nana Sachini, Samara Scott and Sofia Stevi, Fokidos, Athens, Greece.
- 2013 Paint As You Like and Die Happy! co-curated with Bobby Dowler, with Anton Zolotov, Bobby Dowler, Christopher Green, Phoebe Mitchell, Ralph Hunter-Menzies, Shaun McDowell, and Sofia Stevi, Fokidos, Athens, Greece.

Lectures & Presentations

- 2022 They Spoke to Me Without Words, Sofia Stevi and Barbara Casavecchia in conversation, Le Quai-Società delle Api, Monaco.
- 2016 Priorities: The Talk Show, Piet Zwart Institute, Rotterdam, The Netherlands.
- 2016 Where We Go When We Think, Methodos/Übungen/Exercises aneducation, Documenta 14, Athens, Greece.
- 2013 The Icarus Project: Challenging the Way We See the World, curated a Series of talks inspired by the Epicurean philosophy, with Prof. Angie Hobbs, Molly Oldfield, Prof. David Sedley, Joan Smith, Erica Wagner, Rowan Moore, Ian Sinclair and Federico Campagna, The Wapping Project, London, UK.

Public Collections

Deste Foundation
Onassis Stegi Foundation
Benneton Foundation

Residencies

- 2023 International Studio & Curatorial Program (three months), sponsored by ARTWORKS FELLOWS and Niarchos Foundation, New York, USA.
- 2021 Grass(e) as a Lab (one month), Società delle Api, Moulin des Ribes, Grasse, France.
- 2019 Experimental Education Protocol III by Angelo Plessas (ten days), Società delle Api, floating residency on a sailing boat travelling the Aegean Sea, Greece.
- 2018 Edition 4: Lisbon (one month), ZUT Residency, Portugal.
- 2016 ABR in LAB (one month), Nicosia, Cyprus.
- 2016 One month artistic residency in the Swiss Alps, ALMAZEVI, Celerina, Switzerland.

Publications

Printed

- 2024 DESSIN, Dans L'Art Contemporain, 80 Artistes, Barbara Soyer, Edition Pyramyd.
- 2023 Inside the Gated Paradise of Sofia Stevi, interview, Argiro Mpozoni, Lifo Magazine.
- 2021 Experimental Education Protocol III, Angelo Plessas, NERO Editions.
- 2020 Tender Touches, Ines Neto dos Santos & Huma Kabakci, Open Space Editions.
- 2020 Christos Paridis, The Art Newspaper, Greek Editions, Issue 249.
- 2020 Sofia Stevi, Solo Project (column), This Is Jackalope, Issue 03.
- 2019 ELEPHANT Magazine, Broken Narratives, Maria Farrar and Sofia Stevi.
- 2017 Mousse Magazine #60, Andrew Berardini, Veiled or Unfurled, Love-Stained and Soft, Stiv With Color: The Work of Sofia Stevi
- 2016 The Equilibrists, exhibition catalogue, DESTE Foundation for Contemporary Art.
- 2015 Greece: Traces of Today, Contemporary Artists from Greece, Imago Mundi, Luciano Benetton Collection, Fabrica.
- 2014 City Column: Athens, Sofia Stevi, Artlicks Magazine.
- 2010 Limited Language: Rewriting Design, Responding to a Feedback Culture, Monika Parrinder & Colin Davies, Birkhaus Editions.

Online

- 2021 Sofia Stevi's Existential Exploration of Our Chaotic Identity Lands at Alma Zevi Venice, interview, Irene Machetti, FAD Magazine.
- 2018 Sofia Stevi, Turning Forty Winks Into a Decade, Cal Revely-Calder, The White Review.
- 2018 Enter the Dream Filled Universe of Artist Sofia Stevi, Ozonweb team, OzonWeb.
- 2018 Art Review Sofia Stevi@ Baltic Gateshead, Leigh Venus, Narc Magazine.
- 2018 Sofia Stevi: Turning Forty Winks Into a Decade, Adam Heardman, Corridor8.
- 2017 Soft Power: The Deeply Personal Painting of Sofia Stevi, Kiriakos Spirou, Yatzer

Why I Am Not a Poet
31 May 2025 – 27 July 2025
Satine, Venice

“Why am I not a ghost,” asks Sofia Stevi in one of the titles of her new paintings. This question is formulated in a manner that might remind us of predictive text feature in a web browser search bar: “Why am I not a g... – good person? Girly girl? Good mom? Getting a period?”. But Stevi’s inquiry is perplexing. Does she wish to be a specter? Does she feel a necessity to prove she is not one?

As Derrida’s hauntology taught us, a specter is neither fully alive nor fully dead—it destabilizes binaries like real and imaginary, past and present. It contaminates present by the past – traumas, unrealised dreams – and haunts by reminding us of the future that was once promised but never arrived.

Stevi’s paintings seem to collect all the spectral binaries. They depict objects, persons and beings that are present, but absent; absent, but promising to return; undecidable; symbolic, but ambiguous in their references. A tour through her exhibition feels like sleep-walking: dream-like sequences of almost-familiar figures and ineffable emotional states, smoothly blending into one another, triggering obscure memories of joy and sorrow alike.

The richness of symbols may remind us of the visual, deeply coded language of Medieval art: complex, abstract ideas such as divinity, mortality, or death condensed in everyday objects and animals. There is a guitar, plucking its own strings with ghostly hands. Snakes tied by their tails into a knot. A royal mantle of red velvet lined with ermine covering otherwise naked body of a pensive woman.

Unlike the Medieval code, legible to viewers familiar with religious or cultural references of the time, Stevi’s code signs seem to have lost their referents and became free-floating. Yet, even without its cryptographic encryption key, Stevi’s imagery is not undecipherable – it communicates with pure affective depth, “disclosing a space of meaning that is neither preexistent in nature nor based on a social convention.” Franco Bifo Berardi’s explanation of the workings of poetry seem to perfectly fit Stevi’s paintings. “The poetical act is a semiotic excess hinting beyond the limit of conventional meaning, and simultaneously it is a revelation of a possible sphere of experience not yet experienced (that is to say, the experienceable). It acts on the limit between the conscious and the unconscious in such a way that this limit is displaced and parts of the unconscious landscape—of what Freud called the “inner foreign country”—are illuminated (or distorted) and resignified.”

In one of the most prominent paintings in Stevi’s exhibition, titled “Feed me”, a man and a woman are sharing a moment of disturbing intimacy. The woman lies with her eyes closed, asleep or dead, her stiff body rendered in pale pinks dissolving into blank background of gesso. Her lover suckles her breast with an expression of unsettling intent — a gesture that evokes need, dominance, but also desperation.

The painting reimagines Francisco Goya’s *The Disasters of War*, specifically referencing plate 39, *The Consequences*. In the original print, a bat-like, demonic creature feasts on a corpse or a collapsed victim, sucking the breast or tearing flesh off the ribcage. Stevi translates Goya’s explicit horror into a scene of sinister intimacy, where political is replaced by private and unconscious. In fact, against all odds, human art history is abundant in imagery of adults breastfeeding adults, thanks to numerous depictions of Roman Charity (*Caritas Romana*). In this classical story from ancient Roman lore, a young woman secretly breastfeeds her father, who has been sentenced to death by starvation in prison – becoming a symbol of sacrifice and bodily transgression.

Caritas Romana’s woman suckling an old man, Goya’s demon breastfed by a corpse, Stevi’s deeply ambiguous depiction of a possible sexual play – are all shocking, in each case rendering female body as food and subsistence. This food may be offered – or may be taken by force.

Here, ghosts appear again, not only as reminders of past traumas and unrealised futures. To be haunted is to be called into responsibility – and a demand for justice is part of writing history, mourning, and reconciliation.

Agnieszka Polska, 2025



The Reader, 2024
acrylic on cotton
150 x 100 cm



Drama, 2025
Ink and acrylic on cotton
40 x 30 cm



Rosa, 2025
Ink and acrylic on cotton
40 x 30 cm



Franz, 2025
Ink and acrylic on cotton
40 x 30 cm



Love, 2025
Ink and acrylic on cotton
40 x 30 cm



He Erected a Beautiful City, a City of Stars, 2025
Ink and acrylic on cotton
40 x 30 cm



Feed Me (After Goya), 2025
Acrylic on cotton
40 x 30 cm



The Fountain, 2024
Acrylic on cotton
92 x 102 cm



Installation view



Installation views



Drama, 2025
Ink and acrylic on cotton
40 x 30 cm



Rosa, 2025
Ink and acrylic on cotton
40 x 30 cm



Feed Me (After Goya), 2025
Acrylic on cotton
40 x 30 cm



Drama, 2025
Ink and acrylic on cotton
40 x 30 cm



Rosa, 2025
Ink and acrylic on cotton
40 x 30 cm

When We Start to Understand
The World
23 March 2023 – 29 April 2023
The Breeder, Athens

There is a house built by desire itself. It is a house that envelops a fabled story, as those you would find on the walls of a dreamy Renaissance villa furnished with enchanting frescoes and mellow tapestries, a dwelling vivified by lavish banquets and elegant inhabitants, enclosed by gardens sprouting balsamic aromas. Please step forward and smile: today you are invited to enter Sofia Stevi's *When We Start to Understand the World*, an exhibition that pivots around a monumental trilogy of fabric paintings, casting its guests in an intimate adventure of introspection and discovery.

The journey is exuberant and pensive: expect a relentless palette of reds and greens, pinks and yellows, blues and oranges, all convened in an incessant and tumultuous festival moving fast and steady in the shape of bulging clouds, hazy vapours, watery streams, and mineral edges. The sincere colours springing from Stevi's inventive brush embrace and cuddle the viewer's eyes with joyfulness and charisma, as the accomplishment of a skilful director. The subjects assembled in the paintings populate a utopian environment in which plants, animals, humans, artefacts, and fantastic forms all find their right place. It is a matter of justice and composure. Sometimes, the written word springs out, either reviving the central theme of the piece or adding a drifting and enigmatic layer. If a local contrast or tension between any of the features exists, the dialectic is always positively resolved into a bigger picture by Stevi's serene mastery of the pictorial space.

In fact, one of the most striking features of the artist's technique is the construction of manifold pictorial planes that defy the common rules of perception and representation. A constant sense of surprise arises from the superimposition of objects whose specific scale and pertinence to a given reality stratum are never resolved in their entirety but rather become part of a choreographic interplay. This complex orchestration of different elements always creates a balanced rhythm at the will of the painter.

In accordance with Stevi's poetics, the title of this show is a wilful challenge directed at the crude materialism sought by the tenebrous protagonists of *When We Cease to Understand the World*, a recent book by Chilean writer Benjamin Labatut. In this anthology of quasi-fictional biographies, a cast of important XXth century scientists such as the physicists Karl Schwarzschild and Werner Heisenberg – respectively the author of a mathematical proof about black holes and one of the initiators of quantum mechanics – spirals downward in emotional crescendos as their quest for ultimate truths progressively undermines their faith in humanity's possibility of developing scientific theories capable of explaining the totality of the world. Contrarily to their expectations (as well as those of the West...), their research for rational and unmovable grounds just makes the mystery of reality grow.

It is this never-ending encounter with the unknown that Stevi's *When We Start to Understand the World* intends to celebrate rather than to sorrow, for as much as we try to trace reality back to its origin – be it via mathematics or physics, chemistry or biology, economics or sociology, history or geography, psychology or philosophy – the contemporary world seems to offer to its subjects nothing but an expanding jumble of cryptic and obscure experiences tied together by rare and precarious threads.

Twisting Labatut's dim flair in front of the burning entropic clutter we are seemingly immersed in, Stevi asks us to elevate the encounter and the beginning as the true goals of any possible research, because only if we recognise something as uncharted, the process of comprehension can begin. This is the humble and heroic standpoint of art in comparison to other forms of knowledge. One might gaze towards the most distant and silent stars of the universe or towards the infinite and absurd space that separates the tiniest particles of nature; yet there are realities to disclose, multiverses infinitely vast and boundless, even in those moments that make up the factual or fictional everyday that only art has the power to select and upraise as an offering to contemplation. The enigma of touch and smell, the wonder of sight and taste, the revelation of hearing, and our capabilities to imagine all of them: these minor epiphanies of sensation are the real subject matter of this exhibition.

To reach her images, Stevi gathers forms and themes that either come from her previous practice, or originate from her meanderings in between the accomplishments of the Old Masters, the camera roll of her smartphone and the inexhaustible gold mine of the internet feed. The artist states: «Many times I use pictures in the process of my painting. Very often these pictures find me, they are either images I screenshot or save, or photos I take from instances that I find interesting in the moment. I am always looking for something beautiful or extraordinary or simply puzzling, a piece that connects the dots, a gift from the mundane».

Notwithstanding a certain degree of groundwork, her technique also implies improvisation and confident experimentation: «When you start a painting you have to encounter so many things that you haven't anticipated. In fact, painting takes over and it is difficult at times, you have to follow the brush and the materials and at the same time think of your idea and how it can change under the rule of the brush».

