Portfolio excerpts of STEFANIA KENLEY (CUREA)

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https://stefaniakenley.com/
https://www.instagram.com/stefaniakenley_art/

A selection of works chosen from a large number of photographs, photomontages and films, is listed here in inverse chronological order. They have been presented in catalogues, publications and video recordings between 1984 and 2025.

EXHIBITIONS, PUBLICATIONS, PERFORMANCE ART

CORRESPONDENCES (2025), Film 14min for the *Bienala Nationala de Arhitectura* in Bucharest (pw: EssayStreetStef)
https://filmfreeway.com/correspondente

Tree roots, empreinttage of fossilised split root, white pencil and oil on waterproofed black fabric: 40x150cm, featured in the film *Correspondences* ©2025

Online participation in ***30x30*** the launched by Artquest, between the 1st of February and the 2nd of March 2025:
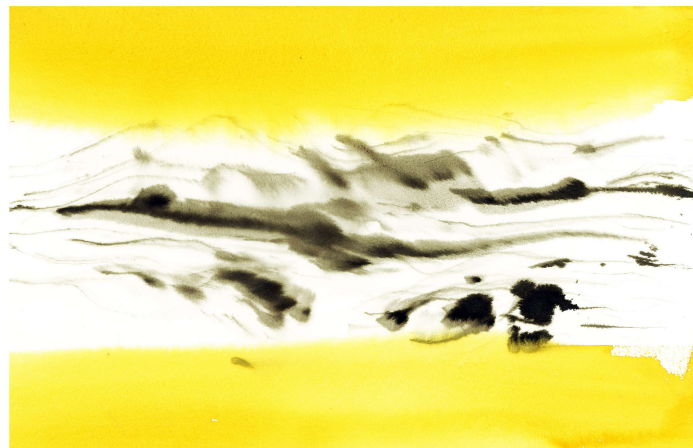https://stefaniakenley.com/city/30x30/

At the question "Who is your champion?" I answered with the set of my art & architecture publications and the Modulor measuring tape giving it the name: "Le Corbusier's Modulor (1945)"

"TAKING THE TIME" (2024). Performance presented on the 14th of March 2024 in the Rencontres Internationales Traverse Video, Toulouse, France: https://youtu.be/mW0yucHx5Vc
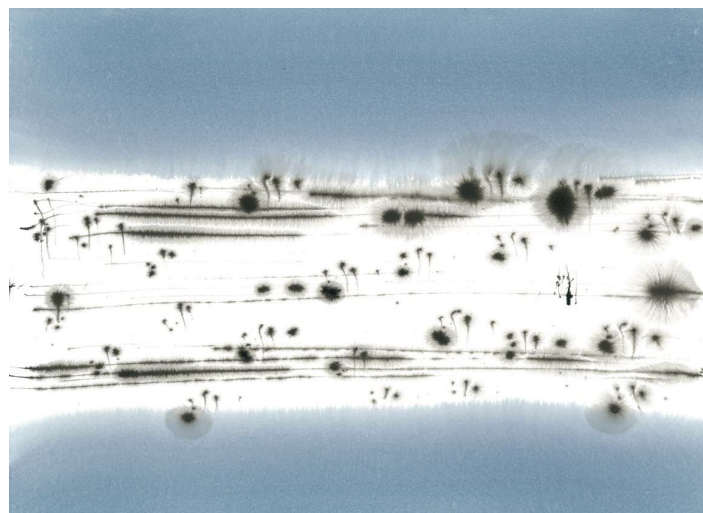
The painting process appears in the film "Bunker Broken in the Shadow of a Fallen Tree" by Ron Kenley film maker (2023) 24'27, that was projected in the 22nd edition of the Europeen Film Festival at Houlgate on October 22nd and selected in the Independent film festival Alternativa, November 2023.

a1. *Invisible Sea*, September 2022, Sumi ink and watercolour on Fabriano paper 30,5x45,5cm

b1. *Roots*, September 2022, Sumi ink and watercolour on Fabriano paper 30,5x45,5cm
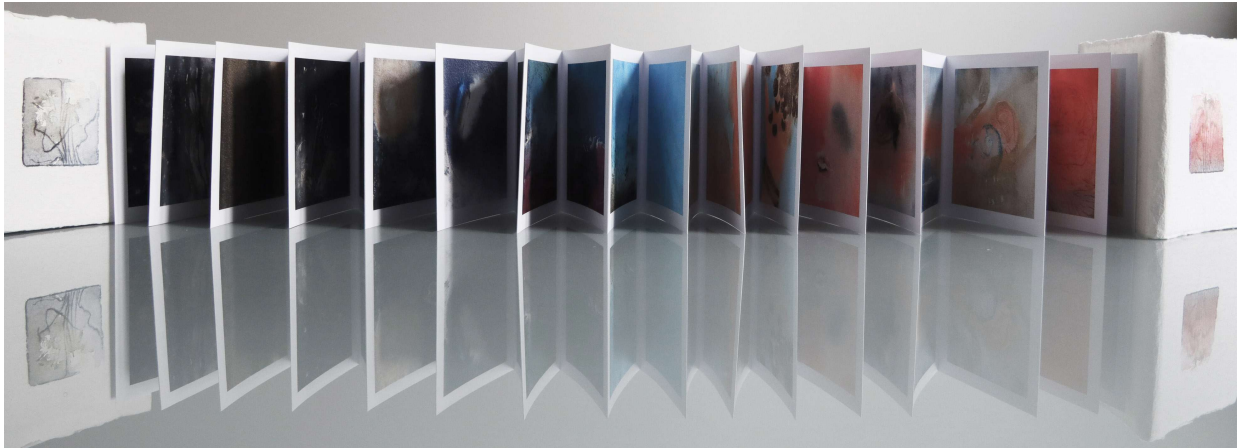

