

DECONSTRUCTED TALES

by Alina Strelkovskaia

www.deconstructedtales.de

THE ARTIST

Alina Strelkovskaia (Germany): artist-sociologist and systems architect. **Education:** MA Sociology, BA Art Research (EHU, Lithuania), Specialist degree in Translation (MSLU, Belarus).

Experience: current Digital Learning Consultant (freelance), former Product Manager, Senior Editor & Instructional Designer (Springer Nature; Skyeng), Education Manager (National Art Museum, Belarus).

Art practice: Deconstructed Tales (assemblage/contemporary drawing). **Expertise:** discourse analysis, systems thinking, digital content, EdTech. **Languages:** English, German, Russian, Polish, Swedish and French.

METHOD

There are **Artifacts** and **Digressions**.

Artifacts are perceptual documents of spaces I explore, intentionally or by accident, and the deflections of 'self' within them. They are the raw data of a place rendered as a state of mind. Formally, Artifacts are sketches in pen, pencil and charcoal; mostly created en plein air. Sometimes, they are accompanied by photos or videos.

Digressions are what happens with the raw data after internal processing; a kind of feedback loop output of a perceptual system. Inner transmutation, interior weather made visible. Formally, Digressions are abstract assemblage paintings on canvas, cloth, cardboard or glass, made with found objects from specific places - the bearers of local mythos. The result is semiotically charged, subject to multiple interpretations and resisting a clear explanation.

The irony of it all: I deconstruct places and self, doing something that may be vaguely and poetically called the 'archaeology of meaning'. I search for the myth of place and keep finding: trauma (individual turned collective); memories (once vivid, now forgotten and possibly false); cultural narratives (supposedly coherent de facto fragmented).

I document it all and reassemble - the way I can, through my own perceptual system and individual capacity of interpretation. Then I share what I have learned... in a way that has no choice but to get deconstructed and interpreted yet again.

So here it goes again, on and on. The neverending process of deconstruction and reassemblage - through minds, hearts, cultural lenses and experiential space.

The neverending process of tale-telling.



Wind in the Odenwald / from Digressions

Mixed media on wooden board, 100cm x 40cm, 2025



How do you grow it on ashes? / from Digressions

Acrylic & mixed media on cardboard/glass, 52x42cm, 2025



All we buried under snow / from Digressions

Acrylic & mixed media on glass, 62cm x 52cm, 2025



Deconstructed I / from Artifacts

Heidelberg Castle. Pencil, charcoal and pen on paper, 2024