The excitement of revelation, or, better, the emotional adventure of running through an alethic track at times private and intimate, at times shared and common, is at the centre of *When We Start to Understand the World*. The unthinkable awaits and calls us with a potent voice. Impersonating a lyrical demiurge, a deity with a gentle attire, with her paintings, Stevi reminds us that every day is a beginning because the world, if we look at it under the right perspective, never ceases to begin.



Gesture with Grapes
2023
acrylic on cotton
70 x 60 cm



The Gift
2022
acrylic on cotton
70 x 60 cm



Gesture with orange
2023
acrylic on cotton
70 x 60 cm



Orange with two flies
2023
Acrylic and ink on cotton
70 x 60 cm



Moon
2022
acrylic on cotton
70 x 60 cm



Pythia
2022
ink and acrylic on cotton
70 x 60 cm



Still life with double moon
2023
ink and acrylic on cotton
71 x 61 cm



A Portrait of Myself
2022
acrylic on cotton
70 x 60 cm



Old Representations
2023
acrylic, oil and ink on cotton
70 x 60 cm



She said Yes
2022
acrylic, oil and ink on cotton
70 x 60 cm



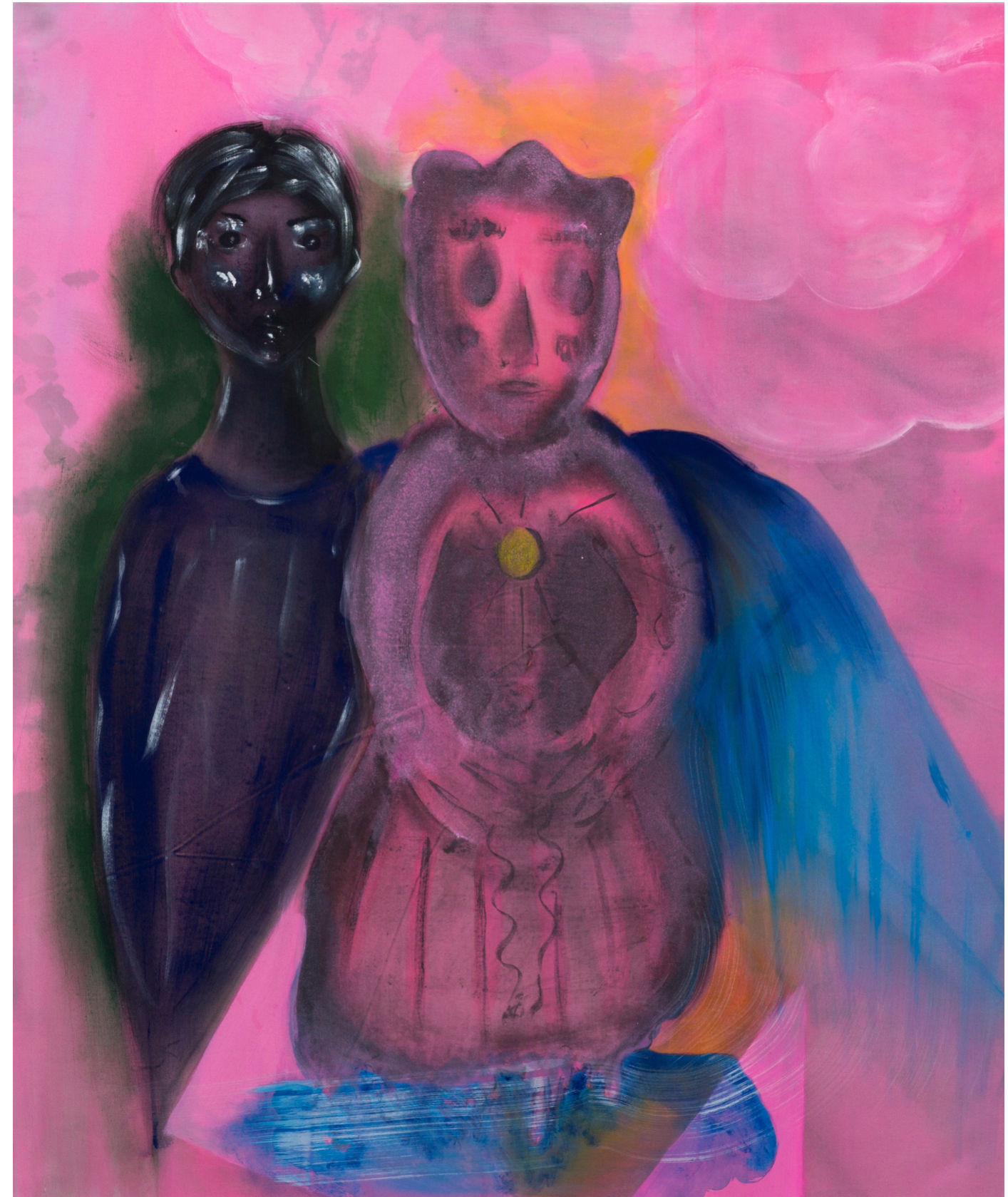
The Chances
2023
acrylic on cotton
120 x 100 cm



Bougainvillea
2023
acrylic on cotton
120 x 100 cm



The Choir
2023
acrylic on cotton
120 x 100 cm



Museum
2023
acrylic on cotton
120 x 100 cm



Installation view



The Guardian
2023
Acrylic on cotton fabric, wall mural
dimensions variable





Installation view



Wall Paintings
Installation views



When we start to understand the world trilogy, The Journey (side A)
2023
Acrylic on cotton fabric
256 x 370cm



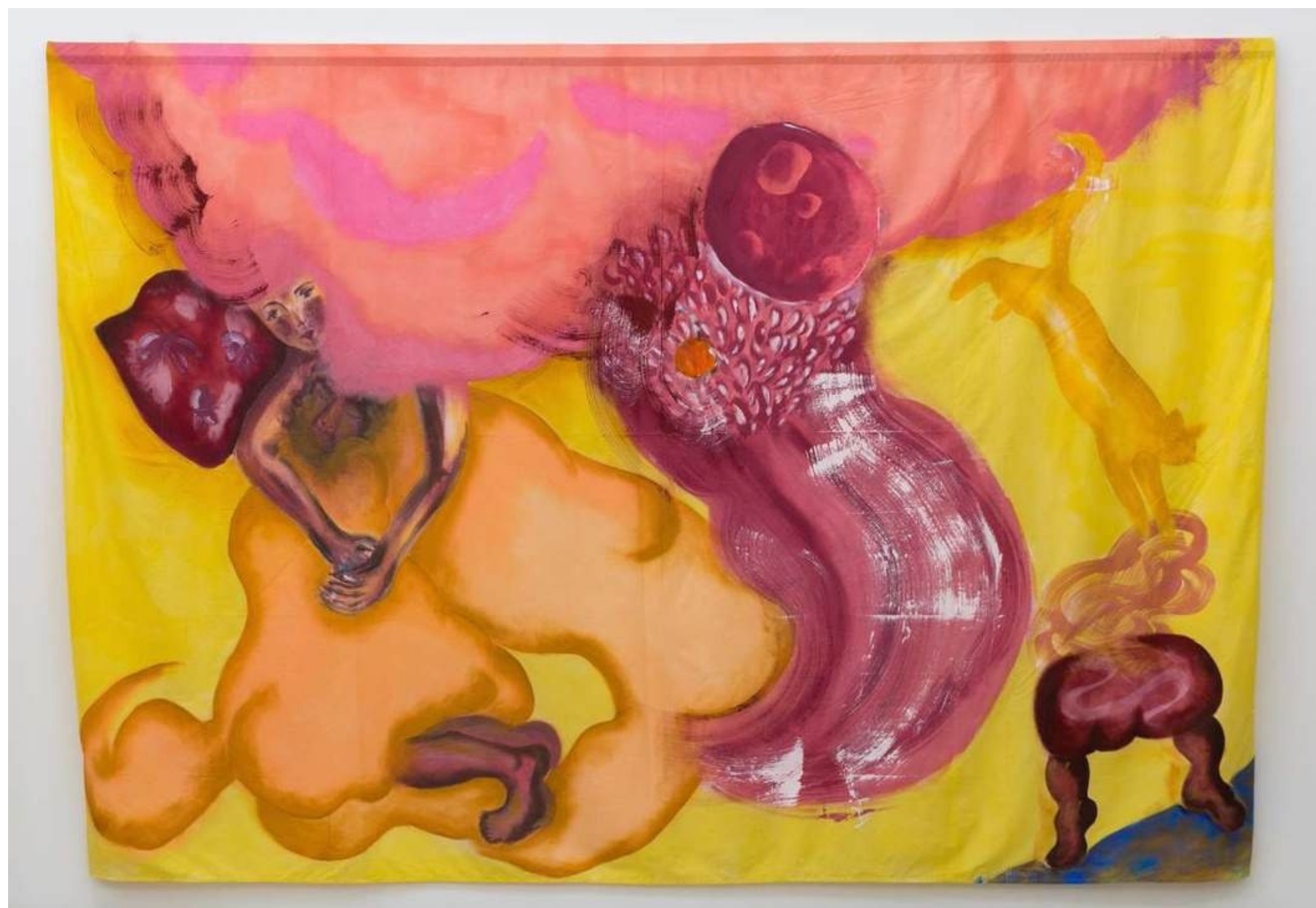
When we start to understand the world trilogy, The Journey (side B),
2023
Acrylic on cotton fabric
256 x 370cm



When we start to understand the world trilogy, The Letter (side A)
2023
Acrylic on cotton fabric
256 x 370cm



When we start to understand the world trilogy, The Letter (side B)
2023
Acrylic on cotton fabric
256 x 370cm



When we start to understand the world trilogy, The meeting (side A),
2023
Acrylic on cotton fabric
256 x 370cm



When we start to understand the world trilogy, The meeting (side B),
2023
Acrylic on cotton fabric
256 x 370cm

The Wave
Permanent public mural, 2022
Comissioned by Stegi, Onassis Foundation

In these tough times, with the future being uncertain, the mural of the Sofia Stevi at one of the most central parts of Athens, the Mavili square, conveys a coded message of pure optimism to us all.

A sensual female figure, a naked snake-headed Venus, under a black mass resembling an ominous cloud or a wild wave. Being highly symbolic and allegoric, Stevi's mural reflects the mixed feelings we experience in times of crisis. Drawing references and inspiration from poetry, philosophy, and digital media, the artist creates her artistic universe, time and again. With bold, gesture-like Japanese-ink strokes and "candy" colours, resembling the fluid world of an unruly, fragmentary animation, she portrays an "edgy" and uncertain present, with a touch of optimism and hope. Just like most of her works, this composition reflects the ambivalence that characterises life in the city, life in the 21st century. Stevi's "Wave" could refer to the pandemic waves, to an uncertain future. Yet at the same time it waves to wonder, to change, to a brave new world.

"The Wave" finds its place in a fluid, uncertain, volatile world. On the upper part of an oblong, dirty wall on 18, Dorileou street, which bears the traces of a demolished dwelling, the passers-by heading to Lycabettus Hill raise their heads to behold a 13-meter high dreamy composition of wavy forms, framed by the (occasionally cloudy) sky of Attica. In an area that means a lot to her—since her art project space Fokidos, which initiates a dynamic artistic dialogue in the city, was conceived in this neighborhood—the artist opens a discussion about everything that concerns us today, with all the passers-by, the residents, anyone looking for their way through the streets of Athens.



Touch
16:9 Billboard, December 2021
Comissioned by Kingsgate Project Space



Song Without an Ending
Curated by Cristiano Raimondi
14 April 2022 -22 July 2022
Le Quai, Monaco

“Hello, the roses”

A thread runs through the paintings in Sofia Stevi’s “Song without an ending.” You can follow it across the two monumental paintings draped from the ceilings and on the flip side of the four wide cushions on the floor. I spent the afternoon after seeing these works trying to place this bunched cord’s resemblance to some familiar form: was it a platform of cloud separating one world from another, a worm slithering through Edenic landscapes, a trail of smoke lifted from some painting I had years ago encountered and half-committed to memory? As so often happens, the resemblance came to me in that lucid, half-conscious zone before sleep: it was a glistening intestinal tract, connecting the beginning of this body of work to its end.

I don’t mean by this to suggest that Stevi intended this association, much less that it is the only possible interpretation of paintings characterised by their playful ambiguity and exuberant polysemy. But the image of a living organ running through these paintings helped to clarify some of the feelings that they catalysed in me, and offers a useful way of thinking through their transgression of the boundaries separating one body from another, growth from decay, life from death.

The paintings’ closest point of art historical reference might seem initially to be Surrealism: in their flowing shapes is same emphasis on the instinctual, the emotional and the biomorphic that defined that movement against the rectilinear, geometric, carefully calculated structures of Cubism. Yet while the work of predecessors like Leonora Carrington or Ithell Colquhoun explore the unconscious and the spirit realms, Stevi’s fabrics are rooted in the physical world of matter and change. Indeed, their intellectual context is not esotericism or psychoanalysis but the new materialism illuminated by recent advances in the physical sciences and articulated by philosophers and poets from Karen Barad to Mei-meï Berssenbrugge (from whom the title of this text is borrowed). This is a world in which all things are mixed into each other, time is nothing like linear, bodies are endlessly in flux, dream is a basic construct of our everyday experience, and matter is inseparable from form.

