

Katrin Ströbel

wall drawings and site-specific works

2007–2015



import-export
drawings on plastic bags, permanent marker,
121 bags
variable dimensions
2008

import-export was developed during a
six-months stay in Paris. 121 drawings
on plastic bags from local markets reflect on
the traces of migration, colonialism, postwar
history and cultural diversity on the everyday
life in Paris.



Art3, Valence, 2009



Museum für Gegenwartskunst, Siegen, 2010

Île de Gorée
site-specific installation
digital prints, A4 sheets, fans
variable dimensions
2011

Île de Gorée is a small island located two kilometres from Dakar, Senegal. It played an important role during Atlantic slave trade. "Île de Gorée" shows the last view from the island towards the mainland before heading off the Atlantic Ocean.



Hessisches Landesmuseum Darmstadt

les abris
wall drawing & photographs
from the series "anywhere I lay my head"
wall drawing: approx. 5 x 15 m
photographies: each 60 x 40 cm
2010

The Werkbund gallery in Frankfurt is situated in the Ernst May Siedlung, one of the most remarkable city planning experiments in the 20th century. The wall drawing reflects the specific location of the gallery as well as other recent social housing projects in the city. The photography series "anywhere I lay my head" shows hiding places and shelters of homeless people all over the world.



Werkbundforum Frankfurt/Main, 2010



Werkbundforum Frankfurt/Main, 2010

baie des anges
graphite wall drawing & graphite drawings
on paper (selection of 4 from a series of 6)
walldrawing: 340 cm x 410 cm
drawings: 50 x 65 cm
2011

The serie of drawings are the result of a research about the "Marina Baie des Anges", a huge complex of residential buildings from the 1970s. The giant wavelike pyramid buildings by André Minangoy are situated in Villeneuve-Loubet (Côte d'Azur, France) . The construction period of the site, which is today classified as architectural heritage,

took over 25 years. The monumental building has been discussed controversially. The drawings confront the monumental organic architecture with the Mediterranean flora of its environment.



interface galerie / appartement, Dijon, 2011

pol
acrylic floor drawing,
diameter 350 cm
2008

Site-specific floor drawing based on early
Arabic maps of the Arctic and Antarctic.



Galerie Heike Strelow, Frankfurt/Main

Destiny (Hamburg version)
 wall drawing
 permanent marker, gouache on wallpaper
 approx. 470 x 330 cm
 2009

In 2009, the abandoned "Kubi-Center" in Hamburg was turned in a temporary art space. At that time, the building still showed various traces of its former tenants. "Destiny" is drawn on the wallpaper left by the tenants and reveals the former functions of the space: The so called

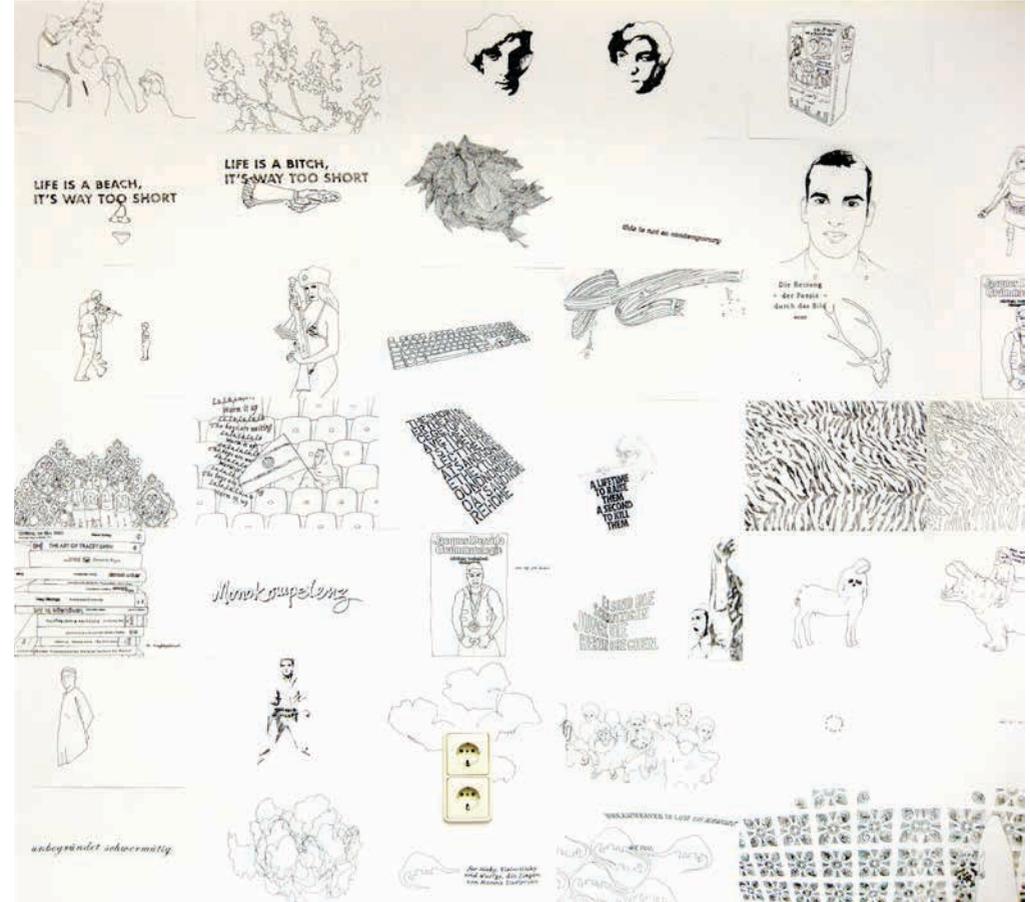
"House of Glory" was used as a worship room by an African revival church.



