

PRESSEMITTEILUNG

SKULPTURINIAI VEIKSMAI – SCULPTURAL NARRATION – SKULPTURALE HANDLUNGEN

Präsentation der Dokumentation (2. Station / Litauen)

am 23. Oktober 2007 von 18 - 21 Uhr mit Videoscreen und Diashow

Galerie der Künstler, Maximilianstr. 42, 80538 München, www.bbk-muc-obb.de

Die **erste Station** dieser Ausstellung „Skulpturale Handlungen“ wurde vom 22.07.-18.08.2006 in den Räumen der Galerie der Künstler, München (www.bbk-muc-obb.de) gezeigt. Beteiligte KünstlerInnen 2006: Claudia Djabbari /München, Christian Engelmann /München, Nezaket Ekici /Berlin, Patricija Gilyte /München, Isabel Haase /München, Vassiliea Stylianidou /Berlin, Anne Wodtcke /München

Die **zweite Station** dieser internationalen Ausstellungsreihe ist - auf Einladung der litauischen Institutionen A. Moncio House-Museum, Palanga und des Kulturu Komunikaciju Centras, Klaipeda - vom 23. August bis 30. September 2007 unter Einbeziehung litauischer Bildhauer in Litauen gezeigt worden.

Beteiligte KünstlerInnen 2007:

**HEIKE DÖSCHER | CHRISTIAN ENGELMANN | NEZAKET EKICI | PATRICIJA GILYTE |
ISABEL HAASE | ANDRIUS PULKAUNINKAS | BENAS SARKA | VASSILIEA STYLIANIDOU
| STEFAN WISCHNEWSKI | ANNE WODTCKE**

DOKUMENTATION

Das Konzept SKULPTURALE HANDLUNGEN ist einem bestimmten Aspekt der performativen Bildhauerei gewidmet. Was die hier vorgestellten Positionen verbindet, ist die Integration des eigenen Körpers in die Skulptur, Installation, Fotografie oder Videoarbeit; sie umfasst Ansätze von der skulpturalen Performance bis zur interaktiven Skulptur.

Seit den Arbeiten aus den 60er, 70er Jahren (Bruce Nauman, Franz West, Helena Almeida, Valie Export) kennt man Videos und Fotoserien, in denen Künstler selber zu sehen sind und die Aufzeichnung mehr mit einer Skulptur zu tun hat als mit einem Selbstportrait. Der Künstler führt seine Skulpturen vor, wird selbst zu einem Medium oder einem raumerforschenden Phänomen, erstellt oder vernichtet seine Skulpturen vor einer Video- (Foto)Kamera.

Die Ausstellungsreihe "Skulpturale Handlungen" will den aktuellen Entwicklungen dieser Position nachgehen. Die Fülle von neu entstandenen Beispielen, vor allem von jungen Künstlern, zeigt, dass diese Art von Hinterfragung einer skulpturalen Präsenz und der Entstehung von Skulptur an sich an Aktualität nicht verloren hat. Der experimentelle Charakter (der Vorgänger) bleibt beibehalten genauso wie das Erkunden der Grenzbereichen zwischen den verschiedenen Ebenen von Aktion, Performance und Skulptur.

Dieses interkulturelle Ausstellungsprojekt wurde von Patricija Gilyte und Anne Wodtcke mit der Idee konzipiert, künstlerische Positionen in einem sich erweiternden und lokal verändernden Prozess zu zeigen. Weitere Stationen (u.a. in Kirgisien, Athen und Wien) sind geplant; die Betreuung und Organisation dieses Projektes wird ab sofort von einer externen Kuratorin übernommen werden.

Das Projekt wird gefördert durch das Kulturreferat der Landeshauptstadt München und wurde bisher unterstützt durch das Kulturwerk des Berufsverbandes Bildender Künstler Niederbayern e.V., der Hypo-Kulturstiftung, der LfA Förderbank Bayern, Ketten Wild, Taubmann & Co / Stahlhandel & Service GmbH, Galerija Meno Parkas, Vilnius; Lietuvos Respublikos Kulturos Ministerija; Centras Kulturu Kommunikaciju, Klaipeda; A.Moncio House Museum, Palanga; Lietuvos Respublikos Kulturos Sporto Remimo Fondas (Litauen).