Even the viewer’s experience of this work is embodied: we walk around Stevi’s draped fabrics and sit on her cushions; we follow her more-than-human figures around the room as they are born, dance, suffer, and are transformed. This feeling of immersion might have been accentuated by my encountering the works in the more cramped confines of the artist’s studio, where it was only possible to hang [Title] by running it around the four walls of a smaller room. It begins, if a never-ending song begins anywhere, with what I first read as a melting sun in the top left-hand corner. This gives life to the burst of flowers, plants and tendrils that overwhelm the painting’s opening section. This first entanglement of death with life—we made, after all, from the stuff of exploded stars—sets the tone for a narrative in which suffering and desire are not only inextricable but caught in a loop. It later occurred to me that this lit opening might also be a mouth seen from the inside, through which matter enters a body to be transformed in the course of the intestines’ looping passage through it into the materials that replenish our bodies. Whether the journey begins with a burning star or a mouth leading into the body, it ends in a black hole.

Because I experienced the painting as a circular narrative within which I was literally enclosed, it seemed natural to me that the hole at its end leads us in grand cycle back to the hole at the beginning. Yet the presence at the centre of the painting of a mirror into which a woman gazes, and out of which flies a bird, suggests that the story is not structured as a simple narrative cycle but more like a poem, using patterns, rhymes, rhythms, and variations on a theme to unsettle the idea that a story progresses in straight lines. Instead we move backwards and forwards: the mirror is both a transformative portal (as in Cocteau’s Orphée or Lewis Carroll’s Wonderland) and a doubling back of what comes in front of it.

The looking glass might be the most explicit symbol of metamorphosis, yet to confine the painting’s representation of change to a series of discrete stages would be to ignore what’s happening in the rest of it. Everything is always in the process of transforming into something else. All bodies are in motion (take the woman in front of the mirror and her waving arms), and not necessarily in the same direction, as further demonstrated by a convoy of hares running against the prevailing arrow of time from left to right.

We naturally associate painting with an attempt to fix a moment in time, yet the world of Stevi’s paintings is, like our own, in a constant state of becoming. This “liveliness” is expressed in its materials as much as its subject matter: Stevi stains her nearly translucent cotton fabric with a heavily diluted gouache, generating blooms that can only partially be anticipated, and then paints over it in India ink and acrylic. There is no cartoon or preparatory sketch: one shape suggests another, and so the story unfolds not according to a preordained scheme but in response to the properties that emerge through the unpredictable interaction of disparate materials and ideas. This method lends the work its immediacy as well as the overwhelming impression that it contains a multitude of unrealised possibilities: that like a piece of improvisatory music it might have developed along very different lines had the player chosen a different series of notes in the opening bars of the performance. The same could be said, of course, of a life.

Which returns me to the connective tissue that winds through these paintings. If you arrange the four cushions into a square you’ll see the same cord binding them into a circle like the snake that eats its tail (albeit that its extremities curl up like a scorpion’s sting). On the obverse, fixed in acrylic, are painted four discrete species of animals. Thus what might on the surface appear to be individuated beings are secretly linked by the same filament that stitches together all living things. The more time I spend with the paintings, the more I see this organ pulsing and pushing peristaltically through the paintings’ bodies, a living force like that which “through the green fuse drives the flower” in Dylan Thomas’s poem.

Thomas goes on to write that the same force that “drives our green age” must also be our “destroyer,” and his poem ends on the image of worm eating its way through the shroud that covers the buried body of a dead lover. I was startled to learn, then, that some of the nearly translucent cotton sheets on which Stevi paints are designed for the same purpose of wrapping cadavers in preparation for their return to the soil. The line running through these works is recast as a symbol of our mortality, not only feeding the bodies in the paintings but feasting upon them. The living are born of the dead; desire feeds on suffering.

Yet both Thomas’s poem and Stevi’s paintings make clear that such binary formulations are trite simplifications. Together they reflect a recent shift in western thought away from the categorical distinction of individual organisms from their environments and towards a more complex and holistic understanding of how matter and consciousness are twined through the world. We are coming to appreciate how entangled we are with the bacteria that live in our guts, with the airborne viruses we inhale and transmit, with the plants and animals that we feed on and that will eventually, after a series of transformations, feed on us. There is no end and no beginning but only transformation, the world reborn in every moment and held together by nothing more substantial than the shimmer of cast silk.

That I find this idea liberating might explain why I find joy in these paintings rather than despair. We are never exiled from the realm of life, we simply take new forms within it. Take the legs disappearing into the black hole on the far-right hand side of [title] and compare them to those splash into the sea in Bruegel’s Landscape with the Fall of Icarus (ca. 1555). The death of a mythological hero—the embodiment of human hubris—is relegated by Bruegel to a passage in the bottom right hand-corner that the viewer might easily miss. It has little influence on the painting’s grand scheme, does not dictate its composition, is merely a footnote.

After seeing the landscape, W.H. Auden wrote that the Old Masters “were never wrong” about suffering because they understood the human position in relation to nature. The sun continues to shine on the painted world, “as it had to,” and the flowers keep on growing. The farmer tills his soil, failing to notice the historical event out at sea, because he is focused on preparing the land for the turn of the season. Icarus is absorbed into these cycles, his demise merely one new transformation in an endlessly unfolding reality. A series of revolutions in the sciences have confirmed to us what the poets and painters have always known, and Stevi’s paintings reaffirm: that we are constantly in flux, forever changing, always and inextricably entangled with the world.

Ben Estham, Athens, April 2022



Joyride
2022
Acrylic and indian ink on cotton fabric
310 x 1000 cm



Joyride
2022
Acrylic and indian ink on cotton fabric
310 x 1000 cm



Song Without an Ending
2022
Acrylic and indian ink on cotton fabric
310 x 1000 cm



Installation view



Pillows
2022

Acrylic and indian ink on cotton fabric and on plastic
100 x 100 cm (each)



Installation view

The somnambulists

16 April 2021 – 31 July 2021

ALMA ZEVI, Venice

Sofia Stevi's lyrical practice encompasses painting, sculpture, book-making and poetry. In her work, memories of the Ancient world coexist with everyday life, resulting in compositions which have enigmatic and often broken narratives. In her instinctive process of painting thoughts and ideas to converge –with the freedom of a dream–state –into artworks that are by turns poetic and dramatic. Calligraphic lines describe dreamy figures that are not fixed in time or space. There is usually no foreground or background, but rather a concentrated vision of the human form.

I remember the days I was painting these works as sunny and I remember having them around me in the sunsets and the soft natural light before it gets dark. I think I made these paintings when I was tired of working in large scale with colour and I wanted to make works concentrated in the human figure just using ink, black and white forms and greyscale. Most of the female figures derive from myself and models from magazines, one or two of them painted also with patterns that are more elaborate.

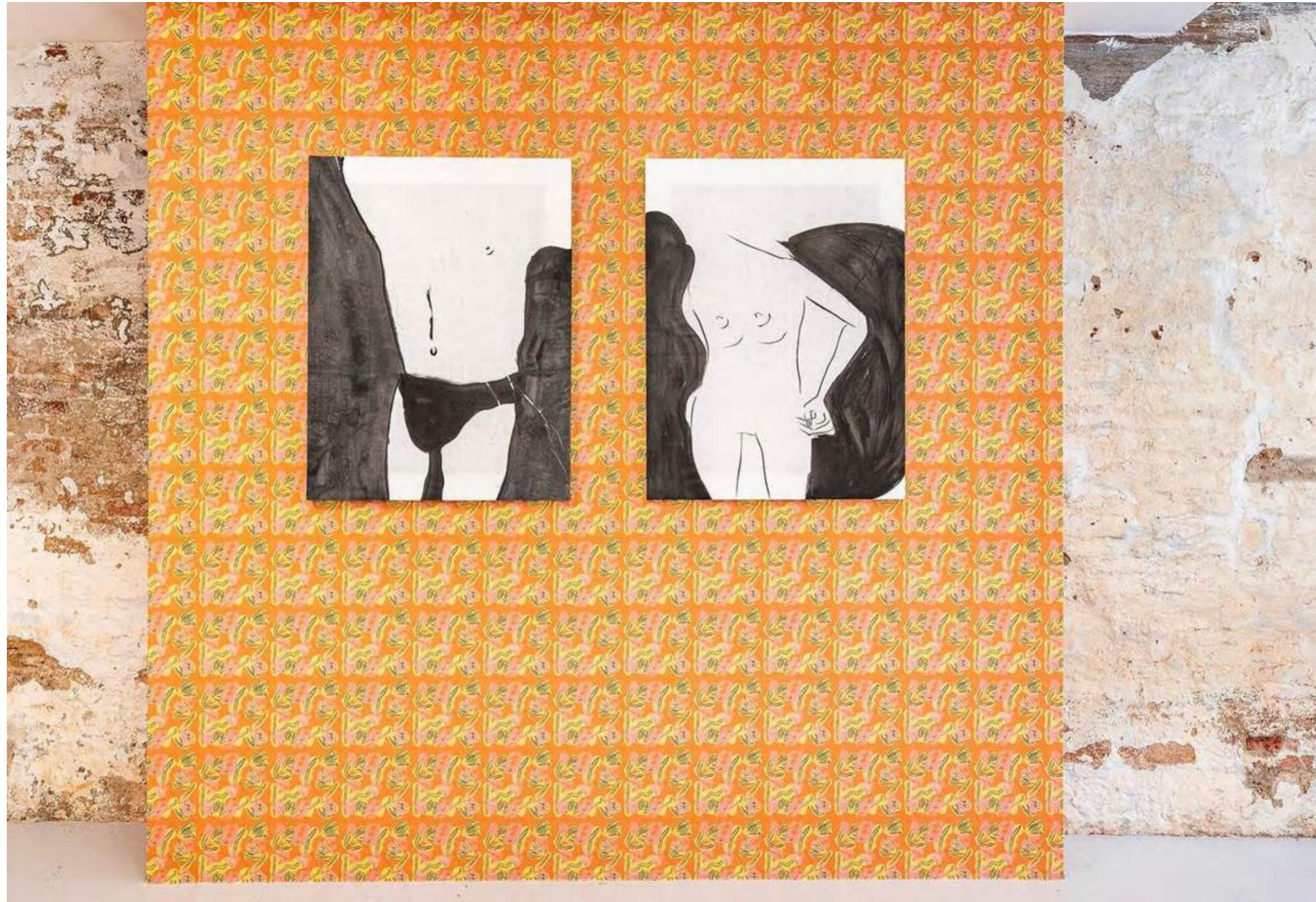
When I finished with those I wanted to explore the male form as well that I was not so familiar with and initially less attracted to. Somehow, I now feel closer to the male paintings; I think they have a certain degree of existentialism and are quite raw.

Looking at them now, I see figures trapped alone, trying to do everyday things or that are stuck in poses. What I see now has an essence of what we all go through at the moment. Everyone around me seems stuck (in a room, a house, fear, in a new lifestyle that doesn't feel like life). But also I see dancers, gracefully taking positions in their own little space.

