

# STERNA FELLOWSHIP 2023

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STERNA, founded in 2014 by artist Greg Haji Joannides, is an interdisciplinary non-profit organization whose purpose is to foster and nurture the creative expression of artists while challenging perceptions of what constitutes contemporary visual culture. The Sterna Art Project is designed as an active site, a space for artists to converge through its residency programs, workshops, meetings and exhibitions, throughout the whole year and in various spaces around the island of Nisyros. The organization places a strong emphasis on the location of the residency in Nisyros, and works actively to forge a compelling connection between the resident artists and the island, its inhabitants, and the existing cultural events.

STERNA FELLOWSHIP is a residency program that each year enables up to five graduates from the Greek Schools of Fine Arts to work on a project on Nisyros. The artists can apply right after graduating (or up to two years after their graduation) for a residential fellowship of a four-week stay at STERNA STUDIO. The residential fellowship runs all year round (excluding the July-August period), and applicants are selected based on their application, interview performance, and a decision by the program's committee consisting of three art professionals.

The FELLOWSHIP PROGRAM is implemented with the support of Mores Muralis Association, Geneva.

# ARTISTS

**Danai Kriki** 04  
[CRUSH (WORK IN PROGRESS)]

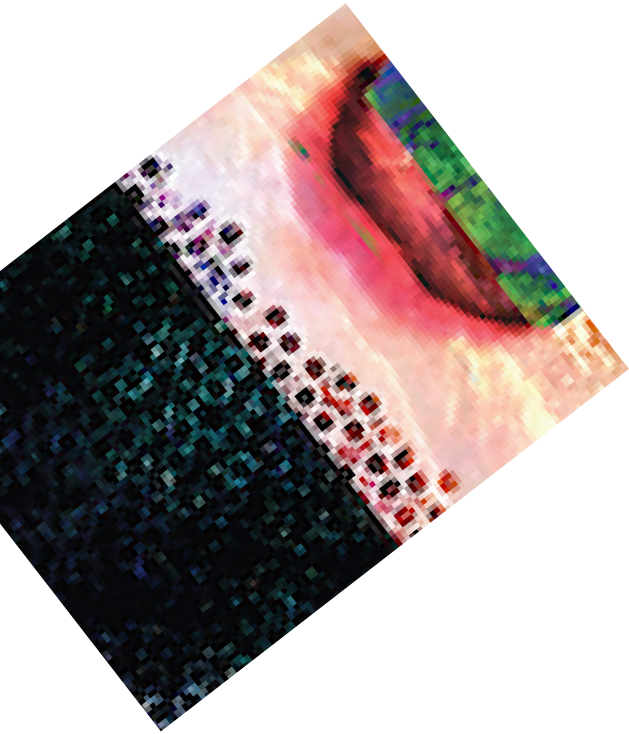
**Katerina Moniaki** 10  
[THIS IS NOT ANOTHER  
TOURIST GUIDE]

**Vivi Kasara** 16  
[RITUAL OCEAN]

**Olga Vlassi** 22  
[CRATER]

**Olga Souvermezoglou** 28  
[NEIGHBORING]

# CRUSH (work in progress)



(b. 1992) Lives and works in Athens.  
PG Media and Culture, Panteion  
University Athens. BA Fine Arts,  
Athens School of Fine Arts.

To press something so hard that it  
breaks, or until its shape is distorted  
To defeat someone completely  
An intense but temporary feeling  
of liking someone

In a post-apocalyptic world dominated  
by sand, anhedonia and the sounds of sirens, D., for some in-  
explicable reason, falls into a hole.

The day was bright red

She lands on a strange island. Her sens-  
es operate with an unprecedented synchronicity and gradual-  
ly become aware of the possibilities of this unexpectedly alive  
and alien place. Her journey to her eventual assimilation into  
the island's system is full of unexpected condensations that  
blur the boundaries between body, memory and environment.

Crush explores the possibilities of land-  
ing, total contact and encapsulation in a place. It takes the  
form of a post-crisis manual where the narrativity of images  
is disrupted by textual excesses, wishing to serve as a uterus  
for subsequent spatial and sonic games.







# THIS IS NOT ANOTHER TOURIST GUIDE



(b. 1992) Lives and works in Athens.  
BA Fine Arts, Athens School of  
Fine Arts.

“Adventures!” Favorite pastime. Taking my beloved by the hand, we embark on short walks or trips to new destinations at the first chance we get. Time is limited due to a demanding daily routine. Whenever I find myself alone in a place I enjoy, I communicate as many stimuli to him as I can, just as he does when he finds himself somewhere without me, and I promise we will revisit the place and explore it together. Nisyros is one of these promise trips.

