



I create “rooms” of sounds, dances, voices, and floating images.

Selected works:

◆ *Art director of experimental mourning performances*

2025 Room 14 - Totem Tanz, for 7 vocalists dancers, KET, Athens
2025 Room 13 - In to a wandering night, for 4 vocalists dancers, KET, Athens
2022 Room 11 - Totem Tanz, for 7 vocalists dancers, Delphi Theater, Berlin
2019 Room 8 - Embrace, for 5 vocalists dancers, Hôtel d'Évreux, Paris

◆ *Solo show*

2023 Room 12 - Naos - solo show, Schaumbad, Graz.
2020 Room 9 - Octopus psalmodie, solo show, Arkaoda Club, Berlin

◆ *Photography & Sound composition*

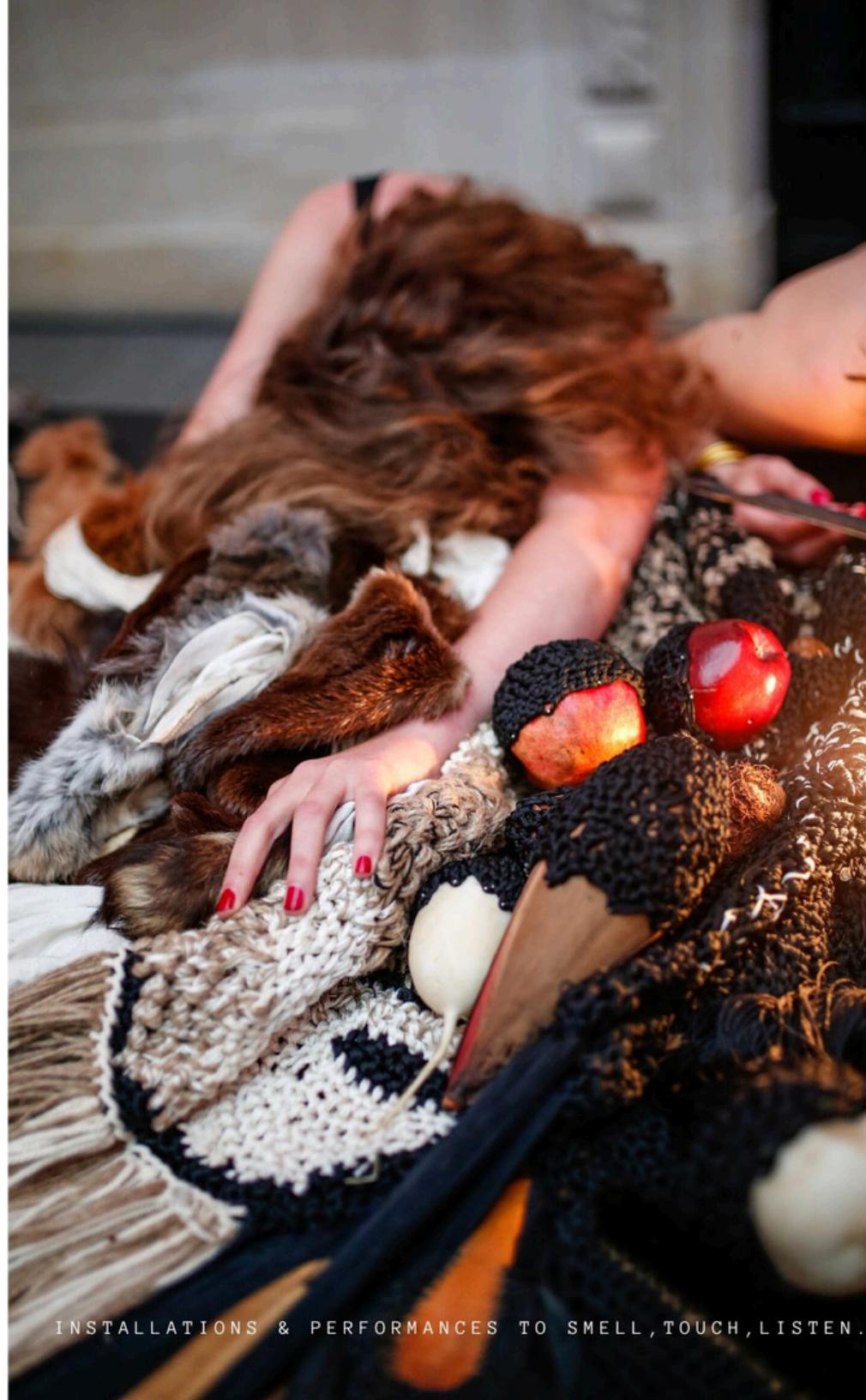
2021 - Film - Taming the garden, dir. Salome Jashi (Berlinale 2021)

◆ *Video poetry*

2020-2025 - Jardin clos - in process, poetry, archiving, filming

◆ *Residency & Exhibition curator*

2019-2025 - Program for 10 artists - The Enclosed garden - Georgia, Thailand, Kyrgyzstan, Armenia.
>> I share here the edition 3 - Thailand.



INSTALLATIONS & PERFORMANCES TO SMELL, TOUCH, LISTEN.