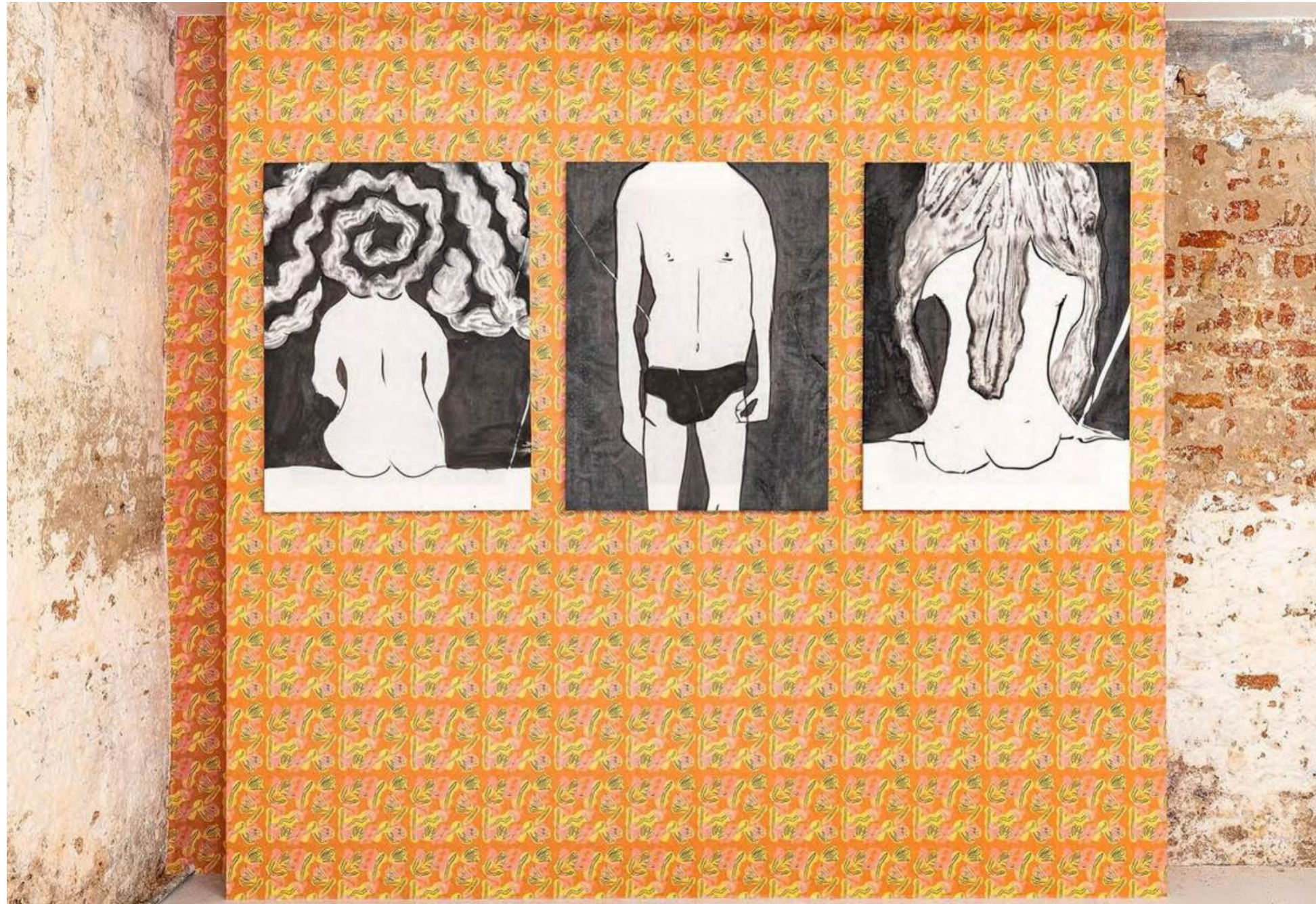
Painting the human figure for me is about understanding the space inside me. Why I fear so much, how I am growing older, why my body fails me sometimes and other times makes me feel so good, the happiness that I feel, how I relate to other people, how I make connections. I'm not sure if I get any answers, but it feels good to continue. I think with these paintings I connect my fantasy with my reality.



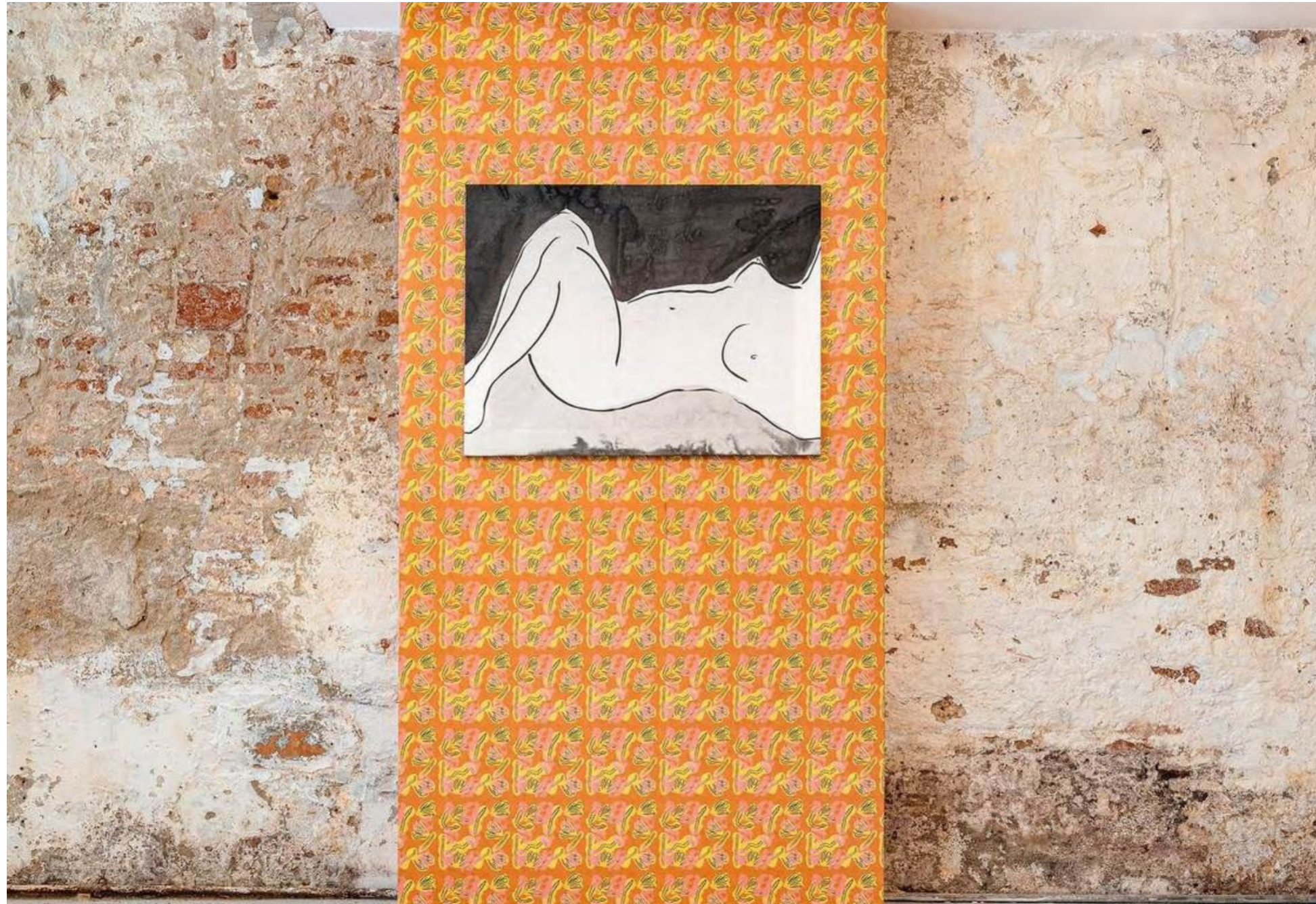
Installation view



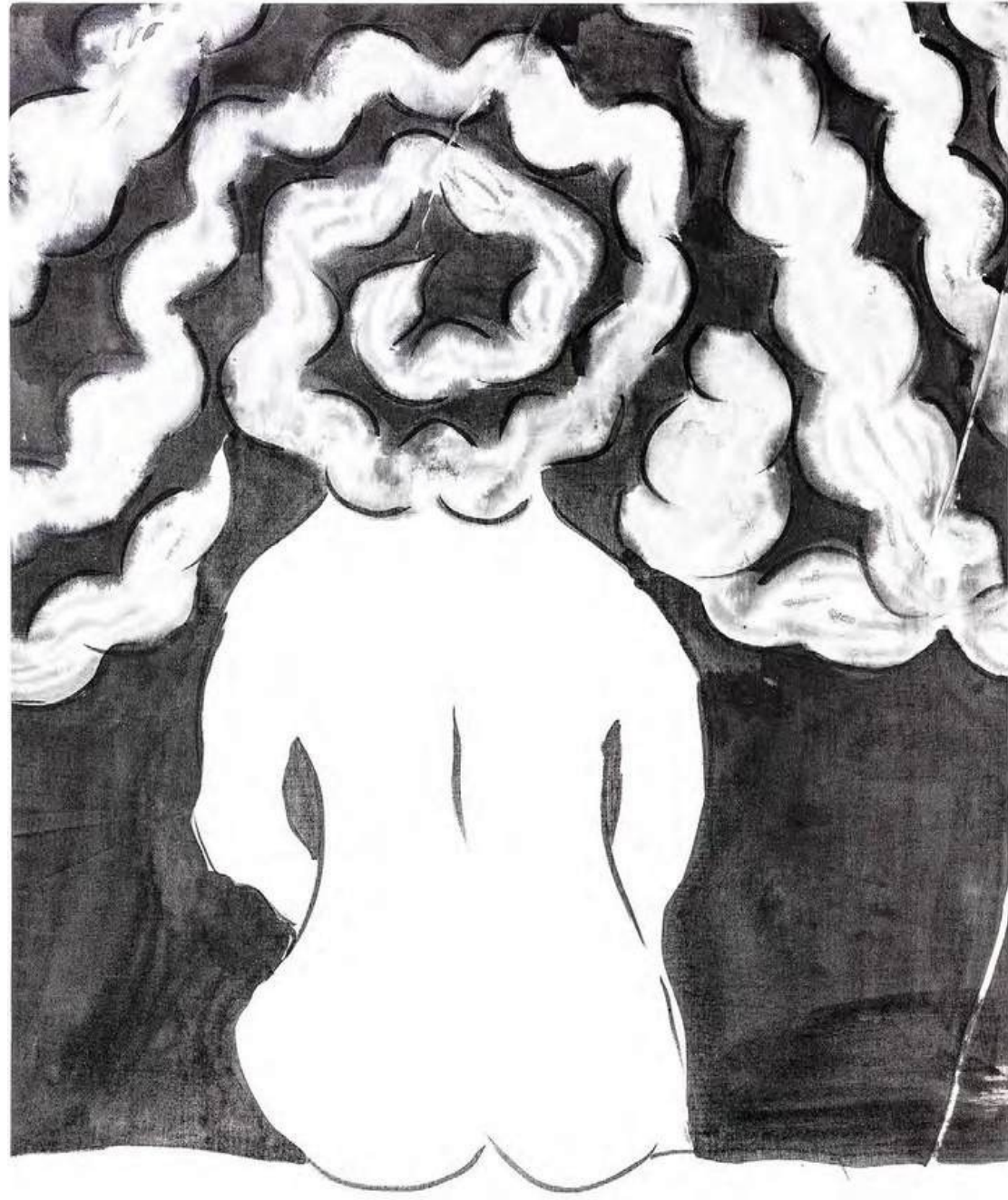
Installation view



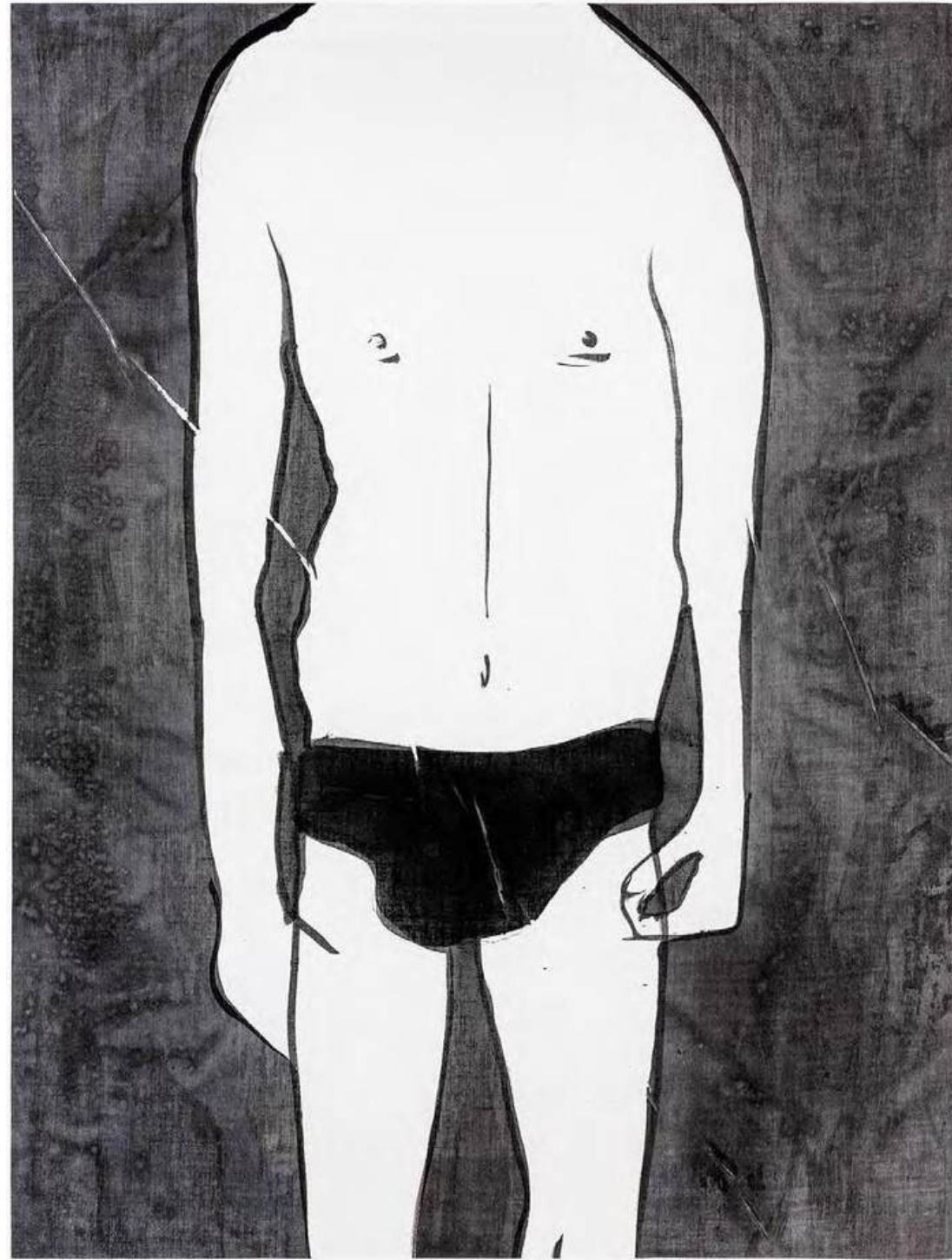
Installation view



Installation view



Bodily Form#19
2018
Japanese ink on cotton
92 x 69.5 cm.