Kubi-Center Hamburg

Zeichnungen zur Doktorarbeit
 ink pen on paper, 120 drawings
 each 21 x 29,7 cm
 2004–2006

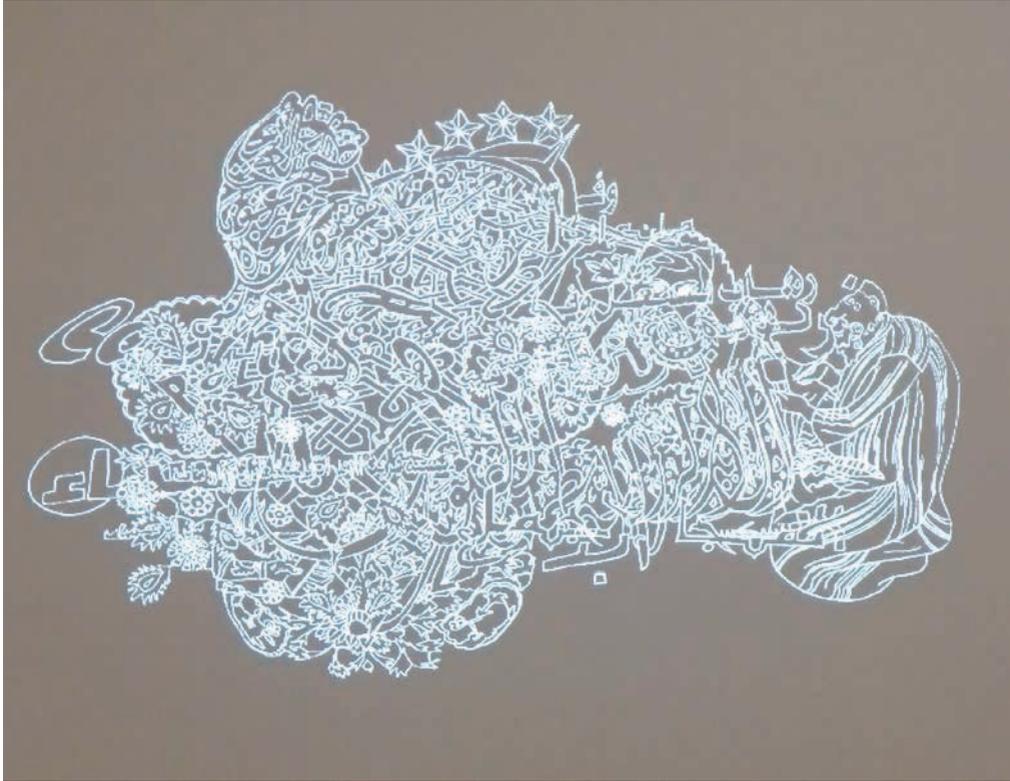
A wall paper in the my studio consists of 120 drawings. They accompanied my dissertation about the relation of text and images in contemporary art as a visual research about during two years. In the end, a selection of these drawings was published in the publication of the thesis in 2013.