Weitere Infos unter: www.skulpturalehandlungen.de

Kontakt: Doris Schechter 089-21996011, dschechter@bbk-muc-obb.de
Anne Wodtcke 0172-7029418, anne.wodtcke@t-online.de,
Patricija Gilyte 0160-8439148, contact@patricija-gilyte.de

The origin of the project **SKULPTURALE HANDLUNGEN / (Sculptural Narration)** is the analysis and evolution of contemporary sculpture from the 1960's to the present. The focus is based on the sculpture as well as its interdisciplinary positioning; therefore, the artists featured in this year's exhibition demonstrate contemporary sculpture through process and product. During the middle of the twentieth century, in the Western world (substantially later in Lithuania), subsequent to the liberation of men and women from the constraints imposed by social dogmatism, the human body loses its one-dimensional representation and acquires instead the status of an ambiguous symbol. The contemporary artist, through exploration and discovery of numerous sculptural forms, including the human body and movement, permits the continuation of cultural tradition.

The sculptural variations of the artists in this international project are not the self-fulfilling games of a closed inner circle. Through much collaboration between different international art institutions (which are dedicated to the subject of sculpture), interdisciplinary plains and fellow humans the common thread of the concept is validated. (by Dalia Sivickaite)

In experimental set-ups / **Anne Wodtcke** explores the sculptural potential of simple, reduced movements of the body in connection with objects. The 9-part photo series "elephantride"/2007 documents a process in a series of consecutive snapshots. In addition to this work she will present an installation consisting of paperbag-shaped objects. Using the body, moving inside the paper objects resembling outsize grocery bags, the installation invites to explore the space around seeking confrontation and asserting a provocative position. The time scale over which the action is played out depends on the endurance and on the strength of the material employed. The outcome of the experiment is always open. The insights obtained this way serve as a new point of departure, providing the momentum for further experiments. The video „there ist more than fun in movement“ documents one of these experimental situations.

born in Berlin; lives and works in Munich; studied at the Academy of Fine Arts, Munich with Prof. Reipka and Prof. Zacharias; 2005 scholarship/projectfunding by Prinz-Regent-Luitpold-Stiftung, Munich; 2003 scholarship / project funding by Erwin und Gisela von Steiner-Stiftung, Munich; 2000 *d' sign*, Dany Keller Galerie, Munich; 2002 *zimmer frei*, Hotel Mariandl, Munich; 2003 *TRANSFORMA(K)TION*, Himmelfahrtskirche, Munich; 2004 *Große Kunstausstellung*, Munich und NRW, Düsseldorf; *KÖRPER?*, Städtische Galerie, Rosenheim; 2005 *TRANSPARENZ*, Frauenmuseum, Bonn; *SKULPTUR.sein*, art/s/hopping, Maximilianshöfe, Munich; *Photograph Exhibition*, Konica Minolta Plaza, Tokyo; 2006 *global fusion-close-up 2006*, basement, Vienna; 2007 *sculpture_life.jpg*, Kunstverein, Landshut; *sculpture is (inter)action*, Galerie enpassant, Berlin.

The video works by / **Patricija Gilyte** are created as performances for camera, mostly out of doors without an audience. Nature serves as an extension of her studio, with endless space. The features of the landscape and above all the seasons influence the resulting forms. The works are highly metaphoric. Even her use of a blue screen should be considered more as a metaphor than as a film technique. The materials used are soft, protective, isolating (plastic foam, blankets, overcoats, rucksacks). There is often a crossover between sculpture and video projection, with selected formal elements of the videos being displayed as sculptures in the exhibition room. For „sculptural narration“ in Lithuania 2007, P.G. will show the video „Corvidae“ and the installation „creating and leaving one's home“.