Bio

Célia Stroom is an artist, composer, and curator whose transdisciplinary practice fuses vocal polyphony, choreography, textile installation, and digital creation into immersive, ritualized environments.

Working outside conventional institutional trajectories, she develops independent research contexts through collaborations and long-term residencies in Georgia, Uzbekistan, Kyrgyzstan, Thailand, Armenia, and Greece. This nomadism shapes a practice grounded in listening, slowness, and direct transmission, engaging vernacular knowledge.

Trained in museology and preventive textile conservation, she repurposes care protocols to create with found materials what she calls ROOMS. These profane chapels take the form of hand-stitched labyrinths, cabinets of found objects, activated by live polyphony, acousmatic soundpiece made of intimate stories of women met on the road.

Her work explores mourning as a site of transformation, staging Gesamtkunstwerk as living tableaux inhabited by faceless, non-gendered figures that wander around looking for a way out. Voice becomes sculptural matter; installations evolve into sensory organisms integrating video, scent, and sound.

A classically trained singer, she co-founded La Tempête and researches “voice in movement.” She has also directed film soundtracks, notably *Taming the Garden* by Salomé Jashi, recording Georgian polyphonies in situ over three years. She teaches medieval polyphony from a queer, performative perspective in the Shadows Choir workshop.

In 2019, she founded the Berlin-based curatorial platform Heroines and initiated The Enclosed Garden, a nomadic program connecting artists from diverse social and cultural contexts to explore intimacy, ecology, and embodiment.

In 2024, she founded the neo-surrealist art space Kokto in Athens, a laboratory for residencies and experimental practices.

Her work confronts disappearance, positioning mobility, self-organization, and direct encounter as transformative artistic methodologies.

ROOM 14 ~ Totamtanz ~ 2025

**Not a performance to be watched,
a passage to be lived.**

Art direction: Celia Stroom
Format: Gesamtkunstwerk / Immersive room

Mediums:

- Poems
- Choreography
- Sound composition
- Video
- Costumes / Sculptures of wood
- Perfume
- Laments

Ritual Duration: 1h

Versions:

Originally created in 2015 in Paris for **Galerie RX** (Paris), the show transformed in a few residencies and will continue to transform **till Death comes**.

Totentanz is one of the immersive rituals on Grief.

Combining polyphony, scent, movement, and spoken memories, this experience unfolds within a sacred installation space — a Naos — draped in fabric, animated by large-scale video, and inhabited by 7 non-binary bodies made of wood, metal, flesh eventually, moving through and among us.

Freshly developed during a two-week workshop in June 2025, the 5th version of Totentanz by Stroom, draws on personal narratives, therapeutic practice, and deep vocal exploration rooted in Karlheinz Stockhausen's iconic work *Stimmung*.

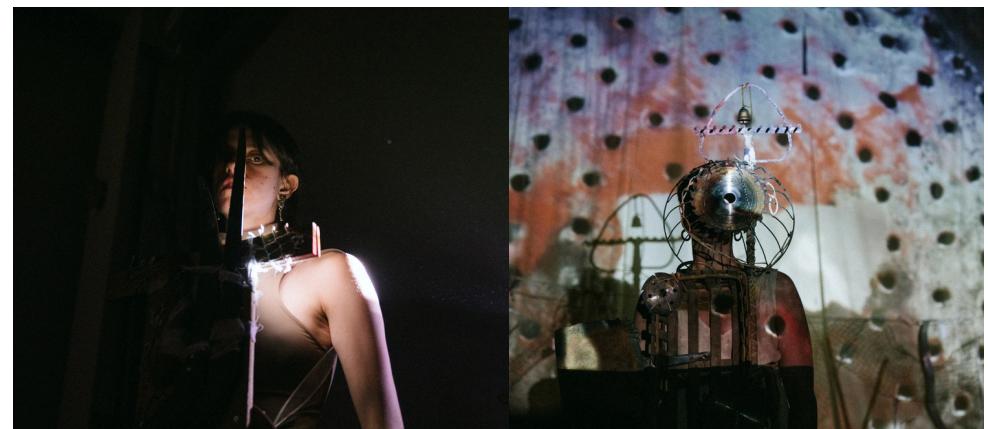
At the heart of the piece are sculptural, 10kg wooden costumes, crafted by the performers and inspired by Picasso's *The Bathers*. These extended bodies transform the performers' shape, weight, and presence, for a potential rebirth. What emerges is a **Totem Dance**, a dance of death to transcend the living, with expressionist processions inspired by Mary Wigman "**TotenTänz**" (1917).



Wooden sculptures / Mourners:

Eleni Kastanioti, Maria Isidora Vincentelli, Celia Stroom, Sarah Ulrich, Evie Steliou, Alkmini Chatzipanagiotou, Stella Dimitrakopoulou

Music: Karlheinz Stockhausen, *Stimmung*, re-composed by Celia Stroom



ROOM 13 ~ Into a wandering night ~ 2025

Format: Gesamtkunstwerk / Immersive room

Mediums:

- Textile installation
- Poems
- Choreography
- Sound composition
- Video
- Drawings
- Costumes of crystal and knives
- Perfume
- Laments

Ritual Duration: 1h

Versions:

Originally created in 2015 in Paris for **Galerie RX** (Paris), the show transformed in residencies in Berlin (2017), Tbilisi (2019), and Athens (2024), and will continue to transform **till Death comes**.



