

KORALLIA STERGIDES

Central Saint Martins, London

Lives and works in Cyprus

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Korallia Stergides (b.1993) studied BA Performance Design and Practice at Central Saint Martins School of Art and Design, London between September 2012-July 2016. She participated in the emerging artist development course at Chisenhale Art Studios, 'Into The Wild', October 2016-October 2017; and, a Research Residency with The Natural History Museum, April 2017-August 2017. Awards include a shortlist for The Bloomberg Contemporaries 2017, The Deans Award For Excellence, Central Saint Martins College of Art and Design, 2017, The Sustainability Award for Art and Design, Central Saint Martins College of Art and Design, 2013. Collaborations include: The London Sinfonietta Orchestra, The British Film Institute, Rambert Dance, The Institute Of Contemporary Art, Chisenhale Gallery and Random Acts Channel 4.

From an expanding archive of voice, body, found object and text, Korallia Stergides creates fiction out of fragments to make playful discoveries through live and mediated spaces. Spontaneous experiments are collated into an archive; this is a trace of process as well as a product in its own right. Content is used to progress research and recycled as memory in eventual works.

In her most recent film, 'Whale For An Ear', the artist forms an abstract representation of the ocean to unearth the poetics of home. Using her father, an amateur magician and Northern Cypriot refugee, she takes apart the process of rendering a relic alongside the act of a magic trick to excavate micro narratives in scaled out measurements of faux fossils.

Stergides explores the term utterance in relation to her concept of 'the third body' as the trace of a relationship in an exchange, by creating a parity in differences. Forms of hyper collage and editing become gateways between the Macrocosm and Microcosm of liminal spaces sieving autobiographical narrative and ecological fact to create new myth.

By interweaving influences across disciplines, Korallia Stergides extends her choices of collaboration and remoulds frameworks of experimental methodology that adhere to interruption and allow for a process-led practice.