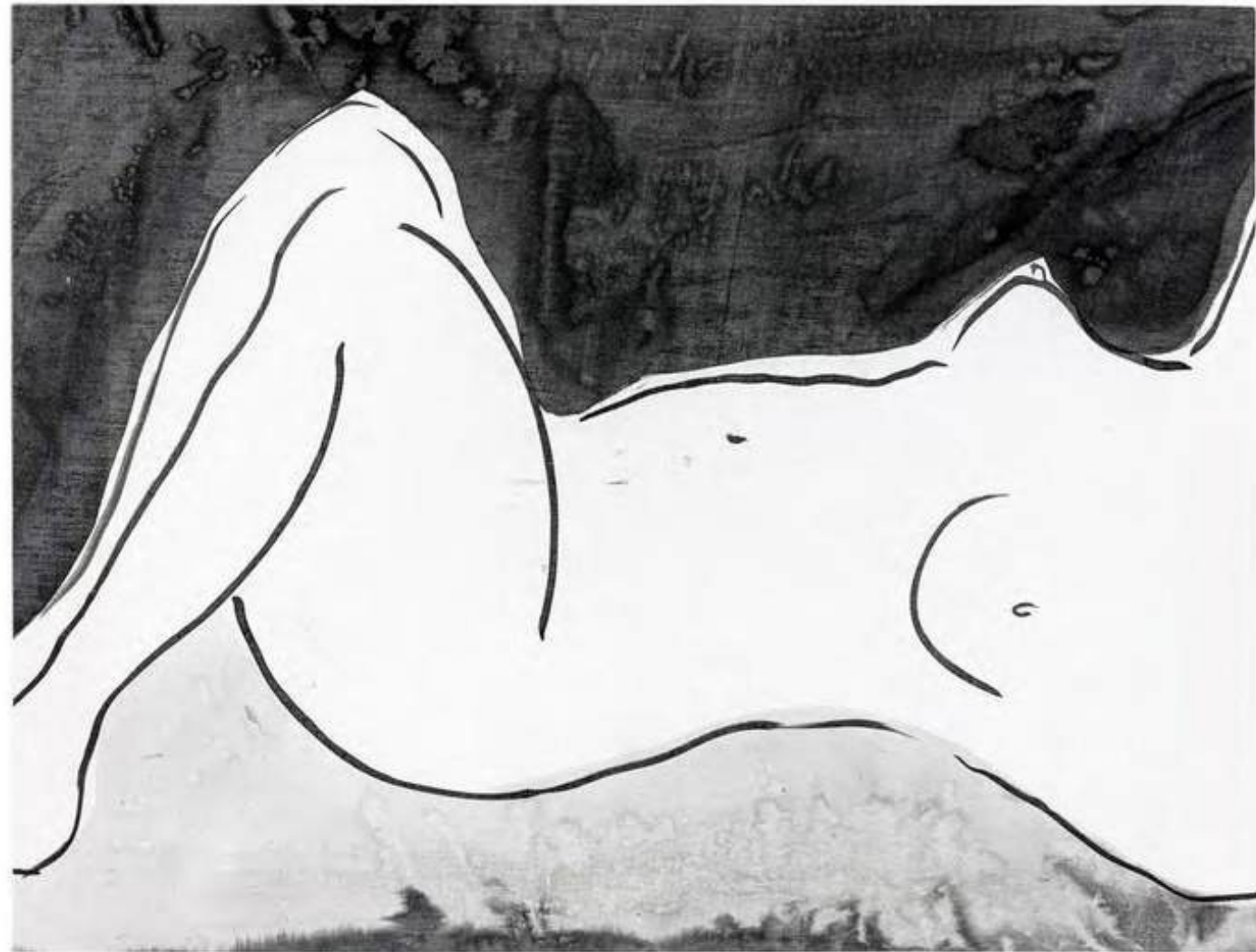
Bodily Form #4
2018
Japanese ink on cotton
92 x 69.5 cm.



Bodily Form #8
2018
Japanese ink on cotton
92 x 69.5 cm.



Bodily Form#26
2018
Japanese ink on cotton
92 x 69.5 cm.



Bodily Form#25
2018
Japanese ink on cotton
69.5 x 92 cm.

We Don't Have to Learn Something New

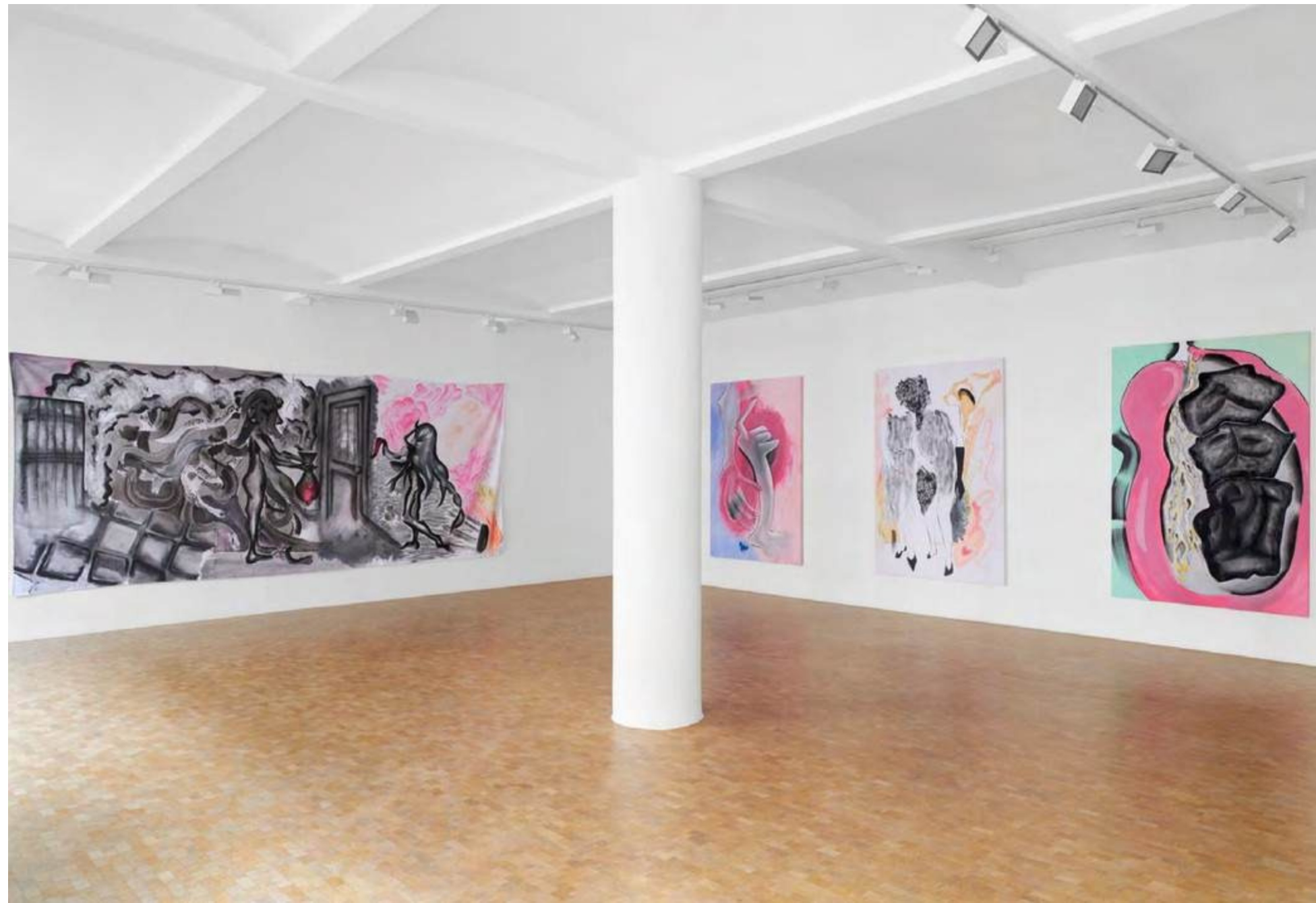
25 January 2019 – 23 February 2019

Pippy Houldsworth Gallery, London

The title of the exhibition is taken from a line describing the Lithuanian–American archaeologist, Marija Gimbutas (1921–94), that reads, ‘her work gives us hope because she shows that we don't have to learn something new, we only need to remember that which we have tragically forgotten’ (Ralph Metzner 1990). Using research that acknowledged mythology and folklore, Gimbutas argued for the existence of early matriarchal civilisations. These narratives offer Stevi hope and a sense of the artist's place in the history of image making. Combining this material with personal experience, she constructs a space of dreamy familiarity, recognisable to the viewer through their own perceptual inheritance.

Sofia Stevi's paintings conjure emotionally charged, liquid visions that undulate between graphic figuration and dynamic, gestural brushstrokes. Drawing on her physical and emotional experience of the world, she brings together imagery encountered through dreams, ancient Greek mythology, poetry and digital media. Male and female bodies, organic forms and symbols meet in a wash of palpable emotion, conveying anger and desire through intuitive associations. Lately, the legendary woman–monster Medusa has been a source of inspiration – a figure whose story of metamorphosis provokes a conflict of sympathy, fear and rage that is as compelling today as it was in antiquity.

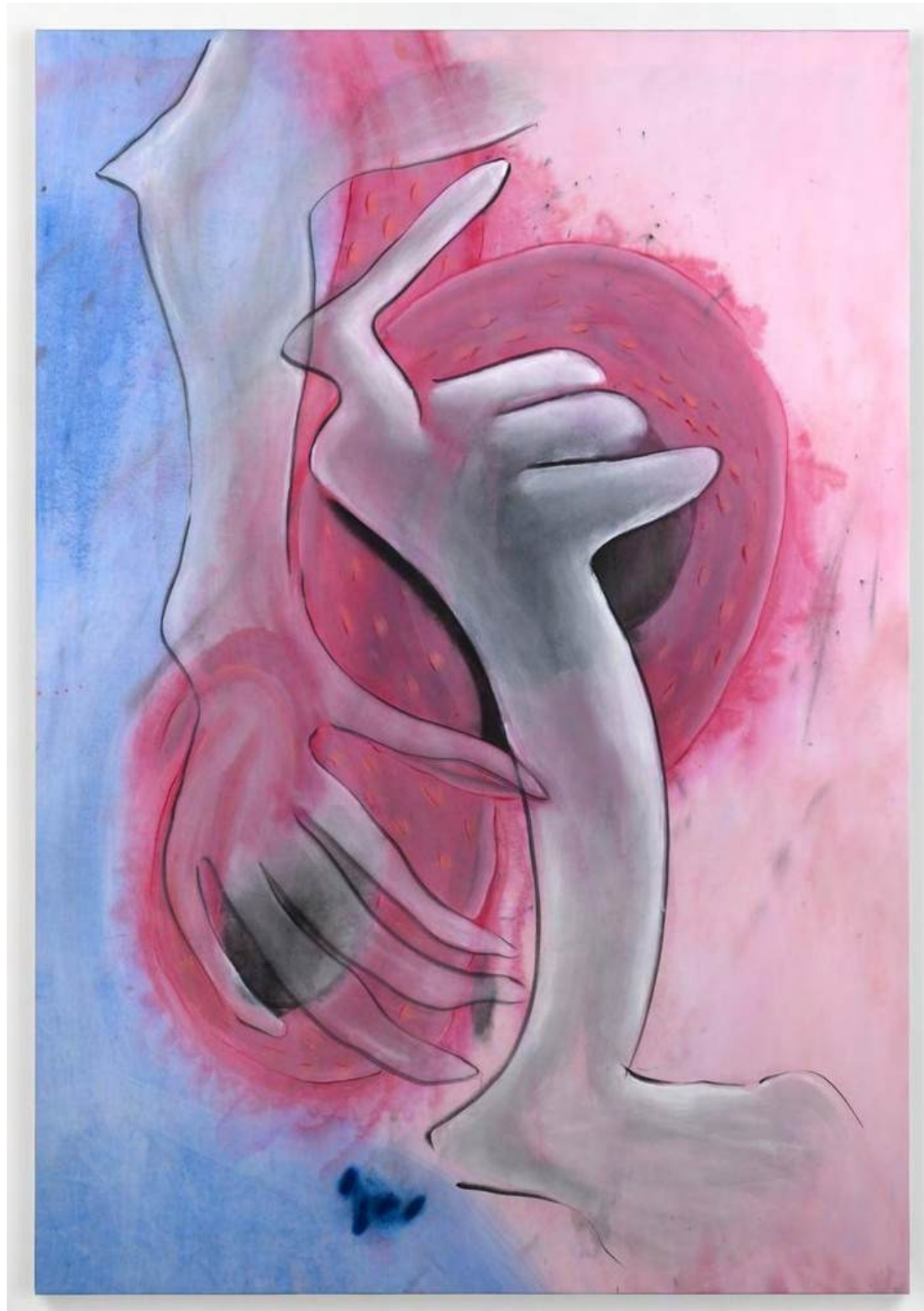
The artist paints directly onto un–primed cotton, sometimes also leaving this material unstretched. Painting quickly with multiple brushes, she exposes the physicality of mark–making with great energy. Black Japanese ink and thinned acrylic paint soak into the support, washing and staining with a fluidity that echoes her imagery. Having previously experimented using pigment on clothing and bed–sheets, this choice evokes the closeness of the human body, alongside the ideas of femininity and domesticity. Often favouring sweet candy colours, Stevi counters this softness with the intense darkness of ink: her bold black lines surprise the viewer with their cartoon–like irreverence and unpredictable violence.