This performance is a flow, an errance, a peregrination by 6 women whose voices evoke ancestral echoes. The Wandering Choir begins with an improvised call from the forest, progressing through a series of compositions, including Meredith Monk's Dark Ost, Guillaume de Machaut's "Puisque ma douleur", and an experimental lament inspired by Morton Feldman's Three Voices. They incorporate poetic psalms written on Grief experiences.

It takes place within a textile installation featuring tapestries of hair.

A large-scale video installation maps the room, guiding the audience through a ritual, becoming part of the procession on Grief.

Here you get a glimpse of the installation.

Photos taken in January 2025 at TV Control Center, Athens, and in April 2022 in the Writers' house of Tbilisi.

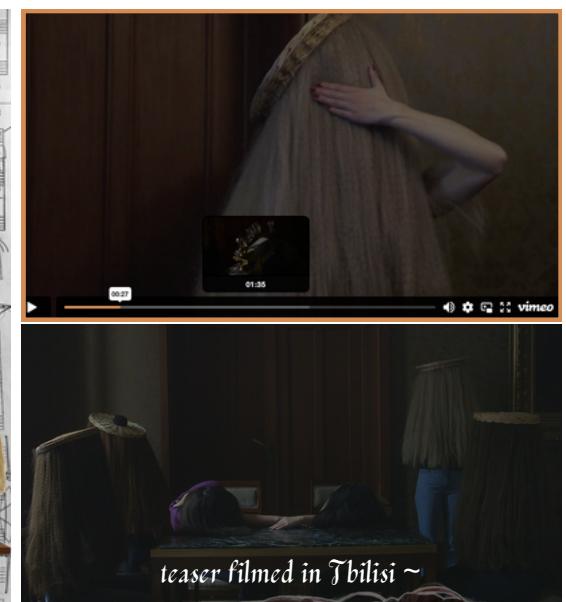


Collaborators

Perfume - Elektra Stampoulou

Voices and poems - Dina Koumouli, Eleni Kastaniti, Maria Isidora Vincentelli, Celia Stroom

Textile work, Tapestry of crystal, Hair Lamps, Shrines of found items, Dramaturgy, whole format & concept of ritual, Celia Stroom



Stroom's Rooms: Her multidisciplinary shows are crafted as 'rooms' infused with mysticism in which the audience is invited to wander, feel and share emotions.

Her function is to create shelters for care & healing, welcoming the audience with impactful polyphonies. They all resolve around the protocols of laments, funerals, collective rituals.



ROOM 11 ~ Totem Tanz ~ 2022

Format Gesamtkunstwerk / Immersive room

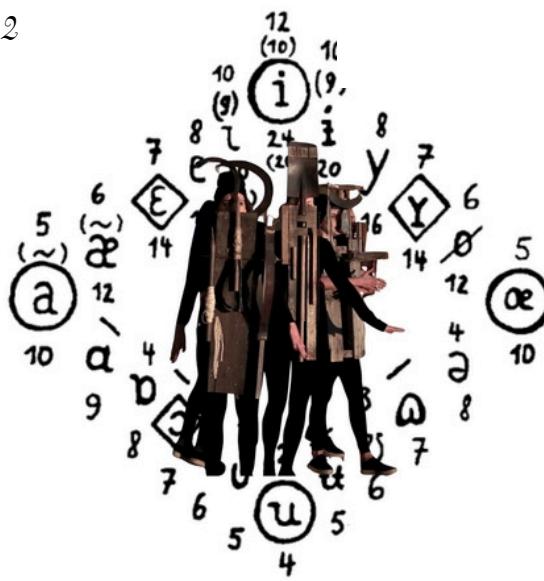
Mediums

- Wooden Metal Sculptures
- Choreography
- Stimmung by Stockhausen
- Video
- Perfume

Ritual Duration 1h

Versions

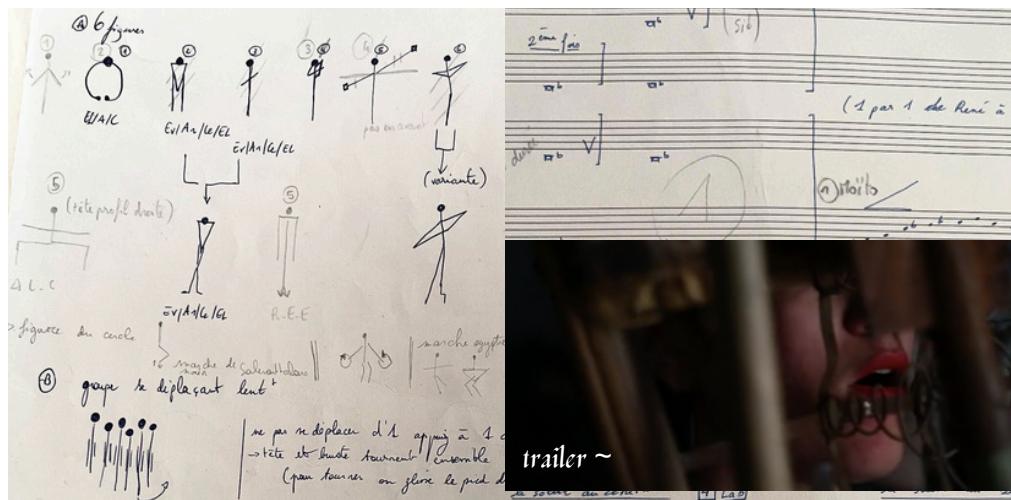
Originally created in 2015 in Paris for **Galerie RX** (Paris), the show transformed in residencies in Berlin (2017), and Athens (2025), and will continue to transform **till Death comes**.