c1. *Soundscore*, September 2022, Sumi ink and watercolour on Fabriano paper 30,5x45,5cm
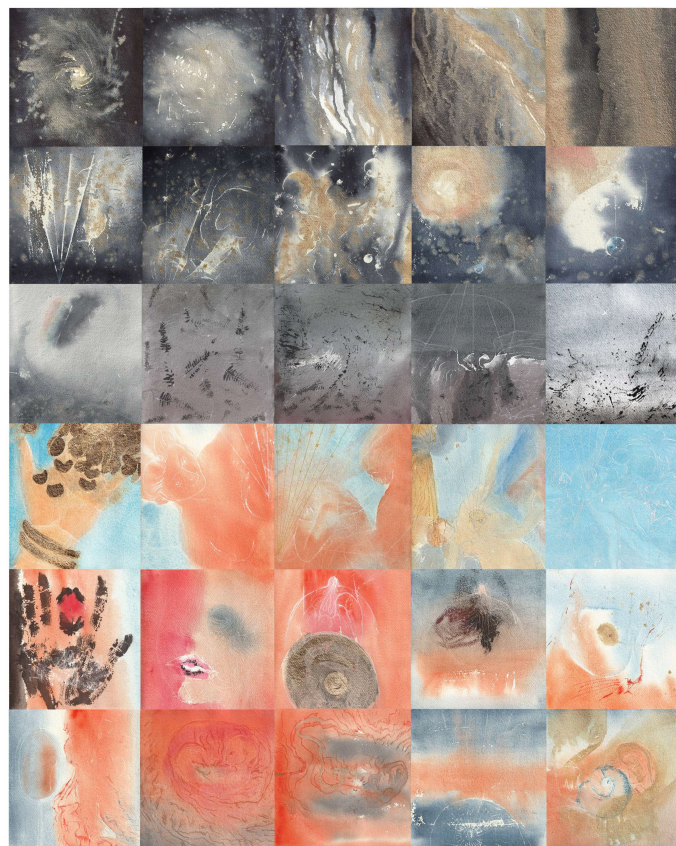
Whisper of Wrath (*Murmure de colère)*, (2022-23), ensemble consisting of an artist book and a performance in relation to Tintoretto's *The Origin of the Milky Way* (1570-1580), The National Gallery, London: https://stefaniakenley.com/reviews-2/univers-elle/

One of the four copies of this leporello book, with texts, images, and a link to the video of the performance *Whisper of Wrath* (8min30') realised 2022, is at the Bibliothèque Nationale de France (Note° : FRBNF47176492). With the English version of the text, the voice takes here the form of an interior dialogue between a whispering self and a distant alter-ego. Realised by Ron Kenley, the video *Whisper of Wrath* was shown in the international festival Traverse Video (March 2023), Toulouse, France. https://filmfreeway.com/waygaze (Password: EssayStreet)
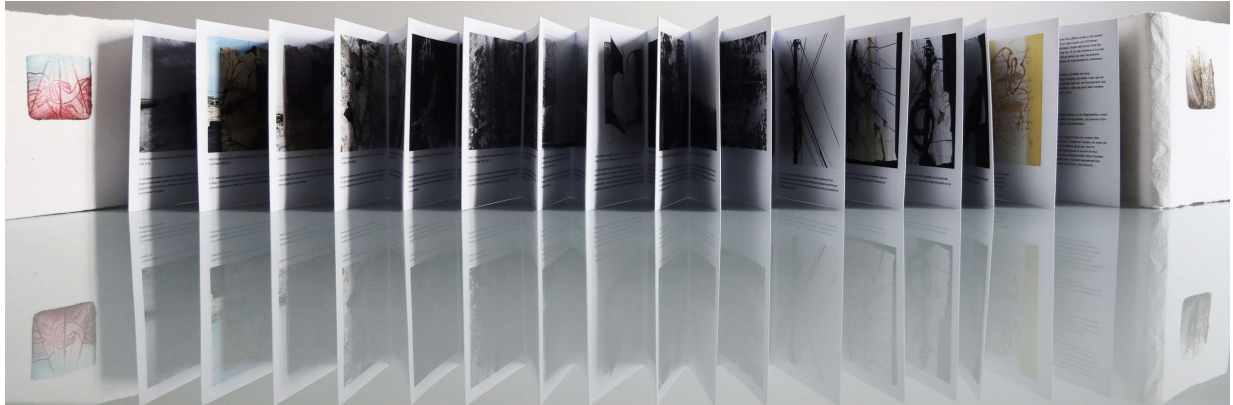

Whisper of Wrath (*Murmure de colère*) 2022, 4 artist books 15x15x1,5cm, assemblage of printed texts and images with an original drawing for the cover on Lamali paper.
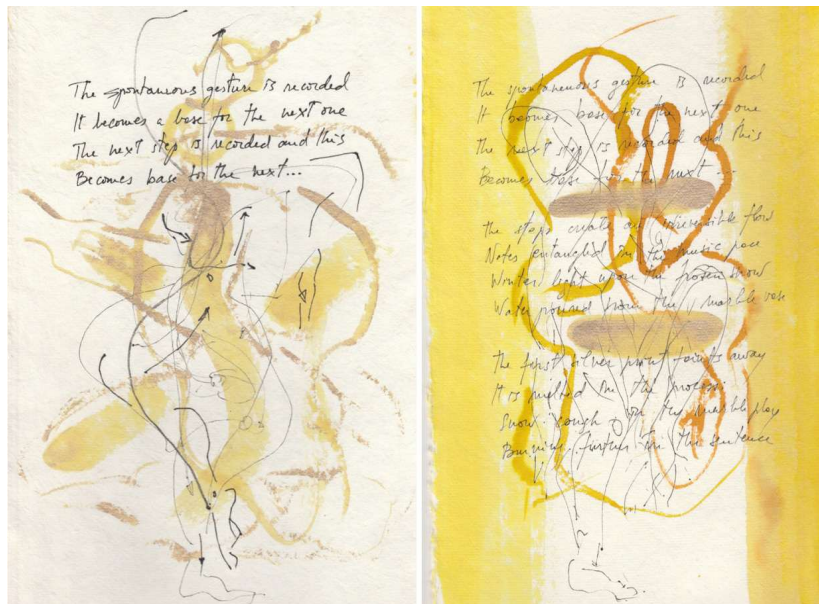

Ensemble of the original 30 paintings 21x20cm (2022), on Khadi paper, watercolour, white pencil, pigment and golden leaf, 120x100cm

Un-painting—ruins, fossils, roots (*Dé-peinture, ruines, fossiles, racines*) 2021-23, artist book and performance realised in relation to the event *Giuseppe Penone, une archéologie du devenir* organized around the exhibition of the Italian artist Giuseppe Penone *Sève et pensée* at the Bibliothèque Nationale de France (BNF), between 12.10.2021 and 23.01.2022. It is accompanied by the video of the performance (17min), realised in 2021 by Ron Kenley (filmmaker). One of the four copies of this artist book is at the BNF (Notice n° : FRBNF47176553) while the video of the performance and the conference are available online (33:50 – 65:00): https://www.bnf.fr/fr/mediatheque/giuseppe-penone-des-racines-et-des-mots-dessiner-et-ecrire-une-experience-de-la-seve

Dé-peinture, ruines, fossiles, racines, 2022, artist book 21x15x1,5cm, hand-made assemblage of printed texts and images with an original drawing on the cover made of Lamali paper.

