

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

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#### Endnotes

1. *"To a certain degree sacredness is in the eye of the beholder"* is an on-going work first presented in January 2013. Conceived as an open script, its point of departure are two journeys, that of Le Corbusier in Athens and the filmic journey of Medea, directed by Pier Paolo Pasolini.

2. In July 1933, a cruise sponsored by the Congrès Internationaux d'Architecture Moderne (CIAM) leaves Marseilles, its final destination being the congress site in Athens, Greece. Aboard the ship *Pâtris II* are main representatives of the Modern Movement, among them the architect Le Corbusier. He recounts: "In the heat of the summer of 1933 we launched ourselves into the ancient waters of the Mediterranean, like Ulysses on his Odyssey."

3. Thirty-six years later, in 1969, Pasolini reenacts another journey, that of Euripide's *Medea*, played by Maria Callas. Medea departs from a mythical, primitive world of cyclical time to the rational society of Greece. In the film, after her arrival to Corinth she states: "I still am who I was: a vessel bearing experience not mine."

4. The two journeys are synthesized by the artist as palindromic movements, from the West to the East and vice versa. In their intersection, a site is formulated; a space in which scenarios and shifting perspectives concerned with European imaginaries and their relation to a mythicized past are re-examined.

5. The perspective of the script is not factual. Rather, omissions and fragments are considered as vital for the existence of the dislocated into the current state of things.

6. Myth's transgression into history is regarded in a state of flux. It is perceived as an erratic viewpoint upon things, whether material or immaterial; a vehicle for their re-contextualization into the present.

7. Using the script as a "building material" the artist has produced a series of objects that trace back upon these narratives, in an attempt to retrieve their current undertone. The works are accompanied by collaborative texts, excerpts of historical material and sound performances by invited musicians. The latter, based on two selected audio sources, the opera *"Medea"* by Maria Callas and the main theme of Pasolini's film, become another layer of interpretation of the script. The elements above are re-articulated in subsequent versions or acts.

## Act IV

1. For the fourth version of the project the main "actors" of the narratives recede in the background. *Act IV* is condensed into four conceptual elements - *Modulor*, *Centaur*, *Material M* and *Cast*- whose presence transforms space into a static *mise en scène*.

2. *Modulor* and *Centaur* -appearing in Le Corbusier's and Pasolini's oeuvre respectively- refer back to the embodiment of two different modes of perception: the rational and the mystical. In *Act IV* the two elements, first drawn as immaterial lines in a CAD software, are translated into metal structures in actual space. *Modulor's* anthropocentric idealism is "deformed" by its adaptation to the artist's body proportions. *Centaur*, a mythical construction of existential duplicity, is conceived in relation to the measurements of the *Golden* (also known as *Divine*) *Section*. The latter- an act of mathematical translation of the intangible nature of things- is materialized here as an overarching line in space. Through their scale and spatial interrelations the two structures attain an intermediary function between theatrical device and architectural fragment.

3. *Material M* and *Cast* appear in *Act IV* as objects whose unfolding in space is grounded on the notion of a repetitive act. The pattern of the *Material M* textile, a recurring motif in the project, is created through the reproduction of the typeface from the 1969 *Medea* film release poster. In its current version, produced by means of hand-made stamps, it suggests a tension between matter and the symbolic. *Cast* revisits the notion of the vessel as a container, a transporter of substance as well as concepts. In the installation the geometrical cement forms originate from one primary object. They allude both to the loss of that original ideal form as well as its substituted content.

4. The objects, actualized as an interplay between line, volume and surface, produce through their materiality and staging a series of spatial and contextual occupations. Fleeing from a single coherent perspective, they suggest fragmented views into fictionalised narratives of the past and unresolved scenarios of the present. In *Act IV* they serve an intrinsic role as latent presences; silent guides suggesting an underlying cultural ambivalence.