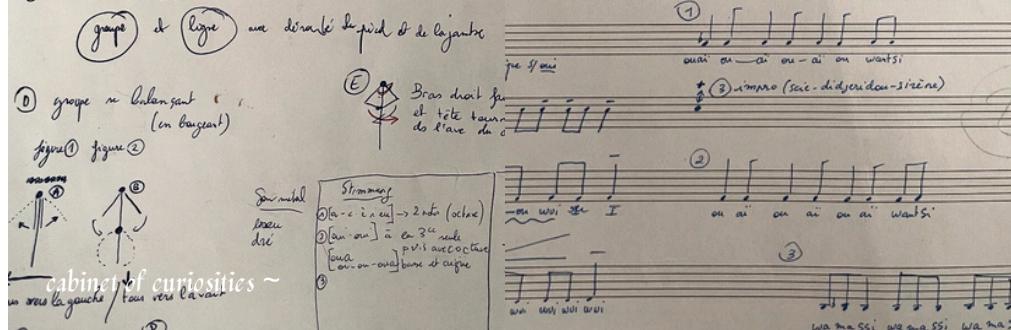
[click here to listen to watch the trailer ~](#)



New experimental funeral, in collaboration with perfumer (Givaudan), Quentin Bish, wearing the smell of burnt forest in our sculptures and singing the mesmerizing masterpiece **STIMMUNG** by STOCKHAUSEN, rearranged by Celia Stroom to fit the choreography.



⑥ made en avant dance & singing score ~



ROOM 8 ~ Embrace ~ 2019

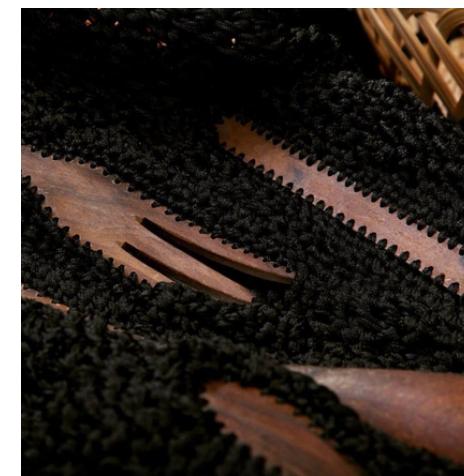
Inspired by Caravaggio, 5 performers sing the Misere by Antonio Allegri while eating and **embracing each others' neck, back, shoulders**.
A huge table close, a **handmade tapestry** with **found items**, tight **around their neck**.
All elements of a dinner, such as food, dishes and candles are **dancing** while the performers move around the dinner.

This room is light by candles. This multidisciplinary work is made of:

- a tapestry
- a capella singing score and choreography
- fragrance of **skin and sex** by Quentin Bish



photo @ Galerie RX ~ 2016



ROOM 12 ~ Naos ~ 2023 solo show

This exhibition show is composed of:

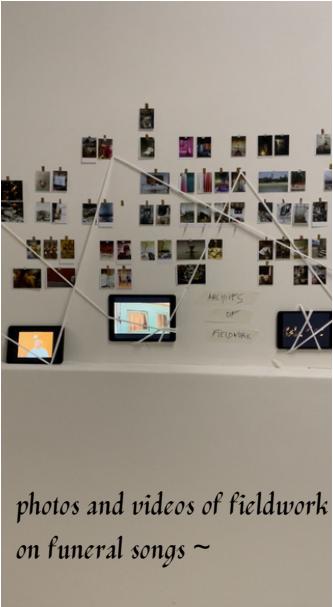
- A dance on Guillaume de Machaut, 1350 songs
- A 300sqm textile installation
- A solo dance
- A photos, notes and drawings of 3 years of nomad research on funeral songs in Uzbekistan (2021) and Kyrgyzstan (2022)
- A composition for harmonium made on songs from women weavers met in villages of Central Asia.

Solo Show, Schaumbad, Graz, awarded by **Styria-Artist-in-Residence** program.