"The Process", poem manuscript and drawings from the leporello *Dé-peinture, ruines, fossiles, racines*
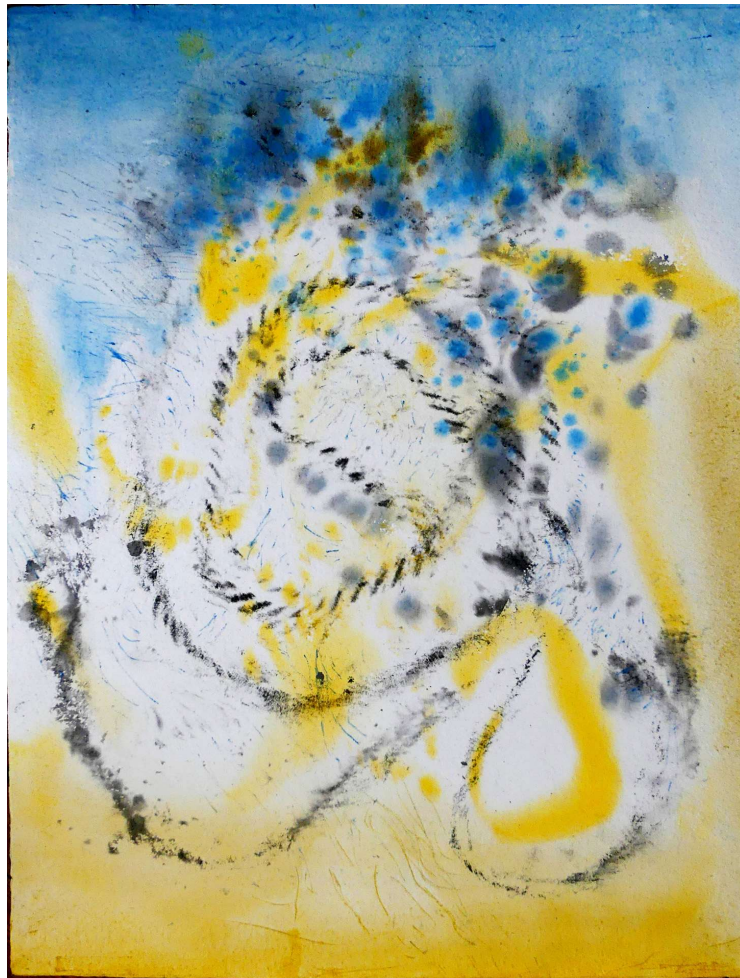

Movement studies with poem 2021, golden ecoline and black ink on blotting paper, 30x21cm.

Dé-peinture, ruines, fossiles, racines (2022), sequence of images published in the article of Thierry Dufrêne, *Depicting Gravity*, *Arta*, 60-61/ 2023.

Mooring rope (1) from ***Imprints and Shadows*** :
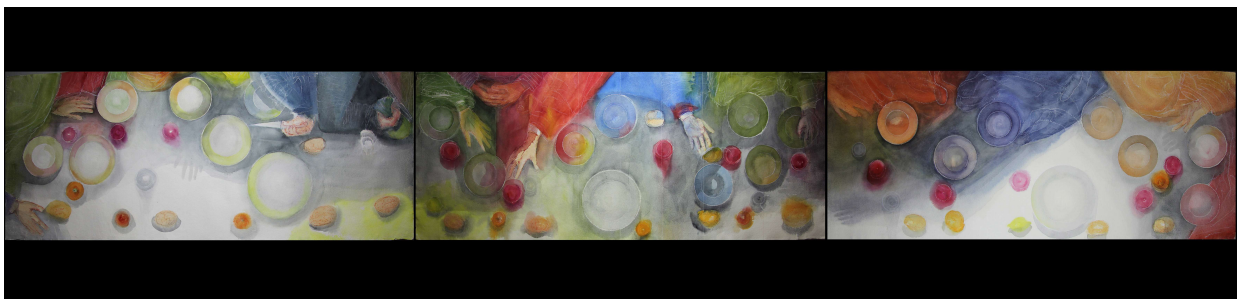*https://stefaniakenley.com/landscape/ropes/*

Mooring rope 1 (2020), china ink and and watercolour on Khadi paper, 100x75

This work appears in ***K's GAZE - Sailing in the wind*** (28:25) video realised by Ron Kenley in 2021:
https://filmfreeway.com/KAGAZE-Sailinginthewind

The Table of the Last Supper
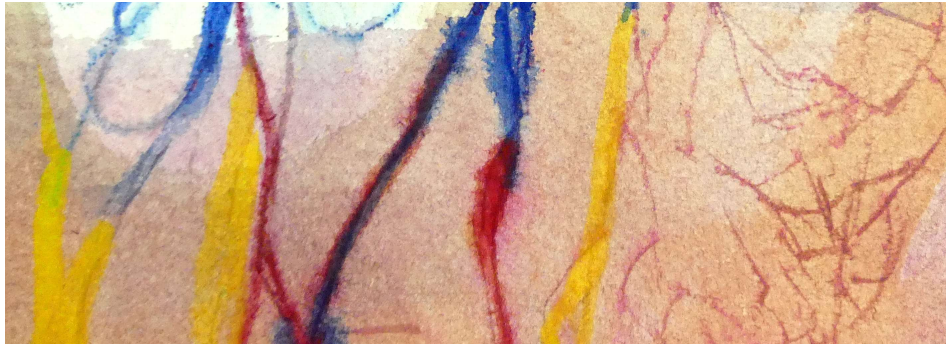*https://stefaniakenley.com/in-progress/links/*

  The Table of the Last Supper (2020), white pencil and watercolour on Khadi paper; triptych layout 3x(80x200cm)

This triptych was part of the iconography presented in the talk invited by the Maison des Artistes in Paris
in October 2024: "The modernity of a minimal intervention in the restoration of Leonardo's Last Supper".