*1972 in Kaunas/Litauen; lives and works in Ebersberg/Munich; 1991-1996 studied at the academy of Fine Arts Vilnius/ Art Institut Kaunas; 1997-2004 studied at the Academie of Fine Arts Munich with Prof. N. Prangenberg and Prof. N. Gerhart; 2005/2006 HWP scholarship of Bavarian State Ministry of science and art; 2005 *1/2 Jahr*, Goethe53,

Munich; *Visitors*, Akademie Galerie, Munich; excellence award (category of concept) Kaunas Art Biennial Textile05; 2006 5th Biennial of contemporary art in Nîmes; *Through the looking glass*, Haus der Kunst, Munich; 2007 *Videonale 11*, Kunstmuseum Bonn (catalogue), *Nordost*, Kunstarkaden München, "Nightcomers", 10th International Istanbul Biennial, Turkey

/ Isabel Haase poses questions that challenge what we take to be obvious, creating scenarios that allow us to take a fresh look at objects and situations. She often pushes her own body to the limits of its capacity, but does so in an imperceptible way that transmits a sensation of lightness accompanied by a feeling of unease. In the video "Ciao, you know where to find me", which she intends to present as part of the exhibition, she is seen sitting fully clothed on the bed of the ocean, reading a book. The endless loop of the video tape and the tranquillity of the filmed scene evoke the impression that she could remain calmly sitting there for ever. The fact that human beings are unable to breathe under water is simply disregarded. In her photo-work 'beauties', 2006 an attractive young lady, wearing a classic „little black dress" and extremely high black pumps, sits relaxed in a white lounge in the evening sipping a whiskey. The form of the high heels forces her either to sit or to kneel.

*1975 in Vienna; lives and works in Munich; 1998-2005 studied sculpture at the academy of fine arts, Munich at James Reineking, Hermann Pitz , Olaf Metzel (diploma as masterstudent); 2000 *ins*, Haus der Kunst, Munich; 2002 facultad de la ciencias de la información, la laguna, Tenerife; 2003 *Manzanilla videosession*, maumaunderground, Barcelona; *Miteinanders_Unionen und Separationen*, kforumvienna, Wien; 2004 *Love It Or Leave It*, Cetinje-Biennale 5, Montenegro; *Dar al Hiwar*, Goethe-Institut, Kairo; 2005 *Kurzstrecke, belpicts*, Berlin; *Nebensachen*, annapril, Munich; 2007 *Zimmer frei*, Hotel Mariandl, Munich; *Island of Art Festival*, Praterinsel, Munich; 2007/2008 scholarship for Cité Paris.

What often strikes the observer initially about the works of **/ Christian Engelmann** is their technical functionalism. But when you take a closer look, you realise that the objects themselves are often stretched to the absurd. Chairs that move, on which it is impossible to remain seated; park benches that indiscriminately eject their occupants; spaces in which you have to keep running in order not to fall over. The artist is frequently the victim of his own creations, always the first to try them out for effect before 'letting them loose' in public. And it is in the public space that the desired confrontation with social and contemporary issues takes place. The video „7. Stock" ('7th floor') shows a paternoster in which a person takes off one item of clothing each time the lift ascends or descends. Ultimately, the person stands there naked, exposed in the name of art; the ironic touch is that this final frame coincides with the lift going down. In the new video, made specifically for (the exhibition in) Lithuania, a person continually moves along the floor, walls and ceiling of a room. Gravity seems out of play here. Initially the person crawls on hands and legs before slowly changing into an upward position. With his video piece "Leierkasten 2004/2007" Christian Engelmann ridicules our evolutionary past in just 80 seconds and questions the very own laws.

*1970 in Munich; lives and works in Munich; 1997-2004 studied sculpture at the academy of fine arts, Munich at Olaf Metzel (diploma as masterstudent); 2001 *HasenbergI*, Kunstbüro HasenbergI; Munich; 2003 *Zim-mer frei*, Hotel Mariandl, Munich; 2004 *Engelmann & De los Rios im weltraum*, Wandergalerie, Munich; *Berliner Liste*, Wandergalerie, Berlin; 2005 *Prototypen*, Rote Zelle, Munich; *Christian Engelmann*, Showroom Wandergalerie, Munich; *Favoriten*. Neue Kunst in Munich, Kunstbau Lenbachhaus, Munich; Artforum Berlin, Wandergalerie; 2006 *Serve and Volley*, Häusler Contemporary, Munich; *YBA*, Gagosian Gallery, Berlin Biennale; Galerie Klüser, Art Basel, 2007 *Debutanten*, Galerie der Künstler, Munich; *b.LINE* Kortrijk, Belgium; *ausverkauft*, Galerie Klüser, Munich.