Installation view



We don't have to learn something new
2019
Acrylic and sumi ink on cotton fabric
170 x 400 cm



Invitation
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



Hairy Couple
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



Beach Bodies
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



Primal
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



She as a vessel
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



She in the shadows
2019
Acrylic and ink on stretched cotton fabric
190 x 130 cm



Studio still life
2019
Acrylic and ink on stretched cotton fabric
120 x 100 cm



Studio still life
2019
Acrylic and ink on stretched cotton fabric
120 x 100 cm



The shower of the whore-goddess
2017
Acrylic and ink on cotton fabric 150 x 100 cm



Mother drawing
2018
Ink and watercolour on acid free paper
24x32 cm



Medusa head
2018
Marker on acid free paper
24x32 cm



Untitled
2018
Ink and watercolour on acid free paper



Untitled
2018
Ink and watercolour on acid free paper

FAVORITES

26 January 2018 -3 March 2018

ALMAZEVI, Venice

ALMAZEVI is pleased to present Sofia Stevi: FAVORITES, a solo show dedicated to the Greek artist. The exhibition brings together a selection of paintings on untreated cotton made in the last two years, in dialogue with a series of new drawings on paper specifically created by the artist for this show. Characterised by energetic and dynamic strokes, Stevi's objects constantly flow into each other as she frames and dissects the surreal scenes into a multitude of forms and vivid colours. The process is applied both to her depictions of airy spaces and still-lives, as well as in her representations of the human figure. To the latter, she has a varied and evolving approach that takes inspiration from Classical sculptures as easily as it does from the private documentation of holiday photos. Some of the paintings' compositions depict anthropomorphic details referencing parts of the human body, such as the hands in G.E. (2016). Meanwhile, in other works the subjects manifest themselves as figures carrying out daily activities, such as in the painting entitled eating (2018). As a result, the images may appear elusive, with a broken narrative. For example, in olympia I and olympia II (2018), where the figures lean against oddly familiar architecture, reminiscent of Ancient Hellenic ruins. The figures in these drawings become white silhouettes, defined only by their outlines, which are immersed in a timeless atmosphere, whose surroundings are dominated by mysterious black shadows.

Stevi has the fascinating capacity to occupy her pictorial space with complex compositions that, despite their flat surface, convey a sense of perspective due to the different planes of layered colours. These colours, appearing either in delicate washes, or as defining volumes, are pinned down by gestural, decisive, almost calligraphic black lines. The paintings are executed in Stevi's particular palette of hypnotically jarring colours, such as the various shades of cold purples and blues that can be seen in friend of silence (2016).

Additionally, the titles of her works can be by turns poetic, or describing precise autobiographical episodes; charged with narrative meanings, these words often generate a contrast with the ambiguity at the heart of the image itself. This is evident in 2nd of april 2016 (2016), where the title clearly refers to a specific moment, yet its subject mysteriously alludes to any number of possible interpretations. This trait recurs in all of Stevi's works as the outcome of her automatic, instinctive process of painting that invites unrelated elements, thoughts and ideas to converge, with the freedom of a dream-state, into dramatic paintings.



Installation view



Installation view



Olympia I
2018
Ink on paper



Olympiall
2018
Ink on paper

TurningForty Winks into a Decade
Curated by Emma Dean
15 December 2017 - 22 April 2018
Baltic Center for Contemporary Art, UK

We're prone to speak as if dreaming were either too much or nothing at all. One person's 'dreamer' is a radical, someone who'd storm an old order; another's is irresponsible, their head in the clouds. The Greek artist Sofia Stevi studies both kinds of dreamer. In 'turning forty winks into a decade' at Gateshead's BALTIC, her first solo show in the UK, scenes painted in Japanese ink on white cotton appear like snapshots from a nocturnal imagination. Bodies arrive as disassembled parts, emerging and receding again through washes of vibrant colour. The human figure is fragmented, distorted – you catch the shapes of noses, fingers and breasts, as if they were on the move.

The world of Stevi's paintings is full of cartoonish gusts and brilliant flashes. Take the bursts of air that swirl around the giant hand in JUST LIKE HONEY (2016), as it gently pinches a flesh ball. The painting pleads for comic release: there are hints of honking noses and farting clouds. But the humour is tempered by a suggestion of violence. The fingernail looks sharp, and the balls recoil, tender to the touch.

Stevi's canvases, like good therapists, await your version of events. (After all, dreams have a multiple logic; there's no perfect way to describe how they look.) The amorphous shapes in ARE WE EVER REALLY IN CONTROL (2017) and HISTORY IS NOT KIND (2016) could be human innards or wishbones, and the artist's use of colour does little to clarify the tone: in the former, the contours are swamped by darkness, and in the latter, they line up proudly in pink. Elsewhere, the uncertain mood of Stevi's figures keeps you guessing. With foliage whipping around them, the sisterly bodies of LIZZIE & LAURA (2017) are conjoined in a boxy dress. It's open to the viewer as to whether they are caged by their outfits or bound together by love.

In MARY'S PINK (2017) a cluster of organic shapes occupies the interstice between tulips and cervixes, gesturing to the paintings of Georgia O'Keeffe. Beside a bulb of garlic and a sharp knife in DINNER IN VIENNA I (2016), a breast curves and transforms into an aubergine. Desire is present throughout the exhibition, but there's a whisper of mockery too. In comically parcelling off the anatomy, Stevi makes a burlesque of the history of painting – its fascination with 'still' life, its objectification of the body.

On entering the final room, the viewer is invited to engage in something approaching S&M. Across the two long, low tables are spread twelve cotton art-books, collectively titled CAHIERS (2017); their painted pages are miniature twins of the works on the walls. Arranged around the tables are PILLOWS (2017), psychedelic cushions that Stevi designed, and on which she invites you to lounge. To flick through the CAHIERS, you put on a pair of black nylon gloves, linked together by a thin black chain. The chain passes behind your neck, and it tightens up and tugs you down each time you lift a page.

The world of 'turning forty winks into a decade' is spellbinding and unpredictable. Stevi's work unleashes the conflicting energy of cartoons: torment can be disguised as puerility, violence can erupt into joy, desire can lampoon its own representation. These paintings pose a formidable, sensual challenge. Stevi abstracts the body into ambiguous contours, then she hands the script to the viewer. You might be looking at pleasure, or fear – or it might be your own dreams looking back.

Cal Revely-Calder, 2018, review published in The White Review magazine.



Are we ever really in control?
2017
Acrylic and ink on cotton
300 x 350 cm



Turning forty winks into a decade

2017

Acrylic and sumi ink on cotton

300 x 700 cm



Just like honey
2017
Acrylic and ink on cotton
200 x140cm

The lake
2017
Acrylic and ink on cotton
200 x140cm



Installation view



Lizzie & Laura
2017
Acrylic and ink on stretched cotton fabric
200 x 140 cm



clockwise from top left: a burning sensation/ proud male figure / history is not kind / don't go
(before i go first) / floating tits / athens weather
report / my non purity as a white flag, 2016, Japanese ink, gouache and acrylics on untreated
cotton, enamel on plaster, each fabric painting 150x100cm



clockwise from top left: pushing buttons (under the water, his depression) / no3 /
untitled / museum as a monster / knife / villy,
2016-2017
Japanese ink, gouache and acrylics on untreated cotton, natural sponge, enamel on
plaster, dimensions variable



Idols
2017
Acrylic and ink on cotton fabrics
300 x 600 cm



Ten pillows
2017
Ink and enamel paint on cotton and on plastic
110 x 110 cm

Handmade books and gloves
2017
Ink and acrylic on cotton, cardboard, thread,
cotton gloves and chains
Dimensions variable











Lizzie & Laura
19 January 2017 - 18 February 2017
The Breeder, Athens

*She suck'd and suck'd and suck'd the more
Fruits which that unknown orchard bore;
She suck'd until her lips were sore;*

The Breeder presents Sofia Stevi's first solo show with the gallery, titled Lizzie & Laura. For this new series of paintings, Sofia Stevi draws inspiration from the poem The Goblin Market by Christina Rossetti, the protagonists of which are two sisters, Lizzie and Laura, who also lend their names to the exhibition's title.

At first glance, the poem seems like a parable for being virtuous and the consequences that follow if one deviates. However, Rossetti's poem can be considered groundbreaking in how it portrays a woman's existence, always in comparison to the strict morals of the Victorian era. There are no direct

references, but eroticism and an almost silent admittance of female sexuality and love is evident, even between the two sisters, while no man appears in the story.

Using this poem as a starting point, Stevi presents a narrative, which revolves around woman as a presence in a society full of taboos and conventions, emphasizing on her body and the erotic and sexual aspects that have been inextricably connected to it. Inspired by Japanese calligraphy, Stevi uses ink on untreated fabric, thus complimenting the unique artistic language she has created, which comprises mainly of appropriated symbols – here mainly parts of the female anatomy, transformed into an alphabet of their own. Through their repetitive use, these shapes eventually lose their initial meaning and become abstract figures, existing outside time and space, thus transferring the viewer to a dreamscape, a parallel universe where anything can happen.

Through painting, Stevi explores the possibilities of art, how it can function as a communicator of feelings and thoughts, as well as her own place in society as an artist and as a woman who, like all of us, seeks her own truth.

Also on view is a book of drawings made in preparation of the paintings as a more direct interpretation of the poem. Sofia Stevi's interest in books comes from her studies as a bookbinder and her research in books as a vehicle of time. Similar to a walk or a film, looking or reading a book is also a rhythmic act,



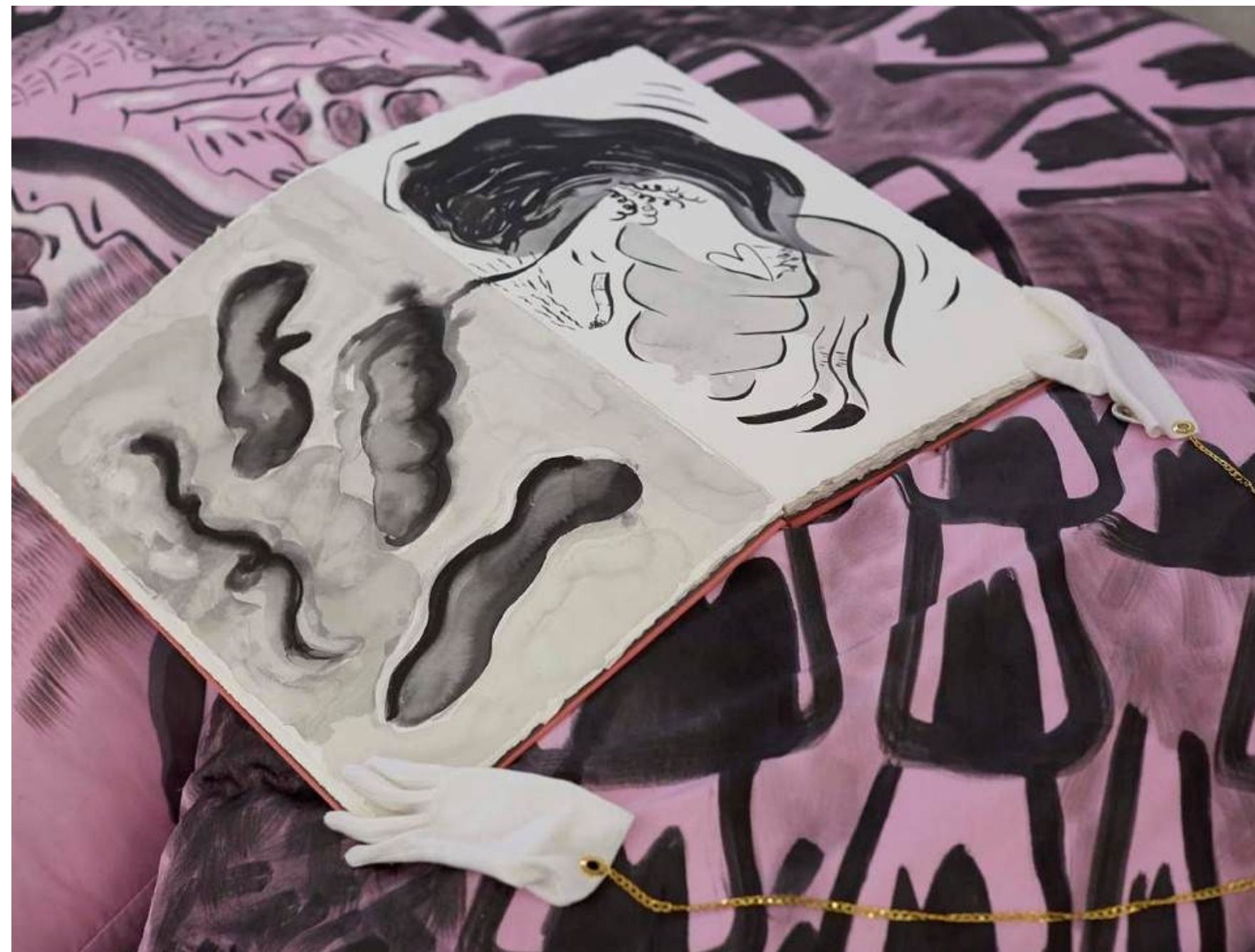
Installation view



Installation view



Installation view



Book A / Pillows
2016– 2017

hand-bound book, ink on mould-made paper / ink and fabric dye on cotton, stuffing
59.5 x 39 cm / 130 x 130 cm each



!