Anatomies 1/1 (2020)*,* a series of anatomical studies realised during the first pandemic lock-down, in the spirit of Leonardo's drawings of the human body in section (pen, ink and wash on black chalk, 47x32,8cm, Windsor, Royal Library, ~ 1510). The unpredictable mix of colours shows a life-size anatomical reality of the blood circulation: https://stefaniakenley.com/in-progress/11anatomy/
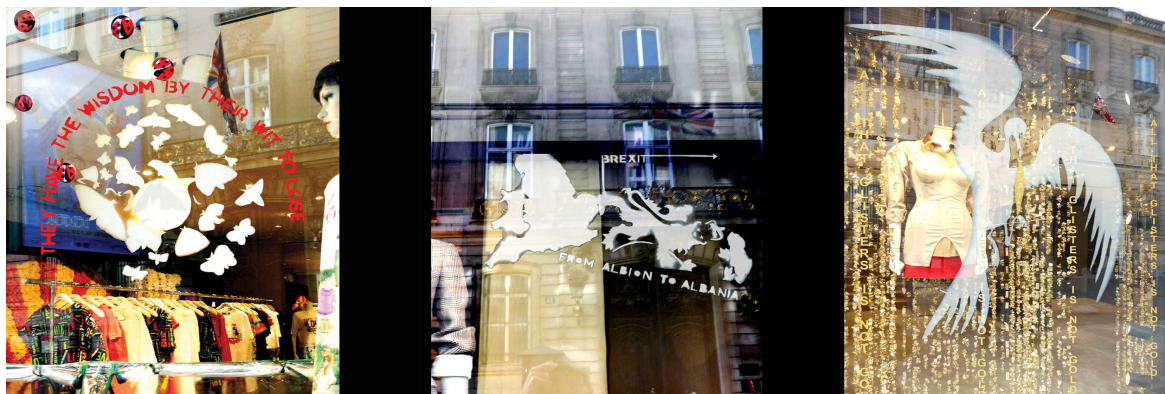

Anatomic study (détail) 2020*, 75 x 55 cm, aquarelle et crayon à la cire sur papier Khadi*

Time Being (2020) 18'40, the video realised by Ron Kenley recorded via a lens enlarging 10 times the reality, the unpredictable mix of colours during the painting process, reflecting the anatomical reality of the blood circulation. It was screened in October 2022 in the art-film section of the 21st edition of European Film Festival of Houlgate.: https://youtu.be/kCR79l6DDEw (trailer)

Merchants (2019), graffiti questioning the Brexit vote are embedded in the images of the shop-windows opposite the British Embassy in Paris : *https://stefaniakenley.com/city/merchants/*

They have the wisdom by their wit to lose (19th March 2019), 50 x 50 x 0,5 cm, graffiti on Plexiglas

Self-portraits with graffiti in front of the British Embassy in Paris (2019), digital images.

What can we say ? (2019) 5min film by Meriel and Ron Kenley, voice Shannon Granger, based on the series *Merchants*, tribute paid to Jo Cox MP assassinated on the 16th of June 2016, was screened in the Official Selection of the Short Film Festival *Aesthetica*, York, UK, 2019
https://youtu.be/Jyp9LMU2vxk

Suspense, Corneliu Vasilescu in Conversation with Stefania Kenley, (2018) 15:35, documentary :
https://youtu.be/N2j-q90AyfA

Portraits, (2017) series of ten *Iconoframes* 25x25x4,5cm, is a tribute to creators who have established a critical position in their own domains: https://stefaniakenley.com/reviews-2/critics-iconoframes/
This series was shown during the lecture: *Blind spot in the visual field of art-architecture criticism* during the International Symposium : *Toward a Geography of Architectural Criticism: Disciplinary Boundaries and Shared Territories* (03.04.2017), at the Institute National d'Histoire de l'Art, Paris:
https://www.youtube.com/watch?v=PkDbaFxZUlY
https://mac.hypotheses.org/stefania-kenley

I. *Marcel Duchamp*, (2017) 25x25x4,5cm, wooden frame, transparencies, glass, silver leaf, watercolour on paper.

X. *Le Corbusier* (2017) 25x25x4,5cm, wooden frame, transparencies, glass, golden leaf, watercolour on paper.

Submersions urbaines à vue d'oiseau , *Urban immersion at bird's eye view,* 03.04.2017, public lecture-performance for the study of the Surrealism's expressions during the meetings at the *Halle Saint-Pierre*, Paris.
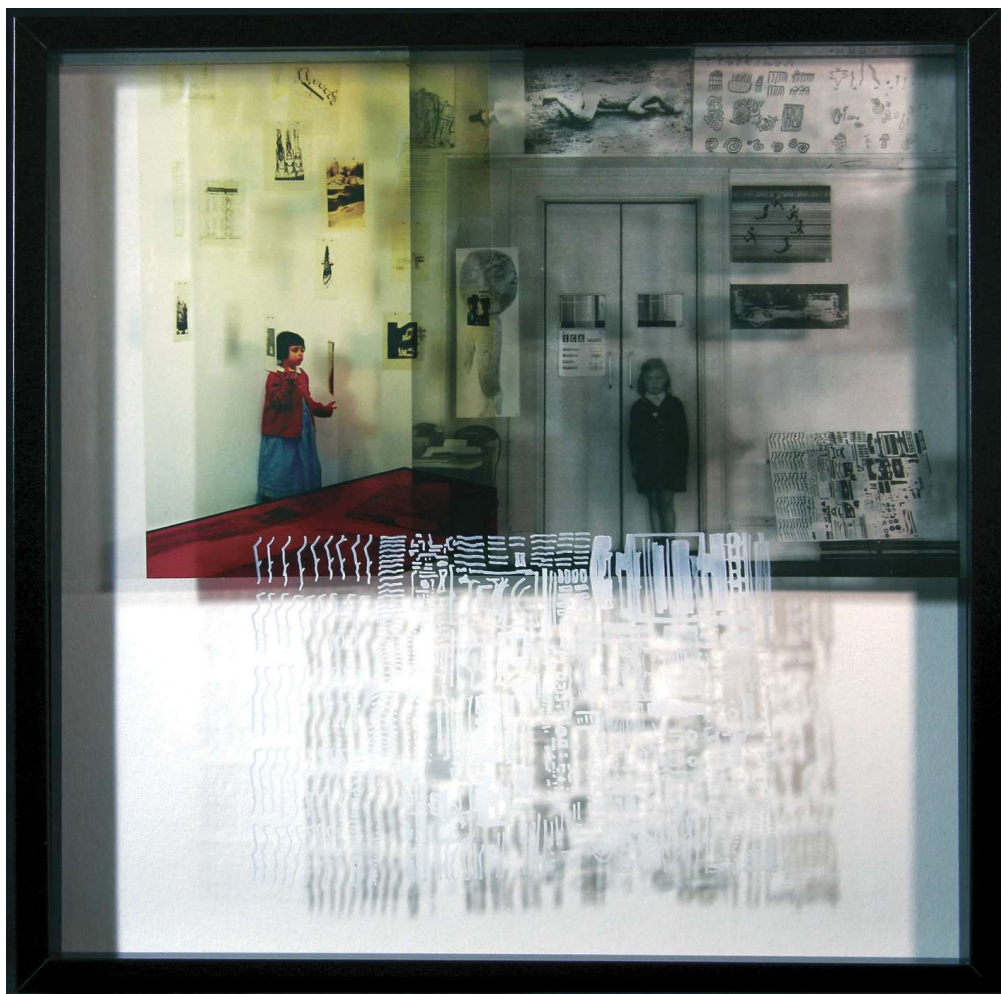