Based on this experience, I create a diary of imaginary walks with my beloved. A state between fantasy and reality. While familiarizing myself with the island, I convey stories, images, smells, and sensations to the one who is far away from me. How does a stone fit into a diary?

I use a mixture of printmaking techniques: silkscreens and cyanotypes developed under the Nisyros sun, engraved objects, photographic collections. Wood engravings and prints, drawings and texts, together make up, through my eyes, a mosaic of experiences of the island that I imagine my beloved would savor. Simultaneously, a walking map is created by leaving images scattered on walls around the island, a mark for future travelers, signifying my once being there and my present absence. Looking at the diary, the viewer may follow the map, continuing to explore the places I once chose.

Limited time in everyday life, which results in the forced absence of our loved ones, is a condition that concerns almost all of us. How much are we ourselves – the development of our characters, the state of our mental health – determined by what we experience with those closest to us, and without them?









# RITUAL OCEAN



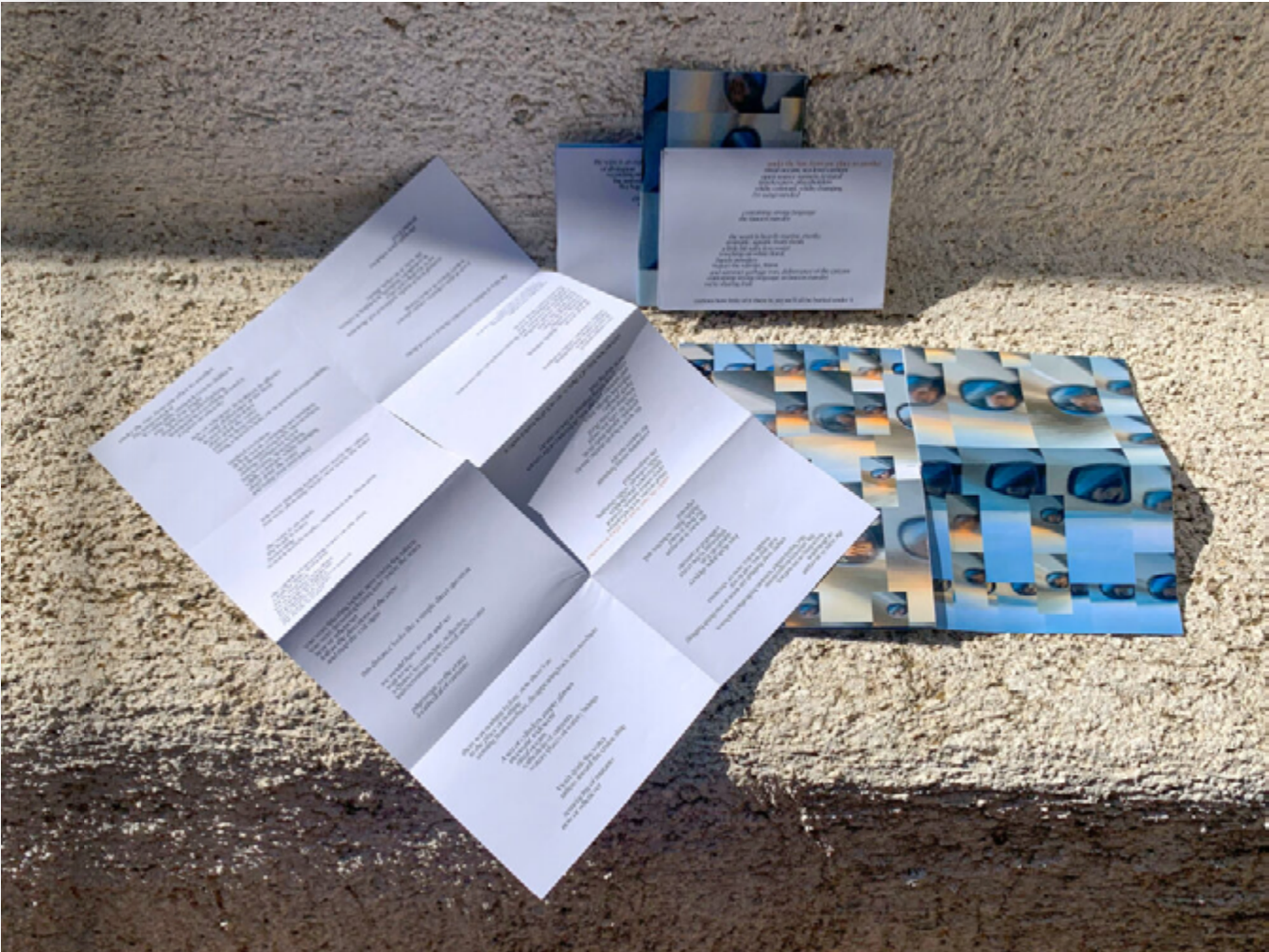
(b. 1996) Lives and works in Athens.  
Intergrated MA Fine Arts, Athens  
School of Fine Arts.