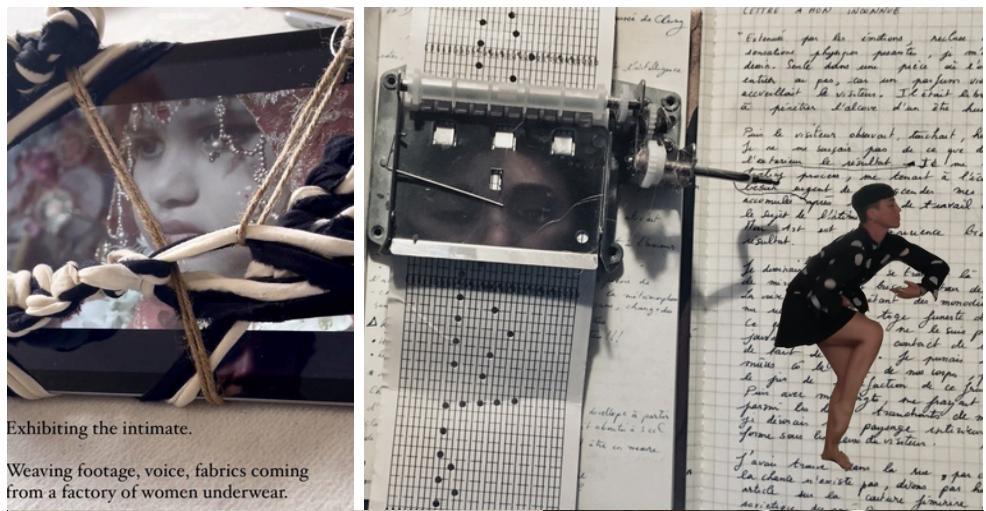
It was designed like A HOME / SHELTER with 4 rooms in which to immerse in live songs, photo, dance, video.



sewing, weaving ~ covering 300 sqm walls with fabrics~

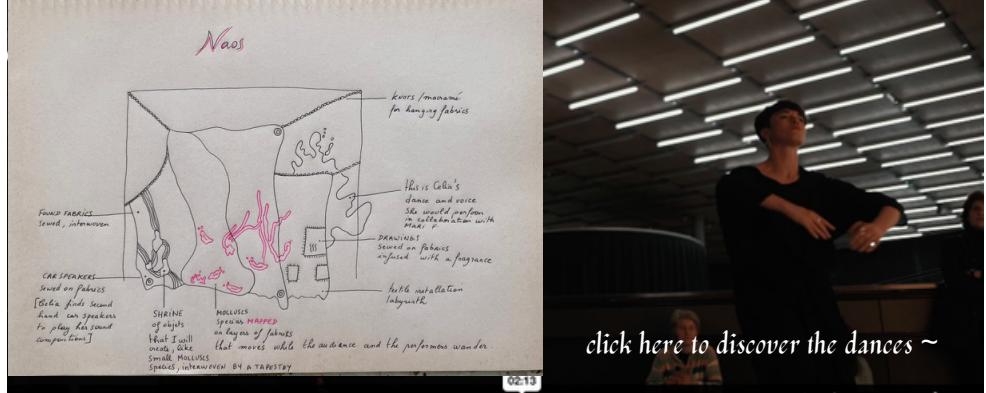


photos and videos of fieldwork on funeral songs ~

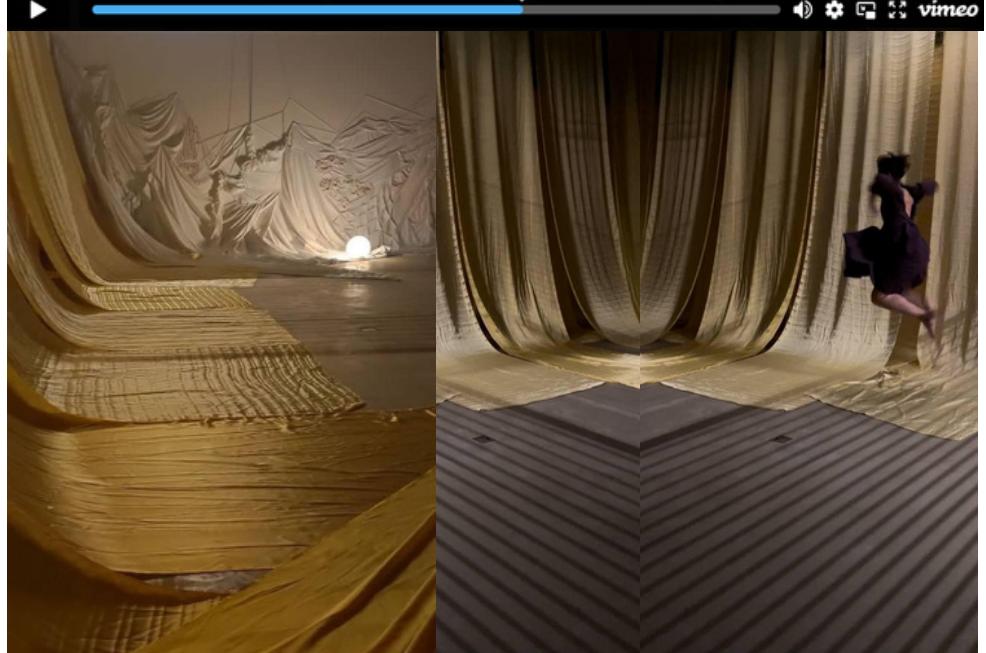


Exhibiting the intimate.