/ Stefan Wischnewski is originally from north of Germany, a seafaring community on the northern coast of Germany whose imagery and symbols crop up in "Wind Bag", a garment for beach visitors. The one-sided contraption is made of plastic sheeting — of the sort used for wind blocks or beach accessories — and straps onto the wearer's body at key connection points: the head, shoulder, arm, waist, and leg. The title of the piece comes from a North German yeast pastry which plumps up when baked, although Wischnewski's version doesn't require heat to expand. Rather, a strong gust of wind serves to unroll its triangular shape from the body. When fully extended, it resembles a half-built tent and flutters like a bird's wing. The triangle is a typical symbol associated with shipping traffic along the coastline and here is used as a means of extension and signing. As in all of Wischnewski's creations, a transformation of the body occurs through the relationship of material to person and place. Text by Courtney Smith in *Xtreme fashion* (Prestel Verlag 2005)

1974 born in Neumünster ; lives and works in Munich; 1997-2002 studied at the academy of fine arts in Munich; 2001 masterstudent; 2000 ERASMUS/SOCRATES study, Helsinki (academy of fine art helsinki); 2002 ZKM/HfG Karlsruhe, Prof. Dieter Kiessling (scholarship); 2003 diploma; (projectfunding: Erwin and Gisela, Steiner Stiftung) 2004 DAAD-scholarship Schweden(German Academic Exchange Service); 2006 Atelierstipendium, Künstlerhaus Lukas, Ahrenshoop; 2007 Bayerischer Kunstförderpreis 07; 2000 "Swinger-Tour", Ausstellungstournee; 2002 "make up" ArtPraxis, Siemens artsprogram, Munich; 2003 "social fabric" Lothringer Dreizehn, Munich; 2004 "Glück" ACC-Galerie, Weimar ;"Dresscodes" Kunstverein, Neuhausen;"Prof. 23", BBK Gallery, Munich; 2005 "Kabinett" Westwerk, Hamburg;"Paradise Lost" Ortstermine05, Munich; "post_modellismus", Krinzinger Projekte,Vienna;2006 "de-konstrukt", Galerie Lichtpunkt, Munich; "YBA" Gagolian Gallery, Berlin; „International Young Sculptors" Fondazione Arnaldo Pomodoro, Milan; „inner spaces", Künstlerhaus Dortmund; 2007„Kosmische Sehnsucht", Kunstraum Munich; „Törn", Kunstraum Lodypop, Basel; Performative Installation, Kasseler Kunstverein, Kassel;

/ Heike Döscher incorporates fragile objects into her installations, often along with video projections or slides, which allude to belongings of everyday life and are built with non-materials. The viewer enters a strange world, which depicts an ironic look on living attitudes by the choice of its surfaces (tapestry, fake wooden panels etc.) In the video piece "You don't know me" / 2006, the spectator has a hard time following the camera shot within a building. The orientation steadily increases despite various angles and slow motion which makes the rooms indistinctive. Every once in a while a woman on skates crosses the images of the creeping camera, meandering through the empty halls. In "Lisa hüpf" a girl plays hopscotch, steadfast and all by herself. The projection is installed in the corner of a room. The weezing girl and hopping noise can be heard.

1967 born in Hof/ Saale, Germany; lives and works in Munich; 1996-2001 studied at the Academy of Visual Arts Munich at Prof. Helmut Sturm, Juliao Sarmiento, Günther Förg (masterstudent/diploma); Studies in Arts Education at the LM University Munich (Bachelor Degree); 2007 *VISTAZO*, Carrillo Gil, Mexico City; 2006 Bavarian Award for the enhancement of the Arts 05; *Strafraum*, lothringer13/spiegel, München; 2005 *Pilotprojekt Gropiusstadt*, Berlin; *Invasionswetterlage*, Kunsthof Zürich; *Favoriten*, Kunstbau Lenbachhaus, München; 2004 Project-Scholarship by the City of Munich; *Akanthus Patterns*, Capri, Berlin; 2003 HWP Scholarship of the University and Science Programme; *WIR HIER!* lothringer 13/halle, München; 2002 Débutant-Award of the Bavarian State's Ministry; *MÜNCHENZÜRICH*, HGKZ, Galerie des Studienbereichs Fotografie, Zürich.