studio, Stuttgart

rasm
projected video animation
variable dimensions
2008

This projected video animation shows a calligrapher who slowly covers the wall with his ornamental drawings and writings. The visual and verbal elements are in a constant battle and interfere with each other, therefore the messages can not be decoded. "rasm" means "sign" but also "to draw" in Moroccan Arabic



art3, Valence

ornamental journey
site-specific slide installation
9 slide projectors
approx. 17 x 4 m
2007



Kunstverein Kirchzarten, 2007

panza de burro
wall drawing
graphite
approx. 3,5 x 2 m
2010

The wall drawing relates to a building on the other side of the street, right in front of the gallery. During the opening hours, the building cast its shadow on the wall of the exhibition space, shadow and drawing submerge.



leJstar, Lima, Peru

ni le mal ni le bien
wood, card board & other materials,
found in the streets of Paris
variable dimensions
2008

"ni le mal ni le bien" refers to the well known French songline "non, je ne regrette rien, ni le mal, ni le bien". It links the self-confident statement of the French signer Edith Piaf with the well-practiced tradition of protest marches in France.



Städtische Galerie Offenburg

Last 3 cars to Poppenbüttel
30 different posters
edition of 5000
each poster 29,7 x 42 cm
2010

“Last 3 cars to Poppenbüttel” deals with topics as languages of the city, gentrification and cultural identities. The posters are based on drawings of urban situations in Hamburg and have been posted all across the city. They were also shown at Kunstverein Harburger Bahnhof, where visitors were invited to take

the posters with them and placard them wherever they want.



Kunstverein Harburger Bahnhof, Hamburg



train station Hamburg-Veddel

Polis
permanent marker on translucent
plastic sheets
approx. 70 qm of drawings
variable dimensions
2011

"Polis" is the outcome of an ongoing research
about aesthetics of peripheric architecture
over the last years. It fuses drawings from
banlieues and peripheries of cities including
New York, Lagos, Dakar, Paris, Cape Town,
Hong Kong, Sydney and Lima. "Polis" is
constantly changing and adapts its shape to
exhibitions space.



Museum Biedermann, Donaueschingen, 2012

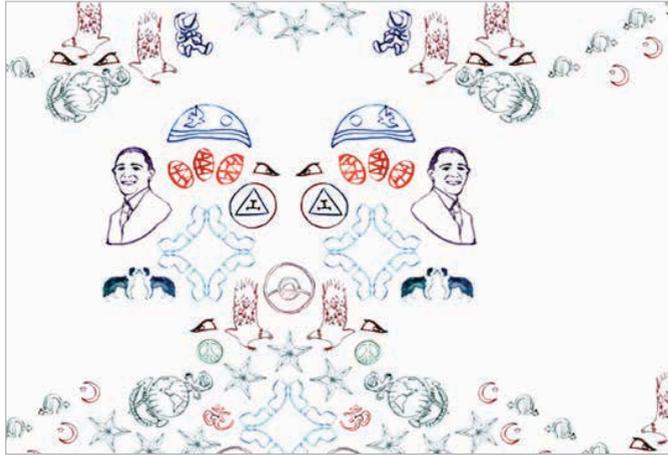


White Space Zürich, 2011

The best Girls are from New Jersey
wallpaper, water colours
(a selection of 12 from a series of 20)
variable dimensions
water colours: 24 x 32 cm each
2010/2011

Republican, Vegetarian, Vietnam Veteran,
Believer or Surfer – bumper stickers on the
back of American cars visualize the cultural
identity of the car holders. The water colours
show a selection of car sticker in New Jersey,
collected during a stay in 2010. The pattern
of the ornamental wallpaper consists equally

of drawings that are based on logos, icons
and images of the same stickers.



wallpaper, detail



South of Border (detail), water colour



Volta New York, New York City, 2011

mind map
wall drawing
approx. 12 x 3,50 m
2007

The wall drawing "mind map" is built on
fragments of maps showing worldwide
routes of migration as well as monetary and
trade flows between 2005 and 2007.