Weaving footage, voice, fabrics coming from a factory of women underwear.



click here to discover the dances ~

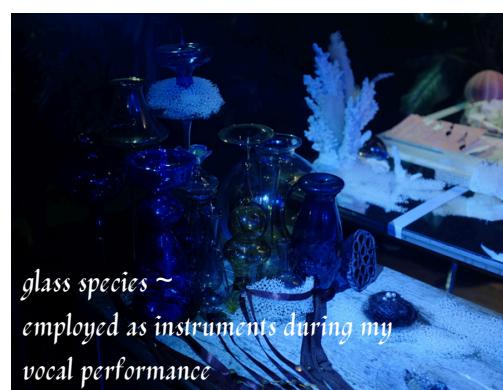
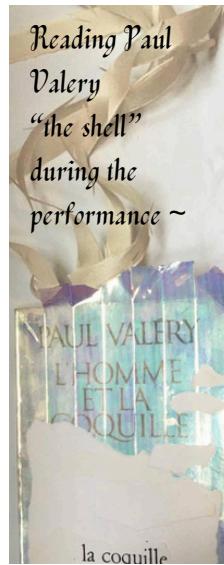


ROOM 9 ~ Octopus psalmodie ~ 2020 solo show

A multidisciplinary artwork made of :

- a cabinet of curiosities of objects, that looks like corals and sea shells
- video , large scale immersion from footage taken at Liege University Aquarium, Belgium (2018)
- drawings of marine species or reflection on self portraits
- soundscapes of aquarium & live songs

Exhibited / Performed in Berlin, Arkaoda Club, March 2020.



Taming the garden ~ Photo director / Music director ~ 2021

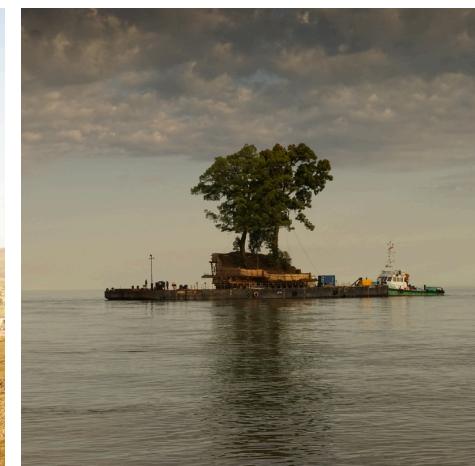
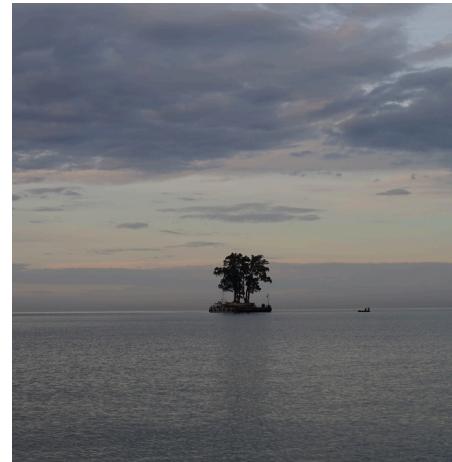
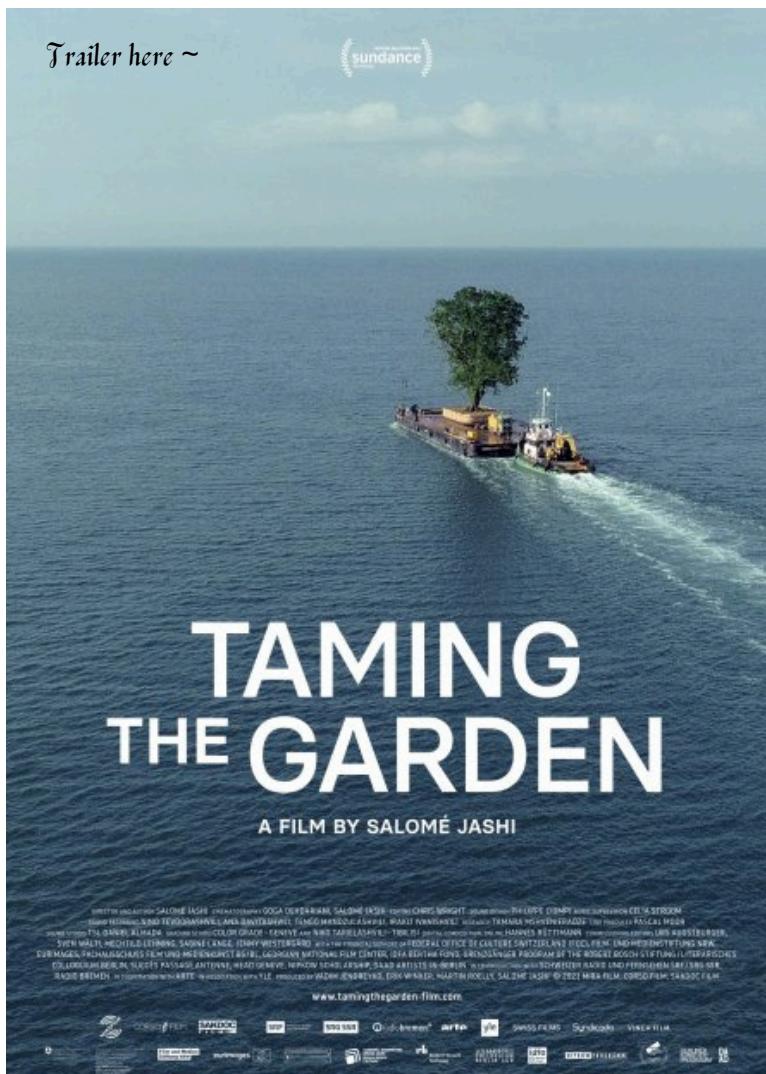
Living and working in Georgia for 3 years with film director Salomé Jashi