Digital image from the slide-show *Urban immersion at bird's eye view*, 2017

Du Fictif au réel, Dix essais sur le Pop art anglais et le Nouveau Brutalisme en architecture (*From Fictitious to Real, Ten Essays on the English Pop Art and New Brutalism in architecture*), Dijon, Les Presses du Réel, 2016.
http://www.lespressesdureel.com/ouvrage.php?id=4526&menu=1

The collages made for each chapter has a provocative caption and a detailed description, questioning the emergence of mass culture and consumerism in UK. This iconography formed by documents analysed in the text, was reproduced on transparencies and ranged as juxtaposed or overlaid layers inside the ten *Iconoframes*: https://stefaniakenley.com/reviews-2/iconoframes-i-x

IV. *Machine à décrire/ Depicting machine* (2015) 50x50x5cm, wooden frame, white ink on glass, paper. *Iconoframe* assembling transparencies with images from different sources

Du Fictif au réel, by Stefania Kenley, Maria-Cristina Pîrvu, *ARTA,* no. 22-23/2017, p. 173 ;

Conversation around the book, (September 2016) at the *Institut National de l'histoire de l'art*, Vasari auditorium, Paris, with the Professors Arnaud Timbert (Université Charles-de-Gaulle Lille 3), Jean-Baptiste Minnaert (Université François-Rabelais, Tours), Anca Vasiliu (CNRS, Centre Léon-Robin):
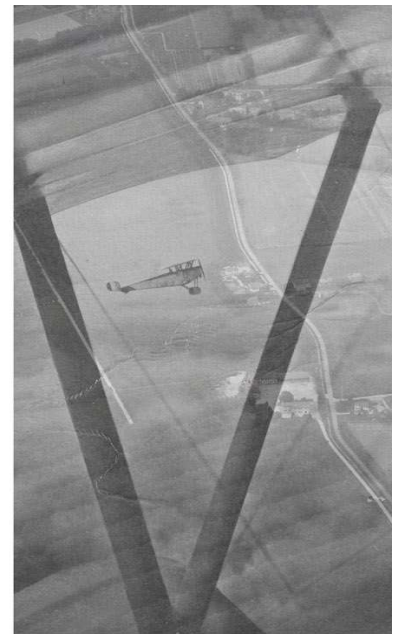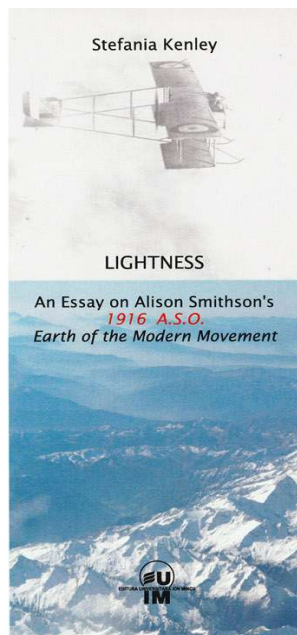https://youtu.be/ioK8RDKthDU

Presentation at the Cinéma du Panthéon, Paris (May, 2016):
https://youtu.be/3DSS_vvBBbM

Lightness, An essay on Alison Smithson's '1916 A.S.O., Earth of the Modern Movement' , 2014, Ion Mincu University Press: https://stefaniakenley.wordpress.com/reviews-2/book-projects/

Cover and digital images 20x12cm specially created for this publication

Structures & textiles, Personal exhibition at the gallery of the l'École d'architecture Paris-la-Seine, rue Jacques Callot, Paris, https://stefaniakenley.com/textures/cloths-2/

Monochromes (1994-96), 200×120cm each, industrial paint, linen and cotton fabric, shards of laminated glass

Published in *Concept of Materiality, the Ready-made Object and Material As Found*, in the peer-reviewed Journal *Argument* No. 15, 2023, 116-134: *https://argument.uauim.ro/f/a/ARG_15_7_KENLEY.pdf* p.128.

Postcard from Bucharest (2012), artist book in Bibliothèque Kandinsky's collection, Centre Pompidou: https://stefaniakenley.com/reviews-2/bcity/

Stefania Kenley - Staging Dialectics, by Muriel Berthou Crestey, *Arhitectura,* 3/2011, p. 61-69:

Article with digital images from the series *Two Levels Cities*: https://stefaniakenley.com/city/cities/

Dincolo de arhitectura (Beyond *architecture,* 2011), participation to the collective exhibition, Dialog gallery, catalogue, Bucharest, UAR.

Croquis d'architecture (2010), Participation to the collective exhibition in the École Spéciale d'Architecture, Paris.

Parisian Journey The Arts in Urban Development, dans Waterfronts of Art, No. 3, *Any, Barcelona,* September 2002, pp.270-275: file:///C:/Users/stefa/Downloads/ub,+25_kenley.pdf

Three Experimental projects: https://stefaniakenley.com/reviews-2/experimental/

- *Maison Duchamp*, in *Defining Digital Architecture,* Basel, Birkhauser, 2002, p. 161 ;

Art project developed as interactive webpage, published in the chapter *Evolving Concept of Space*

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- Your Land Value, in *Defining Digital Architecture, FEIDAD Award,* Taipei, Dialogue, 2001, p. 97;

Interactive architecture project and vectorial 3D drawing (2001), published by *FEIDAD Awards*

High-tech Homeless Kit, in *Citta Terzo Millennio*, project in the catalogue of the Biennale di Venezia, Marsilio, 2000, pp. 206-209 : https://stefaniakenley.com/city/architecture-in-landscape/

Architecture project, with photos, texts et 3D vectorial drawings (2000), in *Citta Terzo Millennio*

Archigram, article in the exhibition catalogue *Nouvelles de nulle part, Utopies Urbaines 1789 - 2000,* Valence, Editions Réunion des Musées Nationaux and Centre Georges Pompidou, 2001, p.164-167.

Degrees of Freedom in a Minimal Space, An architectural Essay on Mike Webb's Suitaloon , Paris. 2000, artist book in the collection of the Kandinsky library : https://stefaniakenley.com/reviews-2/webbs-suitaloon/

Book cover showing Mike Webb's projects on the exploratory route traced in relation to the concepts of mobility, flexibility and energy source discussed in the essay *Degrees of Freedom in a Minimal Space*.