14-1 Galerie Stuttgart

world wide praying directions, part I
ink drawing on folded paper
70 x 100 cm
2008

The drawing shows world wide praying
directions of Muslims (Mecca), Jews
(Jerusalem) and Christians (East).



world wide praying directions, part II
stencils, work in progress since 2008

The stencilled arrows and symbols indicate
the directions in a specific place. Their
relation to each other changes by changing
the point of view /residence. See below:
New York, Lagos, Paris, Lima, Johannesburg,
Dakar.



die Fremde den Fremden I & II
grafitti, 6 x 3 m
2008
grafitti, 7 x 3 m
2009

Inclusion – exclusion: when being a foreigner becomes your (imposed) cultural identity, the rest of the world becomes your home. Two grafitti examine the relation of language and identity and play thoughtful game with a slogan that only seems to be racist at first glance.



Cité des Arts, Paris



class room for French lessons, Institut Francais, Stuttgart

petits corrections de mon environnement
(LE PEN/LEBEN)
rectified grafitti
2009

Correction of a grafitti at the motor highway in Valence, France. Jean-Marie Le Pen is the founder and former leader of the French nationalist party Front National. The German word "LEBEN" means "life" as well as "to live".



Highway Valence, France

Maison Mauresque I & II
 graphite on paper
 4 parts
 each approx. 350 x 120 cm
 2009

The drawing on the right shows the "Maison Mauresque", an ornated building in the city center of Valence that proves the enthusiasm for Orientalism and its impact on architecture in the 19th century. The drawing on the left shows a social housing complex (basically inhabited by migrants from Maghreb countries) in the banlieue of Valence, equally decorated with ornamental forms and Mashrabiya-like patterns.



Städtische Galerie Offenburg, 2009

Wenn man dienen kann
 c-print, translucent paper,
 chinese ink, spray paint
 270 x 220 cm
 2014

"Wenn man dienen kann" (allowed to serve) is based on fragments of early colonial travel reports, drawings and photographs by white women artists or missionaries traveling to colonized countries.



Galerie Heike Strelow, Frankfurt

Wohl dem, der nichts ahnt
embroidery, gold thread, plastic canvas
made out of Moroccan farina bags,
variable dimensions
2014

“Wohl dem, der nichts ahnt” (Lucky are
those who don’t know) is the beginning of
a text that is embroidered in golden letters
on a flaglike canvas made out recycled farina
bags. The embroidery quotes an excerpt
from the early colonial travel report “Among
Art-Loving Cannibals of the South Seas”
written Elisabeth Krämer-Bannow. It merges

her fascination for exoticism with racism and
nationalist ideas.



Galerie Heike Strelow, Frankfurt

Flying Carpets

site-specific drawings on wall and ceiling
permanent marker
dimensions approx.: 9 x 3 m, 3 x 2 m
2005

The several layers of distorted drawings of Oriental carpets from Maghreb, Turkey and Iran interfere with each other on the wall and the ceiling of the exhibition space. Swappings of different perspectives invite the visitor to roam in the almost empty gallery, trying to find the perfect point of view.