Water receives, holds, surrounds, swallows, reflects. It is familiar and at the same time illusive and resistant to definitions. It is found in vast quantities but it is never enough. Its collection and distribution is an inalienable factor of survival.

Ritual Ocean explores such relations through sculptural forms and textual experimentation in the environment of Nisyros, a place inscribed with hydrological patterns, from the water scarcity management systems and public baths, to the island's own crater-like shape that resembles a huge reservoir. Drawing on the study of traditional, modern and DIY water management and desalination systems, the project takes a look back at the landscape's turbulent relationship with water. The term "ritual ocean" is a hypothetical neologism referring to the idea that a water container located at the sea level is influenced by its currents and shares its properties, like a portable piece of the hydrosphere.

Between poetry and ceramics, the work approaches water harvesting as a poetic process of meditation. Ceramic sculptures, in the form of water basins resembling hollow turtle shells, were created from clay harvested from the Stefanos crater - the lowest point on the island - as well as from volcanic rocks and sand. Meanwhile, the experimental text of the same title, produced during the residency, explores sensory routes for finding water under the summer sun.











Olga Vlassi

# CRATER



P 22

Reading about Nisyros and its history, I was interested in the large crater that exists on the island and its general meaning. Looking up the definition of 'crater' in a quick search on the internet and on Wikipedia, I found interesting the different things that the term signifies. The term 'crater' may refer to:

- Crater (vessel), type of vessel
- Impact crater, which is created by the collision of two celestial bodies
- A volcano crater or caldera, which is created by volcanic activity
- Explosion crater
- Crater, constellation

I chose the first meaning of 'crater' as my starting point. The crater vessel got its name from the process of mixing water and wine. (The ancient Greek verb *kerannymi* means 'to mix'). I worked with the concept of mixing soil and raw materials collected from the island of Nisyros.

After creating the raw material through collecting, sifting and mixing with the refractory clay of local soils, I proceeded to curdle the mixture, using a household material, the cloth where cheese is curdled. This form dried for a few days in the sun, then it was opened. This process solidified all the fluid material and bound it into a new body. Later on, with the possibility that this form can be fired, becoming a ceramic object, the cyclic course of the life of the rocks is revealed, the materials heated then cooled, changing form again. One could thus see the functioning of the volcano as a furnace.

On the island, Stefanos crater (whose name means 'wreath' in Greek, in both the masculine and the feminine form, and also 'the great threshing floor') marks a circular course. The tradition of animism is also evident in the belief that the island's crater is alive, that it breathes through its vapors.

(b. 1991) Lives and works in Athens.  
BA Fine Arts, Athens School of  
Fine Arts.







# NEIGHBORING



(b. 1997) Lives and works in Athens.  
BA Fine Arts, Athens School of  
Fine Arts.

The geographical position of Nisyros in the Aegean and the island's landscape offer a source of inspiration composing a diverse mosaic. The main characteristic of my artistic research concerns the communication and the proximity of the inhabitants of Nisyros in their different manifestations. Specifically, in the form of informal interviews about the island and its physiognomy, I tried to investigate the ways in which the inhabitants communicate, both with each other and with me. Participants in this process represented as many different kinds of people as possible, according to the willingness and response to my proposal, resulting in the creation of a diverse group.

Turning the topic of the discussions around the idea of neighborhood, I asked questions such as: "What does neighborhood mean to you?", "Do you remember any event in your neighborhood?" or "Does the island have neighbors?". Then, examining the systems in which communication takes place, I collected audio material from places described by the interviewees in the form of radio excerpts. Along with this process, I visited different parts of the island with geomorphological interest, collecting raw materials such as agram, rocks, sulfur and soils. I created a series of flags that encode conversations with the local population and traces of my own experimentation with the fabric. Characteristically described by the residents:

"Nisyros is a big hotel [...] The phones are all 2242031, plus some numbers at the end. Everyone has his own three digits."

"We leave the keys in the door."

"Ladies used to gather here in the afternoons and have a good time."

Nysial Proximity is an open proposal for reflection: on the one hand, reflection about the proximity between the inhabitants of a place, and on the other, reflection about the ways of interaction with nature and the relationship with other countries. The flags, with their symbolic extension, define a new capacity-border, recalling the conditions of the island reality and, at the same time, giving material substance to the words of the local community.







2023 JURY  
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ΥΠΟΤΡΟΦΙΕΣ ΣΤΕΡΝΑ 2023

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