Cerf-Veau-Lent (2000) , DVD 21min video, installation of the performance captured by Ron Kenley, Salon d'Actualité de l'Institut Français des Architectes, Paris :
https://stefaniakenley.com/textures/cerf-veau-lent/

The Knitting zone (1998) urban project in the catalogue of the International Exhibition *Bucharest 2000*, Simetria, Bucharest 1998, p.169

*The Knitting zone, c*over and pages of the catalogue *Bucarest 2000*

Timi-ROM (1998), Collaboration with Ron Kenley, Steven Ware and Kivi Sotamaa (OCEAN North) for an urban project for Timisoara, Romania.

Architect as Artist (1995) participation in the collective exhibition at the *Beatrice Royal Contemporary Art Gallery*, Hampshire, UK ; Editor's note in *Building Design,* p.18.

Arch-Sign-Grid (1990) installation of Pilkington glass panels, 120x120cm each, in the *Summer Show* at the Bartlett School of Architecture, University College London (UCL). The laminated panels provided by the glass company Preedy & Sons Ltd. are held by steel pivots spinning horizontally made by the Engineering Department of the UCL:
 https://stefaniakenley.com/textures/design/

The fixing of the glass installation of laminated glass panels 120x120cm each by the Bartlett group (from left to right: Iris Gleichmann, Stefania Kenley (Curea), Tony Hunt, Frieda Schneider, photo ©Professor Phil Tabor for the cover of the Bartlett Guide 1991

Starea orasului (l'état de la ville) photographic archive (1985-90) in the collective catalogue, Bucharest, Union of Romanians Architects, 1990.

Urban analysis of Bucharest City Centre (1987) participation to the Exhibition *Dreams and Reality*, organised by the International Union of Architects.

The Home Tree (1984), participation to the collective exhibition *Arta si Istorie* (poster), Regional Art Museum Râmnicu-Vâlcea, Romania.

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C U R R I C U L U M   V I T A E - STEFANIA KENLEY (née CUREA)

11/2025

EDUCATION & QUALIFICATIONS

2005 – Ph.D. in Architecture, University *Paris 8*, awarded very honourable with congratulations of the Jury: PhD director, Jean-Louis Cohen (Professor Dr. history of architecture), Professor Emeritus Tim Benton (Professor of art history), Professor Yves Michaud (philosopher), Professor Philippe Panerai (architect and planner) and Professor Arnoldo Rivkin (architect), 2005; thesis title: From a Pastiche to the Original Traces and trajectories of the Independent Group, 1952-1956.

2004 – Grant for postgraduate studies in architecture from the French Ministry of Culture;

1999 – MPhil (DEA), School of Architecture ENSA Belleville, Architecture and Urban Project: theories and methodology, Paris;

1994 – ARB equivalence of the Diploma in Architecture (Part I & II) from the Architects Registration Board Advisory Panel in UK;

1986 – Diploma in Architecture and Urban Planning (6 years programme) from the "Ion Mincu" University of Architecture and Urbanism, Bucharest, Romania.

ART & ARCHITECTURE

Since 2018, Secretary of *Essay Street*, association for conception & production in Visual Arts and since 2007 study trips on urban design, landscape and architecture topics for Swedish practices.

CORRESPONDENCES (2025), Film 14:00 for the *Bienala Nationala de Arhitectura* in Bucharest.
https://filmfreeway.com/correspondente

30x30 (2025), participation to the international programme *Artquest* initiated by the University of Arts, London between the 01.02 – 02.03: https://stefaniakenley.com/textures/30x30/

TAKING THE TIME (2024). Performance presented on the 14th of March 2024 in the *Rencontres Internationales Traverse Video*, Toulouse, France: https://youtu.be/mW0yucHx5Vc

WHISPER OF WRATH (2022-2023). Video and artist book presented during Les Rencontres Internationales Traverse video", Toulouse, France, 03/2023: https://filmfreeway.com/waygaze (password: EssayStreetArt)

UN-PAINTING – RUINS, FOSSILS, ROOTS (2021), artist book and performance realised in relation to the event *Giuseppe Penone, une archéologie du devenir* organized around the exhibition of the Italian artist Giuseppe Penone *Sève et pensée* at the Bibliothèque Nationale de France (BNF). It is accompanied by the video of the performance (17min), realised by Ron Kenley (film-maker). One of the four copies of this artist book is in the BNF collection; the video and the conference are available online (33:50 – 65:00):
https://www.bnf.fr/fr/mediatheque/giuseppe-penone-des-racines-et-des-mots-dessiner-et-ecrire-une-experience-de-la-seve

> *Dé-peinture, ruines, fossiles, racines* (2022), sequence of images published in the article of Thierry Dufrêne, "Depicting Gravity", *Arta*, 60-61/ 2023.

DANSETURE (2021). Experimental dance movement inspired by the physicality of Nairy Baghramian's sculptures in the exhibition Misfits, at Marian Goodman Gallery in Paris: https://youtu.be/RtxF56WQmU8

TIME BEING (2020) 18'40, the video realised by Ron Kenley recorded via a lens enlarging 10 times the reality, the unpredictable mix of colours during the painting process, reflecting the anatomical reality of the blood circulation. It was screened in October 2022 in the art-film section of the 21ˢᵗ edition of European Film Festival of Houlgate.: https://youtu.be/kCR79l6DDEw (trailer)

WHAT CAN WE SAY? (2019). 5min film by Meriel and Ron Kenley, voice Shannon Granger, based on the series *Merchants*, tribute paid to Jo Cox MP assassinated on the 16th of June 2016, was screened in the Official Selection of the Short Film Festival *Aesthetica*, York, UK, 2019 (password: EssayStreet):
https://youtu.be/Jyp9LMU2vxk

SUSPENSE, *Corneliu Vasilescu in Conversation with Stefania Kenley,* (2018) 15:35, documentary :
https://youtu.be/N2j-q90AyfA

PORTRAITS (2017) series of ten *Iconoframes* 25x25x4,5cm, is a tribute to creators who have established a critical position in their own domains: https://stefaniakenley.com/reviews-2/critics-iconoframes/
This series was shown during the lecture: *Blind spot in the visual field of art-architecture criticism* during the International Symposium : *Toward a Geography of Architectural Criticism: Disciplinary Boundaries and Shared Territories* (03.04.2017), at the Institute National d'Histoire de l'Art, Paris:
https://youtu.be/PkDbaFxZUlY

URBAN IMMERSION AT BIRD'S EYE VIEW (2017), public lecture-performance for the study of the Surrealism's expressions during the meetings at the Halle Saint-Pierre, Paris.