Ghost
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



AboutEverything
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



Dinner in Vienna II
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



Universe of Two
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



Just like Honey
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



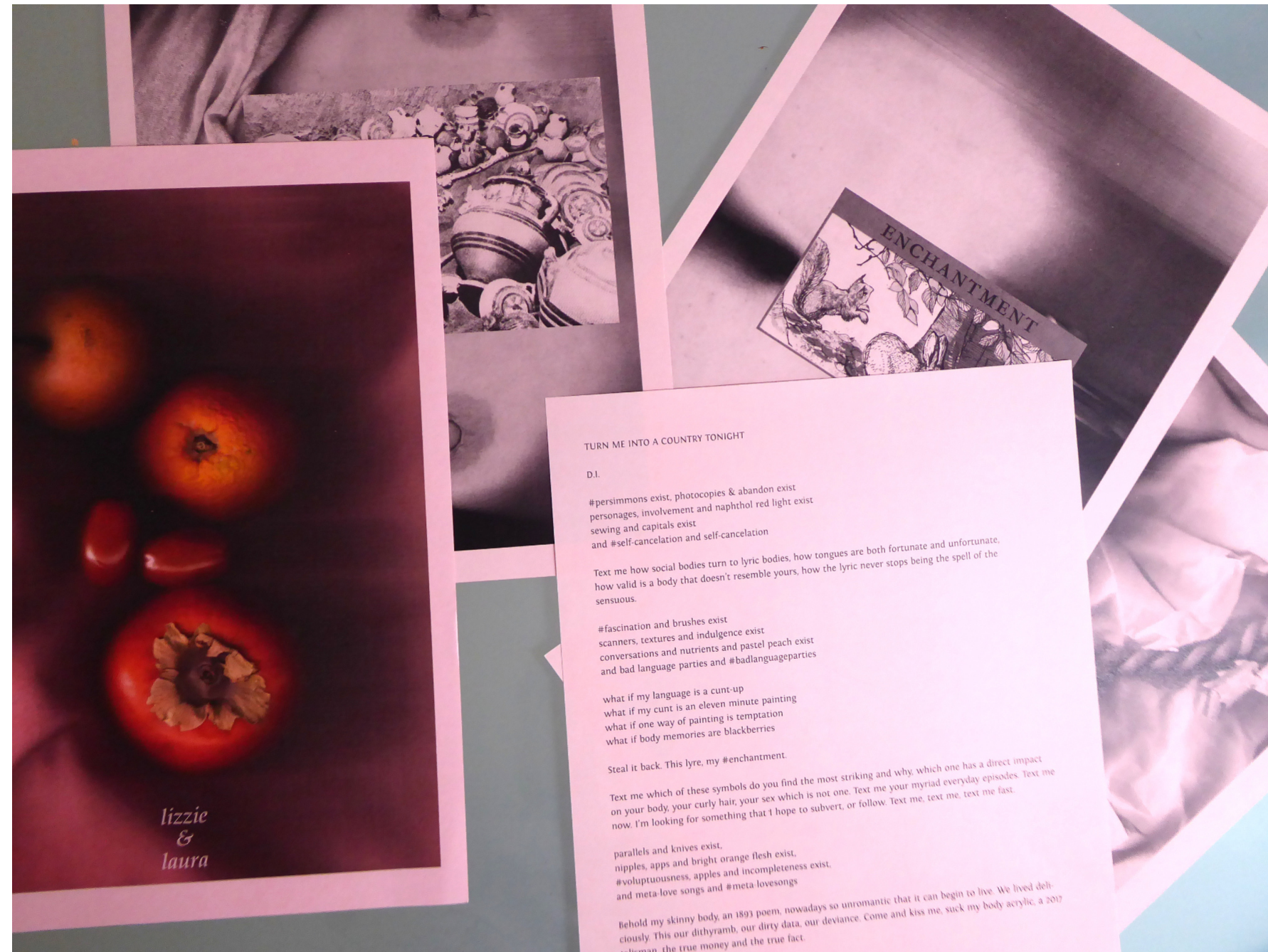
Dinner in Vienna I
2016
Acrylic, gouache and ink on cotton
200 x 140 cm



Urania is also a Star
2017
Acrylic, gouache and ink on cotton
200 x 140 cm



Lover's Bedsheets
2016
ink, acrylic, gouache on cotton
150x200 cm (each)



Lizzie & Laura
Publication
150 signed copies

Tell me if I am too much
26 January 2018 -3 March 2018
ALMAZEVI, Celerina

Sofia Stevi is an artist who is interested in opposites; in living but also dreaming. Her paintings convey a simultaneous sense of passively observing and actively experiencing different spaces. The spaces in question are often confused yet domestic, and might fuse indoor and outdoor elements, or sexual symbols and psychedelic patterns. Gravity and perspective are largely lost, re-enacting a sense of moving through unrestricted space and time. For her exhibition and residency in Celerina, Stevi used ink and watercolours to produce a series of large-scale paintings on untreated cotton fabric, and small drawings on paper. The paintings form an installation that becomes a unique sea of colour, with semi transparency confronting calligraphic black lines. The iconography of these new paintings grew from sights that became routine, but never wholly familiar, to the artist on her daily walks in the Alpine forests during her residency; these can be read as mushrooms, slugs, trees and bones, while taking on an anthropomorphic and often sensual dimension. The narrative is by turns bizarre, foreboding and witty, while remaining largely unreadable. Sofia Stevi was artist in residence in Celerina From July to August 2016. The artist continued working on her residency through the duration of the exhibition, adding and removing works, thus creating an exhibition concept that is fluid and experimental, and an exercise in both making and presenting.



Dark Room
2016
Ink and acrylics on cotton
150 x 100 cm



The Hunter (Celerina)
2016
Ink and acrylics on cotton
150 x 100 cm



The Loot (Celerina)
2016
Ink and acrylics on cotton
150 x 100 cm



Nipple sniffer
2016
Ink and acrylics on cotton
150 x 100 cm



G.E.
2016
Ink and acrylics on cotton
150 x 100 cm



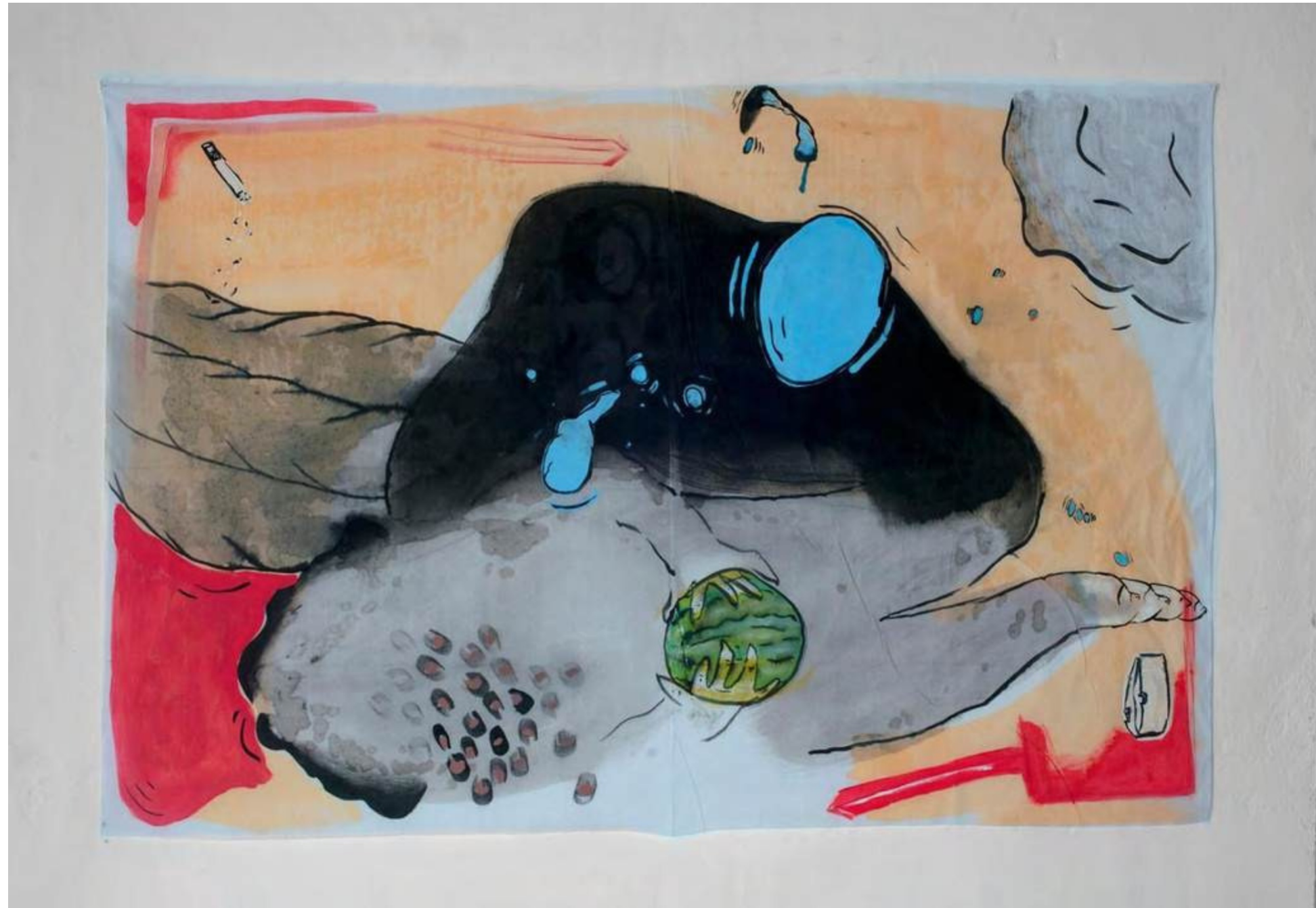
Cactus man salute
2016 Ink and acrylics on cotton
150 x 100 cm



Friend of Silence
2016
Ink and acrylics on cotton
150 x 100 cm



Working at Night
2016
Ink and acrylics on cotton
150 x 100 cm



Man with watermelon seen through the tram in Zurich
2016
Ink and acrylics on cotton
150 x 100 cm



