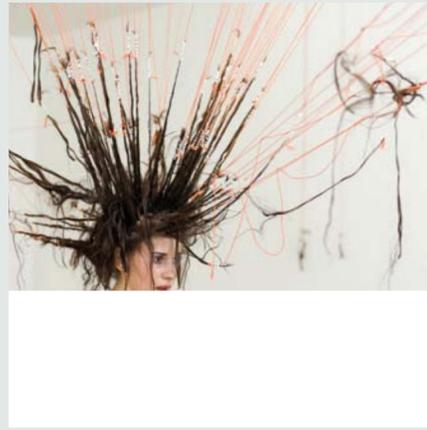




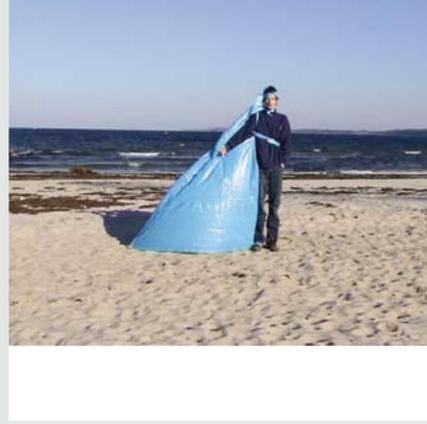
ANNE WODTCKE MUNICH
THERE IS MORE THAN FUN IN MOVEMENT / 2007
www.annewodtcke.de



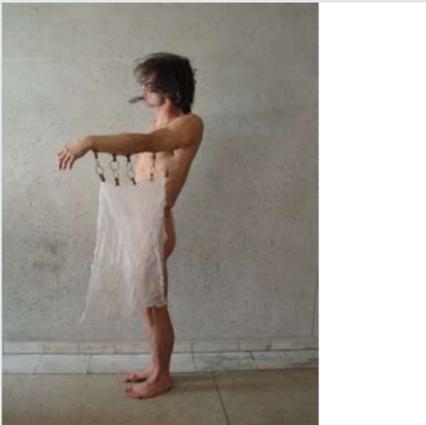
NEZAKET EKICI BERLIN
ATROPOS / 2006
www.ekici-art.de



VASSILIEA STYLIANIDOU BERLIN
THE THREE MUSKETEERS / 2006
www.stylianidou.com



STEFAN WISCHNEWSKI MUNICH
WINDBAG / 2004
www.haltemal.de



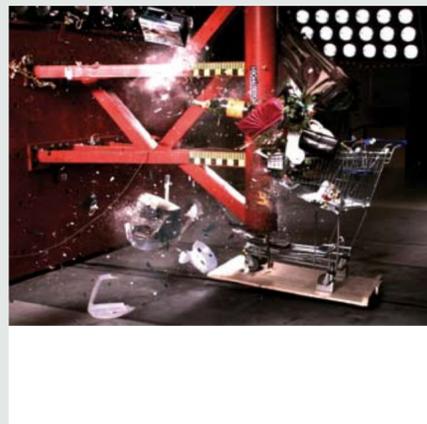
BENAS ŠARKA KLAIPĖDA
THROUGHOUT / 2006
benas_sarka@yahoo.com



ISABEL HAASE MUNICH
BEAUTIES / 2006
www.isabelhaase.com



HEIKE DÖSCHER MUNICH
LISA HÜPFT / 2001
heike.doescher@gmx.de



CHRISTIAN ENGELMANN MUNICH
CRASHTEST / 2006
www.engelmann-kunst.de



PATRICIJA GILYTE MUNICH
CORVIDAE II / FIELD / 2006
www.patricija-gilyte.net



ANDRIUS PULKAUNINKAS VILNIUS
THE BEAD / 2006
pulka22@gmail.com

/ THE PROJECT SKULPTURALE HANDLUNGEN / (Sculptural Narration) which debuted in Munich in 2006 with an exhibition at the "Galerie der Künstler", takes place this year in Lithuania in the A. Moncio House Museum in Palanga, as well as in the Centre for Cultural Communication in Klaipėda. Through exceeding the boundaries of pure static sculpture, ten artists of different nationalities present performance sculpture and those marked by a paradigm shift: interactive sculpture, sculptural installation, video sculpture and sculptural performance.

The origin of this project 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 Šivickaitė)

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 outside 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 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“.