/ Nezaket Ekici's primary interest is to generate images that emerge independently in time and space and which share, regardless of their respective theme, a powerful

aesthetic and pictorial resonance. By referring to classical works of Western art history or prompting associations with religious and mystic themes, the images activate the viewer's photographic memory. In particular, Ekici's performances are characterised by an aesthetic strategy, which tends to conceal the violence to which the artist frequently subjects herself. The experience of pain, of physical limits – or even their transgression – strictly remains in the artist's domain and is not shared with her public. The resulting image is therefore one of sublimated violence, an almost religious image, whose aesthetic force is derived also from the fact of physical boundaries having been overcome.

1970 born in Kirsehir/Turkey; lives and works in Berlin; 1994-2000 studied art pedagogy and art history, Ludwig-Maximilians-Universität München with Prof Wolfgang Kehr, *M.A: Degree* ; 1996-2000 studied sculpture at the academy of fine arts, Munich at Prof. Heribert Sturm und Prof. Wolf Dieter Meyer; 2001-2004 studied Performance at Hochschule der Künste Braunschweig bei Prof. Marina Abramovic, *masterstudien MFA Degree/ Diploma Degree*; 2004 Bursary for Artist 's Residencies Barkenhoff-Stiftung Künstlerhäuser Worpswede; 2004 GASAG Kunst-preis; 2005 Arbeitsstipendium der Stiftung Kunstfonds; 2005 Bursary for Artist 's Residencies BM Contemporary Art Center Istanbul; 2006 Kunststiftung Baden-Württemberg; 2007 Arbeitsstipendium Schloß Wiepersdorf; Art Award U2 Alexanderplatz Berlin
1999 *Lab Control*, Akademie Galerie, Munich (Solo); 2002 *Lee(h)rstellen – Die Schönheit liegt im Auge des Betrachters*, Akademie Galerie Munich (Solo); 2003 *Recycling the Future*, 50.Venice Biennale, Venedig (Group); 2004 *Fountain*, Galerie Breitengasser, Berlin (Solo); *"Corporeal Heat"*. An International Festival of Performance Art, Boston/USA (Group); 2005 *Orientation – Nezaket Ekici*, Goethe Institut, Madrid (Solo); *Persistent and Gradual Loss of Self-Control* (Group) Van Gogh Museum, Amsterdam (Group) 2006 *In to me, Out of me*, P.S.1 New York (Group); *Double Bind*, Galerie DNA Berlin (Solo); *Foi#3 International Performancefestival* Singapore (Group) 2007 *Blind* Staatsgalerie Stuttgart (Solo); *Life Extreme* U2 Alexanderplatz Berlin (Solo); *Fashion Accidentally* Museum of Contemporary Arts, Taipei/Taiwan (Group); *Meltem of Istanbul* Proje 4L, Elgiz Museum of Contemporary Art Istanbul (Group); 5th International Festival of Contemporary Dance Body & Eros, *Venice Biennale* (Group)

The work „the three musketeers“/2006 has been developed for the exhibition „SITE“ in ACTION FIELD KODRA06 in Thessaloniki and will be continued in the exhibition „sculptural narration“ at the A. Moncio House Museum, Palanga, Lithuania. In her work-installations with video, photographs and objects- / **Vassiliea Stylianidou** constructs „settings (site-ings) for a subject and its object(s). Subject-in position and object-in search are performing their rapport to each other and to their environment: urban space, nature, working spaces etc“. In the work „the three musketeers“ she explores issues of displacement, both physical and psychological. The installation takes place in two sites, the exhibition venue and the artist's studio in Berlin. The object-in search changes according to the position of words in a text game. In the work "the three musketeers" there are four subjects-in-position: the artist and the three curators of the exhibition „SITE“. During the exhibition in Litauen the audience will re-place the curators by taking their pos(e)ition in the game. The object will be continuously transforming and its new transformations will be sent via email by the artist to the participating audience. Text written by Vassiliea Stylianidou and the curators of the exhibition „SITE“, E. Karampa, A.-L. Oberson and S. Bahtsetzis.