Installation view



Installation view



Installation view



Daily walk
2016
Ink on cotton
150 x 300 cm





Pillow object
2016
Ink, acrylic, stuffing, cotton, thread
Dimensions variable



Jean Royère

Galerie Jacques Lacoste
Galerie Patrick Seguin 1

Jean Royère

Galerie Jacques Lacoste
Galerie Patrick Seguin 2



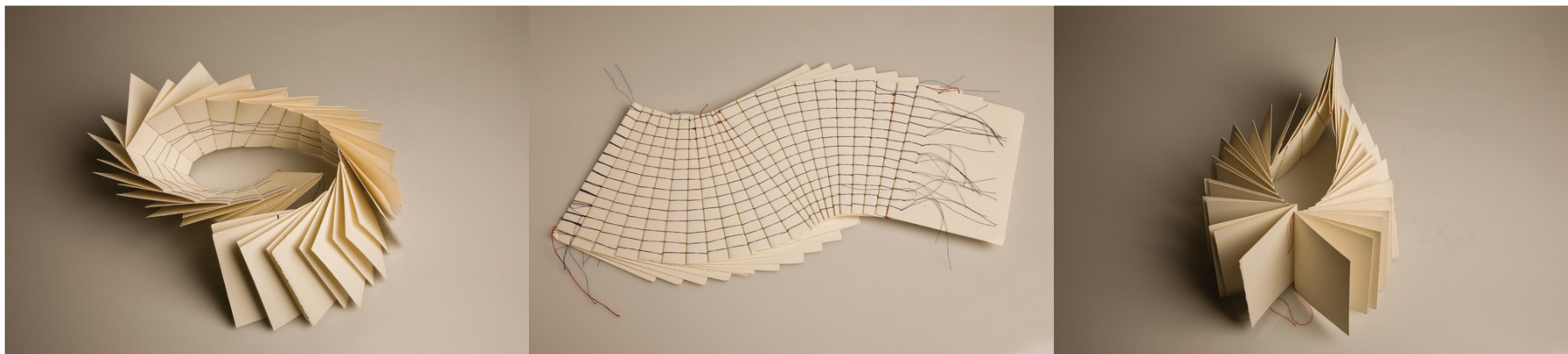
Tell me if I am too much
Publication

The Spine Books
2009

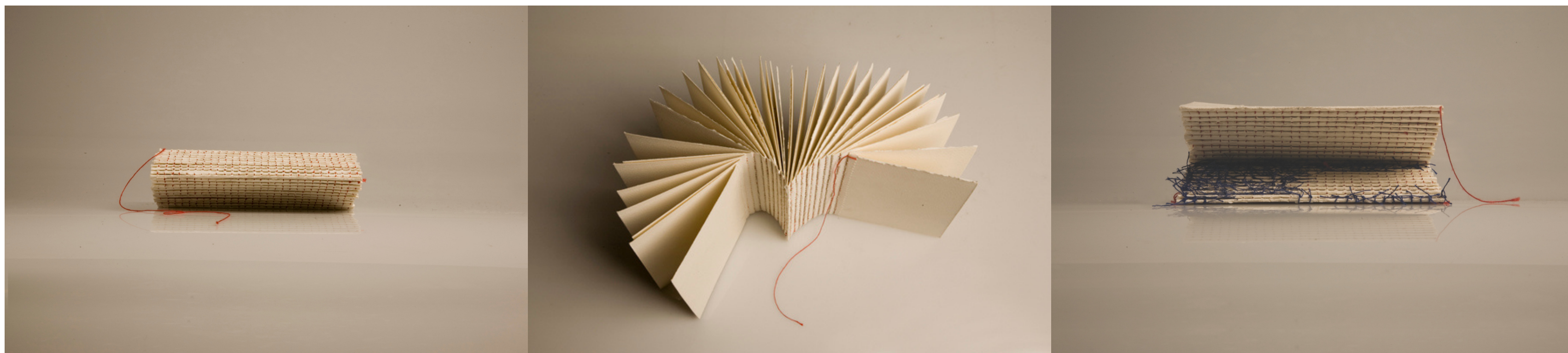
Taking as a starting point the format of a typical pocket-book and through different geometrical variations I created a collection of fifteen different books with their spine working as a visual metaphor to physical conditions of the human spine. By changing the geometry of the bookbinding a new form emerges.

“The distorted but functional books created by Sofia Stevi are an example of what we would call craft oriented design. She writes: “They say that a finished book is a corpse and the observer can only see the remains of all the possibilities the bookmaker got to know in the process... Bookbinding as every other craft depends on practice and perfectionism. I chose to use this vehicle to express the metaphor of imperfection.” Although Stevi discusses her work in terms of exploring “imperfection”, this is only meaningful in terms of traditional expectations of the Book. As interesting, is the way her inventive stitching, and investigations of the format and sequence of pages, open up the possibility of new functions: performative and interior spaces for the work to inhabit.”

Excerpt from the book “Limited Language: Rewriting Design”, Colin Davies and Monika Parrinder, Birkhauser Editions, 2010



Spine Book (Skoliosis 004), Spine Book (Skoliosis 002), Spine Book (Kyphosis 001)
Mould-made cotton paper, thread
Dimensions variable
2009



Spine Book (Kyphosis 001), Spine Book (Kyphosis 001), Spine Book (Lordosis 001)
Mould-made cotton paper, thread
Dimensions variable
2009

Various



Angel
2024
oil on linen
125 x 85 cm



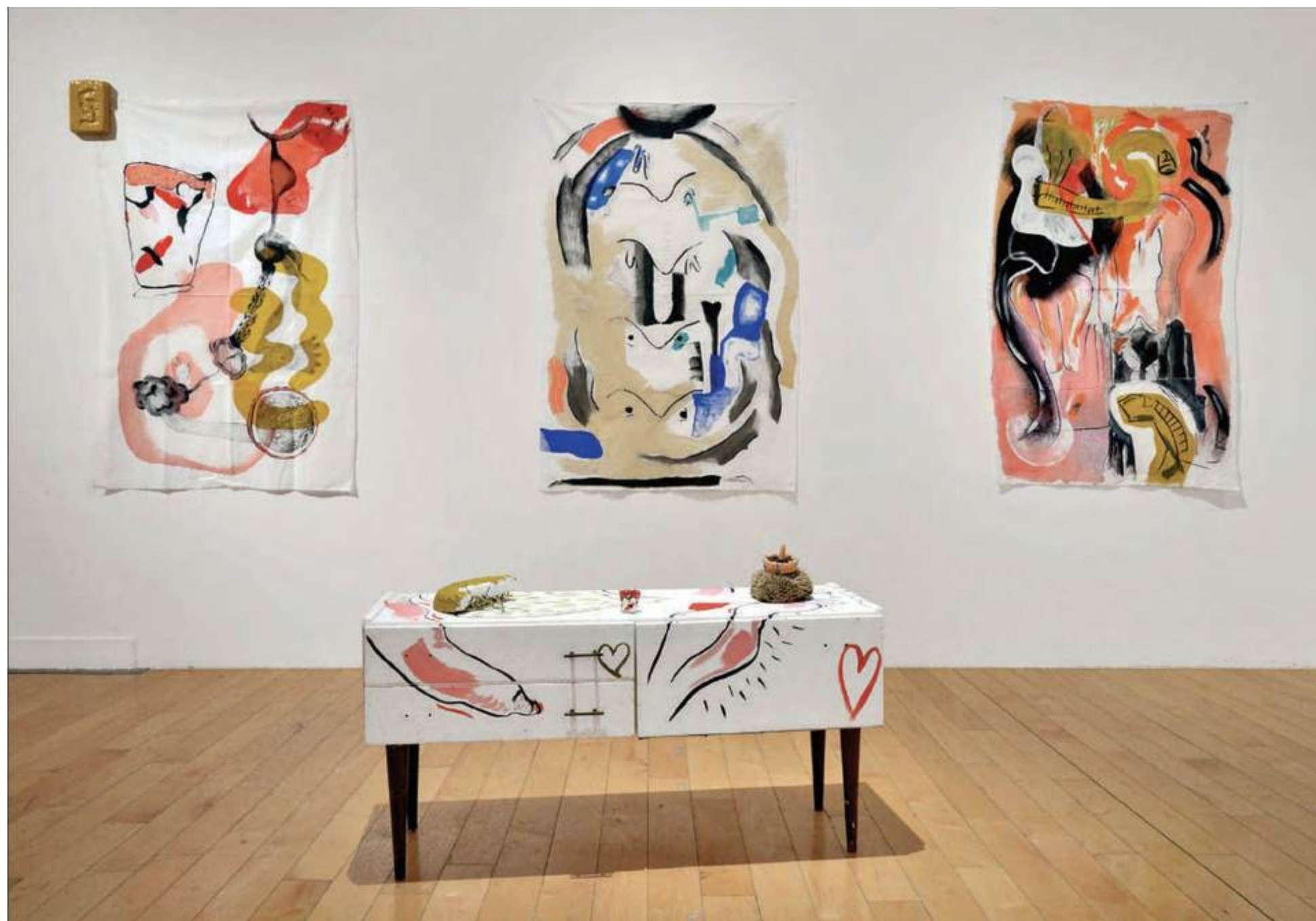
Nella stanza il cielo
2024
acrylic on stretched cotton
120 x 100 cm



Still Life
2024
acrylic on stretched cotton
70 x 60 cm



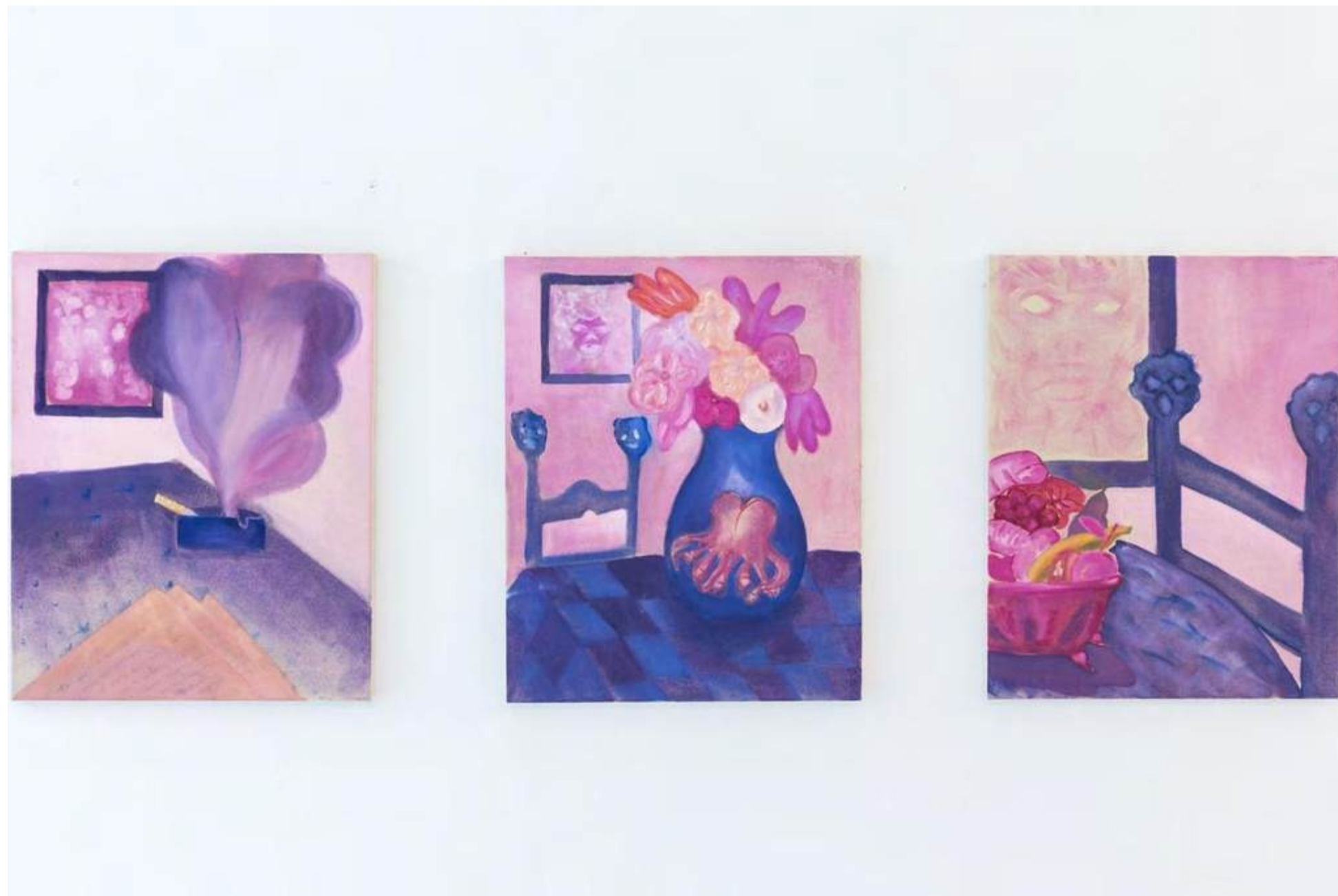
A Spell
2024
acrylic on stretched cotton
70 x 60 cm



The Equilibrists
2016
Installation shot
Deste Foundation / New Museum / Benaki Museum.



Celestial beings
2016
Ink and acrylics on cotton
150 x 100 cm



Dead house, Asshole flowers, Ghost
2020
Oil on canvas
50 x 40 cm each



A harvest song
installation view
2020
Dexamenes Hotel, Ilia, Greece.



Installation at Skoros charity shop in Athens
2019



The rule of the game
2021
Ink and acrylics on stretched cotton
190 x 130 cm



Untitled
2019
Japanese ink and acrylic on stretched cotton
130 x 120 cm



Cosmic existence
2021
Ink and acrylics on stretched cotton
190 x 140 cm



Cosmicexistence II
2021
Ink and acrylics on stretched cotton
190 x 140 cm



Familiar Dream
2021
Oil on stretched canvas
130 x 120 cm



Dresser
2021
Watercolour and marker on acid-free paper
31.5 x 24 cm



Chair
2021
Watercolour and marker on acid-free paper
31.5 x 24 cm



Fruits I & II
2018
Ink and gouache on paper
57 x 38 cm