Music direction: Recording sound, Composing and arranging the music soundtrack, Recording Stockhausen and Solage composition with a capella voices. Working with vocalist Ute Wasserman for surreal birds screams.

Photography: Documenting 2 years filming process

Synopsis: Filmmaker Salomé Jashi's documentary follows massive and ancient trees being transported -- at great expense and inconvenience -- from the coast of the Republic of Georgia to the private garden of the shadow ruler of the country, Bizina Ivanishvili. Stealing and transporting more than 300 century years old trees from villagers.

Awards : World Cinema Documentary Competition Sundance Film Festival 2021, Berlinale 2021, 34th European Film Awards Vision du Reel 2021, DOCU/WORLD Competition at DocuDays, International Documentary Human Rights Film Festival 2021.



Photographs ~



Sundance 2021 Composer Spotlight: Celia Stroom

Film: Taming the Garden

Celia Stroom (b. Paris, 1983) is a multidisciplinary artist in the full swing. She has studied several disciplines and works in all of them, creating multifold artworks. Having completed several Master's and a BA at Sorbonne University and Paris Conservatory in Museology, Ethnography, Cultural Management, Contemporary Dance, Sound studies and Opera singing, she dedicates her work to the exploration of the neurological phenomenon of synesthesia in several kinds of artistic experiences, film, sound performances and exhibitions. Her projects lead to an artistic and scientific search for a subtle synchrony of sight and hearing. Therefore, in her music installations and compositions, music is not considered an additional layer to the images, but rather as a chemical fusion of sound and vision. The French artist lives and works in Berlin. She is the art director of Heroines Wave, an international feminist collective where sound, image and body experiences are at the core of a research and artistic program dealing with the tensions between introversion/extraversion in our contemporary society.

celiastroom.com
Instagram: @celiastroom
Soundcloud: @heroineswave
Vocal installations & Performances: vimeo.com/user28583868



Jardin clos ~ Poetry / Video ~ in process 2020-2025



"Un soir récent,
j'ai déshabillé mon isolement
dans le miroir tragique.
Installé dans la salle de bain,
il a vu passer de nombreux visages avant moi.
Ames aspirées par le siphon du lavabo,
polyphonie de sanglots,
tuyaux encombrés de vies usées par la mélancolie.
Le miroir, Le miroir,
dévoile les secrets de l'anatomie.
Bouche,
bandée.
Cœur de cristal,
sur le carrelage,
déposé.
Doigts et dents,
lors d'un frisson,
avalés.
Ménisques, pérone, coccyx,
abrasés,
par l'aiguiseur de l'habitude.
Infinitude de fluides,
exsudés,
Miroir!
Libérez le corps
de ces pensées enfermées dans les cavités
buccale, crânienne, ventrale.
Irisation, irradiation, irrigation,
tout circule & scintille dans mon reflet,
le miroir traversé ."

[click here](#)

[to listen to my voice
on this](#)

[poem](#)

In 2020, I started to write poetry everyday.

Recording my voice reading them to
compose psalms

In 2025, 210 texts were written and are
not (yet) shared

Only 3 were revealed, under the invitation of
Nathalie Guiot, who found them on my
Instagram profile.

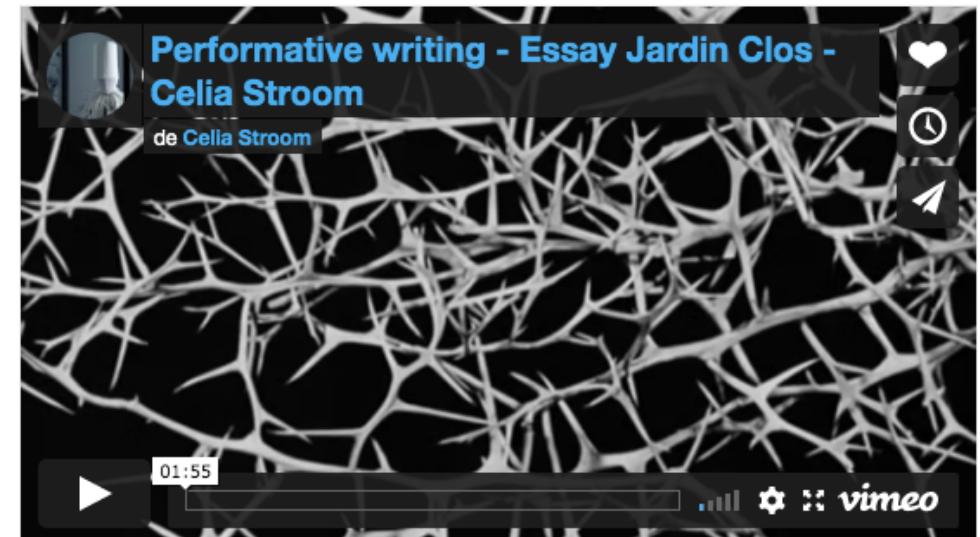
They were published by Fondation Thalie.