Poly-Galerie, Karlsruhe

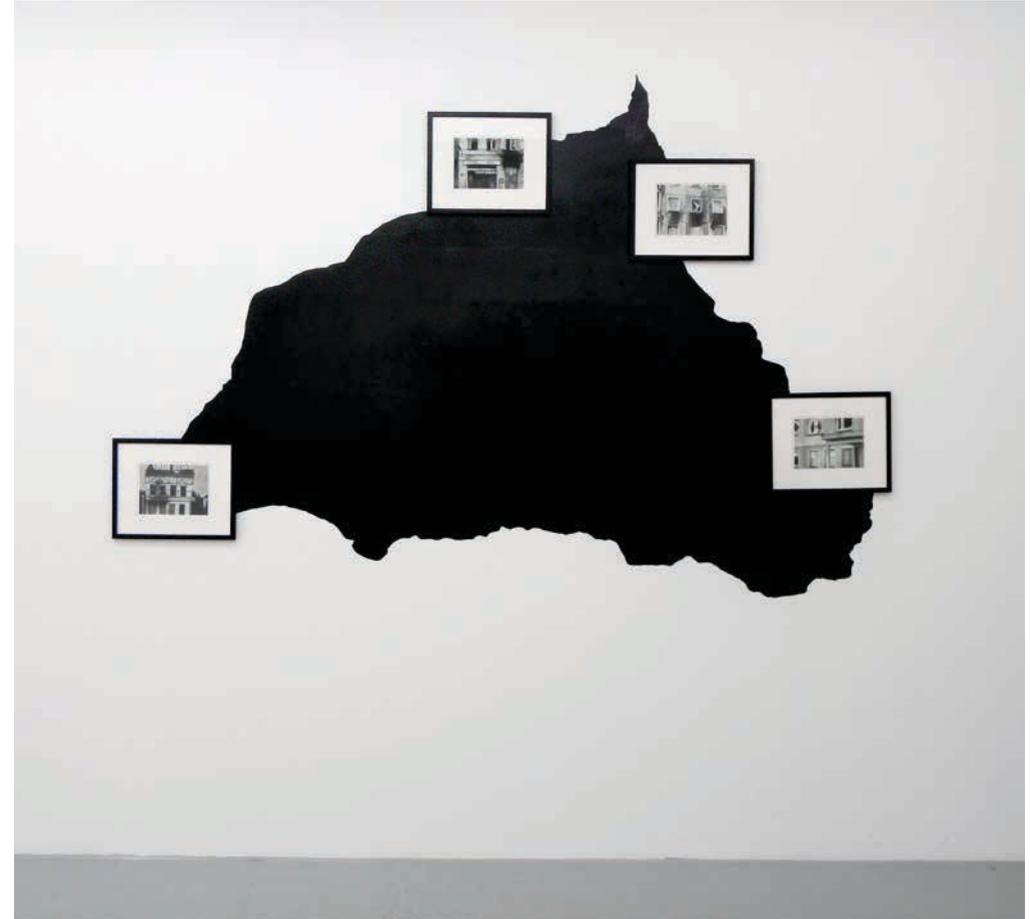


Deutschlandreise
wall drawing & 4 drawings on paper
acrylic paint, chinese ink
each drawing 30,5 x 37,5 cm
2012–2014

Deutschlandreise (German journey) links
four places by a fictitious cartography. These
places share a dark chapter of German history:
The worst xenophobic attacks against
migrants in post-war Germany took place in
Hoyerswerda, Lichtenhagen, Mölln and
Solingen between 1991 and 1993.



detail (Hoyerswerda)



Galerie Heike Strelow, Frankfurt

je n'en pense pas plus
acrylic drawing on wall and front windows,
10 folded laserprints, each 60 x 42 cm
walldrawing: 4 x 4 m
drawing on window: 2 x 2 m
2005

The wall drawing consists of found stencils
and graffiti in Marseille during a 10 weeks
research about systematically sprayed graffiti
and urban strategies of street art. The wall
drawings is completed by 10 plans for 10
weeks, each plan indicates all the walks that
were made during one week of research.



Galerie Justine Lacroix, Marseille



Through the Looking-Glass
acrylic paint, permanent
marker on glass
230 x 130 cm; 200 x 120 cm
2013

Two citations are superposed: firstly, a drawing of a woodcut by Albrecht Dürer that shows a draftsman with an apparatus meant to ensure the accurate transfer of the motif used. Secondly, the famous excerpt from Lewis Carroll's "Through the Looking-Glass" where a mirror turns to mist, allowing Alice to step through.



Württembergischer Kunstverein, Stuttgart



Die hellere Färbung
c-print, text on glass, wooden panel
120 x 160 cm
2014

“Die hellere Färbung” (The brighter colour) confronts a text fragment from the early colonial travel report “Among Art-Loving Cannibals of the South Seas” written on a glass pane with a photograph of girls playing with colour pigments in the streets of Marseille. The text excerpt deals with racism and the ideology of white supremacy.



Galerie Heike Strelow, Frankfurt

Die Linien, die Narben
ink on paper, c-print on dibond
drawing: 62,5 x 47,5 cm
c-print: 80 x 100 cm
2014

“Die Linien, die Narben” (The Lines, the scars) links different surfaces, their wounds or traces and their cultural meanings: It associates scar tattoos on the skin of a body with the geoglyphs of Nazca, the famous desert drawings in southern Peru.



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