ICONOFRAMES (2016) – Exhibition and presentation of ten Iconoframes that I created for the Book *Du fictif au réel : dix essais sur le Pop Art anglais et le nouveau Brutalisme en architecture*, Dijon, Les Presses du Réel, Collection *Inflexion*, 2016, Bookshop of the Cinéma du Panthéon: https://youtu.be/3DSS_vvBBbM

    Maria-Cristina Pîrvu, *Du Fictif au réel*, by Stefania Kenley, *ARTA,* no. 22-23/2017, p. 17.

LIGHTNESS iconography (2014), Ion Mincu University Press:
https://stefaniakenley.wordpress.com/reviews-2/book-projects/

POSTCARD FROM BUCHAREST (2012), artist book in the collection of Bibliothèque Kandinsky, Centre Pompidou ;

TWO LEVEL CITIES (2011) Photo series : https://stefaniakenley.com/city/cities/

    Muriel Berthou Crestey, *Stefania Kenley - Staging Dialectics*, *Arhitectura,* 3/2011, p. 61-69

BEYOND ARCHITECTURE (2011), Drawings in the collective exhibition, Dialog gallery, catalogue, Bucharest, Union of Architects in Romania;

ARCHITECTURE SKETCHES (2010) Participation in collective exhibition à l'Ecole Spéciale d'Architecture, Paris ;

2007 – Grafit architecture practice: social housing and interior design, Paris, France;

2006 – Collaboration with V. Mazerat: interior design for lofts and private housing conversion, Paris;

MAISON DUCHAMP, experimental project in *Defining Digital Architecture,* Basel, Birkhauser, 2002, p. 161;

Parisian Journey, The Arts in Urban Development, conference in the conference Waterfronts of Art, No. 3, *Any, Barcelona,* September 2002, pp.270-275: file:///C:/Users/stefa/Downloads/ub,+25_kenley.pdf

YOUR LAND VALUE, experimental project in Defining Digital Architecture, FEIDAD Award, Taipei, Dialogue, 2001, p. 97;

HIGH-TECH HOMELESS KIT, in *Citta Terzo Millennio*, project in the catalogue of the Biennale di Venezia, Marsilio, 2000, pp. 206-209 : https://stefaniakenley.com/city/architecture-in-landscape/

Degrees of Freedom in a Minimal Space, An architectural Essay on Mike Webb's Suitaloon , Paris. 2000, artist book in the collection of the Kandinsky library :
https://stefaniakenley.com/reviews-2/webbs-suitaloon/

TRANSPARENT STRUCTURES & TEXTILE CULTURES (2000) exhibition of personal works organised in the gallery of Architecture School Paris-la-Seine, 1 rue Jacques Callot, Paris;

CERF-VEAU-LENT (2000) – 21:00 on DVD. Video installation at the Institute of French Architecture, Paris
https://stefaniakenley.com/textures/cerf-veau-lent/

2000 – Clements & Porter Architects: community project, London, UK ;

1991 /2000 – Projects for Bruges Tozer Architects: architecture and conversion, space planning, interior design and furniture for office buildings, London, UK ;

TIMI-ROM (1998), Collaboration with Ron Kenley, Steven Ware and Kivi Sotamaa (OCEAN North) for an urban project for Timisoara, Romania.

THE KNITTING ZONE (1997) in collaboration with Chris Byng-Maddick Director of Bruges Tozer Ltd., Viorica Curea (Ph.D architect OAR), Jamie Liversedge and Jessie Marshall, in the catalogue of the International Urban Planning Competition *Bucharest 2000*, Bucharest, Simetria Publishers, p.169.

1996 – Nilsson Associates, conversion, interior design and furniture for office buildings, London, UK;

1995 – Burrell Foley Fischer Architects: conversion project and feasibility study for Cockpit Arts Studios, Holborn, London, UK ;

ARCHITECT AS ARTIST (1995) – Architecture drawings and paintings in the exhibition "Architect as Artist", Beatrice Royal Contemporary Art Gallery in Eastleigh, Hampshire, UK;

THREE UK PROJECTS (1992) – Architecture Project Exhibition, Dales Gallery, Bucharest, Romania;

ARCH-SIGN-GRID (1991) installation of Pilkington glass panels, 120x120cm each, in the *Summer Show* at the Bartlett School of Architecture, University College London (UCL). The laminated panels provided by the glass company Preedy & Sons Ltd. are held by steel pivots spinning horizontally made by the Engineering Department of the UCL: https://stefaniakenley.com/textures/design/

1990 – Drawings in the collective exhibition: *The Bartlett as Studio*, UCL, London.

1990 – Donald W. Insall, survey and restoration projects in Canterbury and London, UK ;

UIA Award (1987) for the project presented in the exhibition organised by the International Union of Architects: "Dreams and Reality", Brighton, UK.

Starea orasului, some of my photos (1985-90) in the collective catalogue published by Union of Romanians Architects, Bucharest, 1990.

Urban analysis of Bucharest City Centre (1987) participation to the Exhibition *Dreams and Reality*, organised by the International Union of Architects.

HOME TREE (1984) – participation to the collective exhibition at Club A and *Art and History*, Art Museum in Râmnicu-Vâlcea, Romania.

Research & Publications

Since 2013 member editorial committee of peer-reviewed Journal *Architecture and Culture*, Bloomsbury Publishing Press ;

"Urban Imprints in a Vitrified Time", in the peer-reviewed Journal *Argument* #17, 2025

"Readymade Object and Material As Found", in Journal *Argument* #15, 2023, 116-134:
https://argument.uauim.ro/f/a/ARG_15_7_KENLEY.pdf
2023 – Participation in the international Session of Scientific Communications – Argument 15/2023 – Concept and materiality in architecture.

10.12.2021
Participation in the research meeting *Giuseppe Penone, une archéologie du devenir*, around the exhibition *Giuseppe Penone, Sève et pensée,* in the auditorium of Bibliothèque Nationale de France 10/12/2021 :
https://www.bnf.fr/fr/agenda/giuseppe-penone-une-archeologie-du-devenir

2017 – "Blind spot in the visual field of art-architecture criticism" research paper to presented in the International Symposium : Toward a Geography of Architectural Criticism: Disciplinary Boundaries and Shared Territories, INHA, Paris, 3rd-4th of April; https://mac.hypotheses.org/stefania-kenley
https://youtu.be/PkDbaFxZUlY

2017 – "Submersions urbaines à vue d'oiseau", intervention for the study group meeting APRES (l'Association Pour la Recherche et l'Etude du Surréalisme) ;