*1967 in Thessaloniki/GR; lives and works in Berlin; 1986-1989 Study of literature and linguistics, University of Jannina, GR; 1993-1999 University of the Arts Berlin (BA, MA); 2001 DAAD- NaFöG Postgraduate-grant for New York; 2002 familistère1, KW-Berlin, Institute for Contemporary Art; 2003 1.Prague Biennale, National Gallery Prague; 2005 *perpetuum mobile*, Galerie Françoise Heitsch, Munich; 2005 *Old Habits Die Hard in the Exhibition Situation*, Museum of Contemporary Art Sydney; 2006 *MRI*, Center of Contemporary Art, Thessaloniki; Emergency Room Galerie Olaf Stueber Berlin; Scarecrow

Averoff Museum of Modern Greek Art; 2007 Young Greek Artists, National Museum of Contemporary Art Athens; Chateau Ivre, Schloss Sacrow, Berlin; TRISTAR UNDERWORLD Vol.1., Gallery TinT in cooperation with the Thessaloniki Museum of Photography

/ **Benas Sarka** had graduated from Stage direction in the National conservatory Klaipeda faculty in 1984 - 1988. In 1987 the artist established an independent theatre called *Gliukai*, which focus on public spaces: streets, storehouses, industrial spaces etc. The director B. Sarka is not interested in unconventional classical plays, but in modern Lithuanian poetry texts. He is working on these texts and then putting together his own drama-mosaic, which he directs and plays as well. Benas Sarka creates different kind of performances, dance performances. In all the works the main thing is body language. At the moment the artist lives and works in Klaipeda. Theatre shatter "Gliukai" add variety to leisure of different age and different nation people and shatter naked bulbs of culture for the darkness.

1963 born 1963 in Lithuania. At the moment the artist lives and works in Klaipeda. Benas Sarka had graduated from Stage direction in the National conservatory Klaipeda faculty in 1984 - 1988. In 1987 the artist established an independent theatre called *Gliukai*, which focus on public spaces: streets, storehouses, industrial spaces etc. The director B. Sarka is not interested in unconventional classical plays, but in modern Lithuanian poetry texts. He is working on these texts and then putting together his own drama-mosaic, which he directs and plays as well. Benas Sarka creates different kind of performances, dance performances. In all the works the main thing is body language.

/ **Andrius Pulkauninkas** is interested in the bodily expression of human error and questions the absurdity and grotesqueness of human beings. He is interested in the paradox of personality, sex and idols. The artist thinks it is necessary to change the human position with more self-understanding, irony and sarcasm because human errors are more interesting than false self-promotion and untrue declarations. He attempts to provoke the audience through the immobility of the body and immortality of nonsense.

1973 born in Lithuania; 1991 - 2007 University Natural science MS and Theatre educologie MS 2003 - 2006 Butoh workshop by Masaki Iwana (Japan) in "La Maison du Butoh Blanc" (France) and Su En (Sweden) Butoh breez project, 2000 - 2002 T.Suzuci technique class by V.Grapshtaite in Vilnius (Lithuania) 2000 - 2006 Workshops in contemporary dance, contact improvisation relies technique festival Bytom (Poland), Vilnius(Lithuania), Polli Tallu (Estonia) 1998 International Physical Theatre Hojskole (Denmark)

2007 May performance "Drag:)" Vilnius (Lithuania), 2006 November performance "Pasklidas" Vilnius (Lithuania), 2006 October solo performance "Bead" in Kairenai "Ground art festival" (Lithuania), 2006 October solo performance „Blooming" in blind people library Vilnius (Lithuania), 2006 - 07 solo performance „Military fall down" Revellon (France), Vilnius (Lithuania), 2006 February performance „Beginning of nice day" Vilnius (Lithuania), 2003 May performance social provocation "Products" Cetinia (Montenegro), 2003 May - 2004 March solo performance 'Divine chump' in Zabaria festival 'Way', Vilnius festival 'Tree', Nasrenai festival 'A lipantiu y', in Festival Uzupis-art (Vilnius), Siauliai, Goteborg dance festival "DAB" (Sweden), 2000 - 2001 April organizing the festival 'Off Baltic Dance'(Vilnius), 1999 April first performance '420 bits' Vilnius (Lithuania), 1991 started like actor in the performance 'Ris Frasua' (dir. M.Misiunaite) ,1991-2000 one of the organisers in the festival 'Hercules'

www.skulpturalehandlungen.de