[Click on the following links to listen to
them.](#)

They were translated by American writer
Selby Wynn Schwartz in 2024.

translated by Selby Wynn Schwartz

On a recent evening
I undressed my isolation
before a tragic mirror.
On the bathroom wall
it watched while many faces passed before me.
Spirits sucked into the drain of the sink,
a polyphony of sobbing,
pipes clogged with lives worn down by melancholy.
The mirror, the mirror
unveils secrets of anatomy.
Mouth,
tense over teeth.
Glass heart
placed on the tile floor.
Fingers and teeth,
swallowed in a shiver.
Kneecap, fibula, tailbone
worn down
by the whetstone of habit.
An infinity of fluids
secreted,
Mirror!
Free this body
from the thoughts enclosed in its cavities:
oral, cranial, ventral.
Iridescence, irradiation, irrigation,
Everything pulses and glimmers in my reflection,
passing across the mirror.



[Poesie vocale - trailer here ~
with archive footage from surrealist movies, mirroring the isolation.](#)

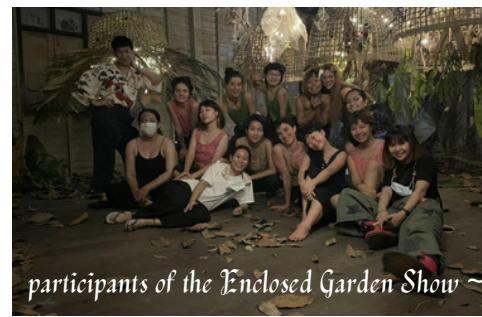
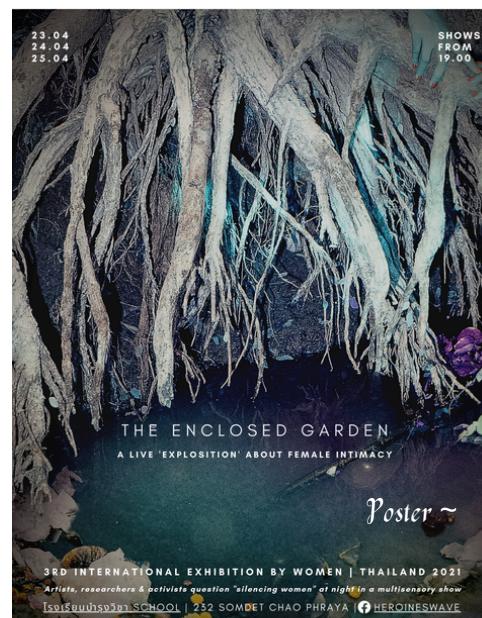
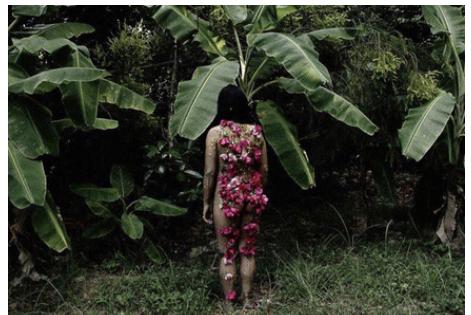
The Enclosed Garden

Edition 3: Thailand ~ curating

As part of **Bangkok Biennale 2021**, TEG#3 was developed by curator Celia Stroom. She invited 10 colleagues from Asia and Europe to perform and create visual artworks after a series of collective workshop isolated for 3 weeks in the jungle. Rooms focused on **rituals of care**; on the domestic spaces that structure childhood, **women's labor**, and **beliefs in Thai society**; on the physical and metaphorical bonds between bodies and territories, colonised on various levels that may differ across the world, yet all present a triangle of domination (oppressor; victim; and witness); and finally, on the imaginative possibilities of undoing harm, **remodeling bodies of pain**, and caring for each other within a community.

We had 4 weeks to get to know each other and create this "**explosion**" where each artist is invited to create live visual and sound artists **4hours per night for 3 days**.

More info on the curatorial platform created in 2019 by Celia Stroom for boosting collaborations between womxn artists www.heroineswave.com



This Gesamtkunstwerk / Exhibition is composed of:

- Vocal Performances
- 4 rooms with plants and textile installation
- Sculptures of clay
- A Soundscape made of our workshop in gardening
- Photograph of our most precious intimate objects
- Videos of swimming learning sessions among the team

It was designed like A GARDEN / A SHELTER to take care of.