Du fictif au réel : dix essais sur le Pop Art anglais et le nouveau Brutalisme en architecture, Dijon, Les Presses du Réel, Collection *Inflexion*, 2016 http://www.lespressesdureel.com/EN/ouvrage.php?id=4526&menu=
Discussion and book presentation *Du Fictif au réel* at the Institut National de l'histoire de l'art, Vasari auditorium, Paris, with Arnaud Timbert (Université Charles-de-Gaulle Lille 3), Jean-Baptiste Minnaert (université François-Rabelais, Tours), Anca Vasiliu (CNRS, Centre Léon-Robin): https://youtu.be/ioK8RDKthDU

"Text, textile si texturi urbane", *Dacia Literara*, 2/2016, pp. 13-18 ;

"Le Corbusier, an Architectural Stop-frame"*, Arhitectura*, 3/2015, pp. 124-133 ;

Lightness, An essay on Alison Smithson's '1916 A.S.O., Earth of the Modern Movement', Ion Mincu University Press, Bucharest, 2014 : https://stefaniakenley.wordpress.com/reviews-2/book-projects/

2013 – "Greenhouse by Perret Brothers versus development projects in Paris" presented for the conference "Architecture, Built Heritage... and beyond", Sinaia, Romania. The research and the application for listing to the Heritage Inventory benefited by the financial support from ASIBP (*Association pour la Sauvegarde et la mise en valeur de l'Ilot Buffon-Poliveau et de ses abords*);

"Of Discipline, Disciples and Disappearance", *Architecture and Culture* Journal, Bloomsbury Publishing Press, London, Vol. One, November, 2013, pp. 97-112 ;
https://www.tandfonline.com/doi/abs/10.2752/175145213X13756908698603

2011 – "Sectional drawing and X-ray photography", International seminar *Reflecting the Projection*, University of Poitiers, France ;

"What Measuring System for the Architectural Experience? Marie-Ange Guilleminot at Le Corbusier's Villa Savoye"*, Arhitectura*, 5/2012, pp. 68-73 ;
"A Shift of Perception in Post-war Architectural Culture", *Nordic Journal of Architecture*, No.1, Vol. 1, 2011, Copenhagen, pp. 10-17 ;

"Cultural Heritage or Branding and Storytelling?", *Arhitectura*, 6/2011, pp. 70-75:
https://stefaniakenley.wordpress.com/texts-4/cultural-heritage-or-branding-and-storytelling/

"The Avant-garde as Vision Behind the Visual", *Arhitectura*, 5/2011, pp. 38-43:
https://stefaniakenley.wordpress.com/texts-4/the-avant-garde-as-vision-behind-the-visual/

"The Ruhr - From the Glass Curtain wall to the Dancers' Curtain Call", *Arhitectura* No. 4/2011, pp. 50-55:
https://stefaniakenley.wordpress.com/texts-4/240-2/

"From Detail to Concept, the Housing Tower Bois-le-Prêtre in Paris", *Arhitectura* No. 2/2011, pp. 24-29 :
https://stefaniakenley.wordpress.com/texts-4/druot-lacaton-vassal-bois-le-pretre/

"The Transfiguration of the Angel Building - an example of BREEAM excellence", *Arhitectura*, No.1/2011, pp. 38-46: https://stefaniakenley.wordpress.com/texts-4/allford-hall-monaghan-morris/

"ICAM 15 Paris", *Arhitectura*, No. 86, 2010, pp. 16-17 ;

"Quelle durée de vie pour l'architecture durable", *Spéciale Z*, ESA, mars 2010 ;

"Futurisme à Paris", *Spéciale Z*, ESA, December, 2009.

"Enfants dans la Rue et le Land Rover sur le Deck - le concept de *Connectivité urbaine* dans les projets d'Alison et Peter Smithson", in *Le Team X et le logement collectif à grande échelle en Europe, Un retour critique des pratiques vers la théorie*, Dirs. Bruno Fayolle Lussac et Rémi Papillault, Pessac, Maison des Sciences de l'Homme d'Aquitaine, 2008, pp. 47-73 ;

Du pastiche à l'original, traces et trajectoires de l'Independent Group (1952-1956), Doctoral thesis, University Paris VIII, ANRT (microfilm), Lille, 2007 ;

2006 – "Marcel Janco, between the Dada performances in Zurich and the Modern housing projects in Bucharest", the 9th DoCoMoMo Conference (Documentation and Conservation of the Modern Movement), Ankara (travel expenses covered by the INHA ;

2005 – "The iconography of speed in the texts of Reyner Banham", International conference *Rethinking the limits: architecture through space, time and disciplines,* International Conference Co-organized by the INHA, Paris and the Society of Architectural Historians (SAH, Chicago);

2005 – "The Drawing of Two-level City", lecture in the Monday series of the School of Architecture University of the West of England, Bristol, UK;

2004 – "The concept of *Urban Connectivity* in the projects of Alison and Peter Smithson", European Seminar *Team 10,* Toulouse, France;

2002 – "The Sixties Aesthetics of an Expendable Architecture", Public Arts and Urban Development, Manchester, UK;

2001 – "Parisian Journey", presented in the International Seminar *Waterfronts of the Arts*, Barcelona, Spain (financed by the French Ministry of Culture), *The Arts in Urban Development Waterfronts of Art II*, *Any* No. 3, 2002, pp. 270-275;

"Archigram", in *Nouvelles de nulle part*, Valence, edited by Reunion des Musées Nationaux and Centre Pompidou, 2001, pp. 164-167.

Teaching

Since July 2018, part of the International Jury Panels for the Diploma Session at UAUIM - "Ion Mincu" University of Architecture and Urbanism in Bucharest;

2011 /13, Paris IV – La Sorbonne, France. Lecturer for the Conservation and Heritage preparatory path
Subject: history and theory of the 20th and 21st Century on art and architecture;

2008 /10, *Ecole Spéciale d'Architecture*, Paris. Part-time lecturer for the Second year, BA in Architecture
Subject : history and theory of modern and contemporary architecture;

2000 /01 – School of Architecture and Landscape, the University of Greenwich, London
Part-time tutor for the design module, BA in Architecture
Subject : Architecture and landscape project, CAD module and dissertation feedback;

2001 /02 – Part of the Jury Panels invited to the Master programme at the Bartlett School of Architecture, University College London;

1995 /97 – School of Architecture and Landscape of Greenwich University, London
Part-time tutor for the design module, BA in Architecture
Subject: Architecture and landscape project;

1993 /94 – Architectural Association School of Architecture, London
Seminar in General Studies
Subject: "Abstraction in Art and Architecture" ;

1992 /93 – Westminster Adult Education Institute, London ;
Subject: Interior Architecture and furniture design

1990 /91 – Bartlett School of Architecture, University College London
Part-time tutor in Diploma unit, MA in Architecture,
Subject: Architecture project and initiative of the "Arch-Sign-Grid" workshop.