/ *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.

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.

/ *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 puffs 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)

/ *Heike Döschler* 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.

/ *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.

The work „the three musketeers“/2006 has been developed for the exhibition „SITE“ in ACTION FIELD KODRA66 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 Lilauen 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 trans-formations 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. Bachtsetz.

/ *Benas Šarka* had graduated from Stage direction in the National conservatory Klaipėda faculty in 1984 - 1988. In 1987 the artist established an independent theatre called Glauka, which focus on public spaces: streets, storehouses, industrial spaces etc. The director B. Šarka 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 Šarka 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 Klaipėda. Theatre shatter "Glauka" add variety to leisure of different age and different nation people and shatter naked bulbs of culture for the darkness.

/ *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.

skulptūriniai veiksmai / sculptural narration

2007 08 23 - 09 20

HEIKE DÖSCHER / Germany / Munich
CHRISTIAN ENGELMANN / Germany / Munich
NEZAKET EKICI / Germany / Berlin
PATRICIJA GILYTĖ / Germany / Munich / Lithuania / Kaunas
ISABEL HAASE / Germany / Munich
VASSILIEA STYLIANIDOU / Greece / Germany / Berlin
ANNE WODTCKE / Germany / Munich
STEFAN WISCHNEWSKI / Germany / Munich
BENAS ŠARKA / Lithuania / Klaipėda
ANDRIUS PULKAUNINKAS / Lithuania / Vilnius

SKULPTŪRINIAI VEIKSMAI

Pernai startavęs tarptautinis projektas „Skulptūriniai veiksmai“ šiemet lokalizuojasi Lietuvoje: A. Mončio namuose-muziejuje Palangoje bei Klaipėdos Kultūrų Komunikacijų Centre. Peržengdami grynosios skulptūros riboženklius dešimt įvairių tautų menininkų tęstiniame projekte pristato performatyvios, paradigmos pokyčio nužymėtos skulptūros formas: interaktyvią skulptūrą, skulptūrinę instaliaciją, video skulptūrą bei skulptūrinį performansą.

Vienas pagrindinių projekto išieities taškų ir siekių – analizuoti ir aktualizuoti performatyviosios skulptūros pokyčius nuo 6-ojo dešimtmečio iki šių dienų. Pagrindinį dėmesį koncentruodami į skulptūrą ir jos padėtį tarpdiscipliniškume, šių metų parodos autoriai papildo šiuolaikinio skulptūros meno (procesas + „produktas“) archyvus. Vakaruose praėjusio amžiaus viduryje (Lietuvoje gero kai vėliau) moterims ir vyrams išsilaisvinus iš lyties socialinio dogmatškumo, žmogaus kūnas prarado vienaprasmę reprezentacijos funkciją, tačiau mainais įgavo įvairiaprasmio ženklą statusą. Šiuolaikinių menininkų siekis surasti ir iširti kuo įvairesnes skulptūros formas leidžia įjungti žmogaus kūną ir judesį, kurie, kaip žinia, pirmesni už bet kokią kultūrinę tradiciją.

Sąmoningai maišydami skirtingus meno arealus projekto menininkai jau antrus metus akcentuoja žanrinę hibridizaciją, kuri tradicinę skulptūrą vaduoja iš akademinio klasikinio vientisumo ir taip kuria naują, performatyvumui ir kūniškumui pasižymintį daugialypės skulptūros matricą. Menininkų variacijos skulptūrinėmis formomis šiame tarptautiniame projekte nėra savitiksliis uždaro bendruomenės žaidimas. Bendradarbiaujant su įvairiomis tarptautinėmis skulptūros meną pristatančiomis institucijomis projekte „Skulptūriniai veiksmai“ išryškėja bendrumo idėja: tarptautiniu instituciniu, tarpžmogiškuoju, tarpdisciplininiu lygmenimis. Sinestetišku poveikiu pasižymintis, įvairias patirtis perteikiantis ir jas provokuojantis šiuolaikinis skulptūriškumas Lietuvoje pristatomoje projekto ekspozicijoje dekonstruoja tradicinį žanrinį suvokimą, tęsia pusamžę tradiciją į šiuolaikinį skulptūros meną įtraukdamas naujas medijas, praktikas, meninius sprendimus ir temų laukus.

Dalia Šivickaite

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