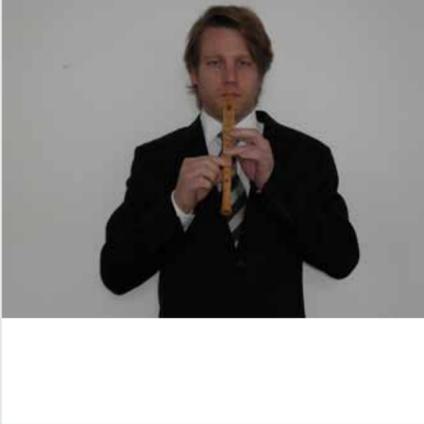




NEZAKET EKICI BERLIN
FRAMING - Hommage to Karin Sander's exhibition:
„Zeigen, eine Audiotour durch Berlin“ / 2010
(Temporäre Kunsthalle Berlin, 5.12.2009 - 10.1.2010)
camera and editing: Branka Pavlovic
videoperformance
www.ekici-art.de



CHRISTIAN ENGELMANN MUNICH
EUROPEAN / 2010
video-still
www.engelmann-kunst.de



VASSILIEA STYLIANIDOU BERLIN
GUARDS FOR SEXTED BODIES,
LANGUAGE CURVES SPACE / 2010
video installation
www.stylianidou.com



PATRICIJA GILYTE MUNICH
OVIS ARIES / 2010
photo
www.patricija-gilyte.net



STEFAN WISCHNEWSKI MUNICH
KRANZ / WREATH (IMPORT - EXPORT) / 2009
SCULPTURAL NARRATION, MUNICH - ISTANBUL 2009
sport- and travelbag transformed
www.haltelmal.de

/ Heike Döscher's work addresses issues of style and taste, cosyness, orientation and identity within the everyday context. Often video projections are incorporated and engaged in a dialogue with these settings. Heike Döscher's work often has a certain irony to it. The marathon run is not only a strain but also a social pleasure. Glasses are raised at each stop and food is enjoyed occasionally. The visitor who may sit on the swing, also indulges in a certain passion, quite uncommon for an adult. "From Greek to Greek / don't drink and run": 2010 the mythical marathon run has its 2500 anniversary. In light of this spectacular event, Ulf Oeppert did a marathon in Munich, from Greek to Greek, with stops at as many of the Greek restaurants as possible. A picture of him was taken at each place, including the landlord and friends - and off to the next restaurant. These slides will be presented in chronological order documenting the decline of the runner. A "swing" hangs in the exhibition area inviting the visitors to sit on it. While swinging, the visitor acts as part of the exhibition, and is regarded as an art piece by the remaining visitors

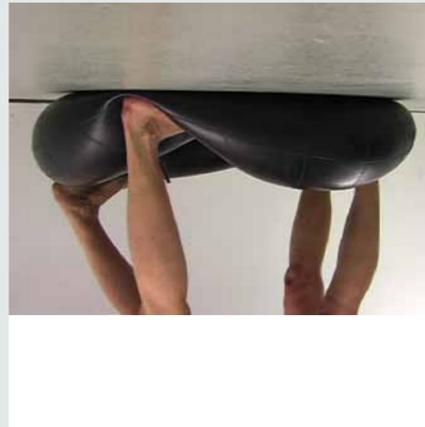
/ Nezaket Ekici's primary interest is to generate images that emerge independently in time and space and which share a powerful aesthetic and pictorial resonance. By referring to classical works of western art history or prompting associations with religious and mystic themes, the images activate the viewer's photographic memory. In particular, Ekici's performances are characterized by an aesthetic strategy, which tends to conceal the violence to which the artist frequently subjects herself. The video performance „Framing“ refers to the exhibition „Zeigen, eine Audiotour durch Berlin“ (Temporäre Kunsthalle Berlin) by artist Karin Sander. Nezaket Ekici reacts with body language on the various radio features of the 600 artists who are represented in the exhibition. Ekici - dressed in white in the empty exhibition space - acts according to the sound recordings, creating a new artistic expression of the sometimes abstract audio texts. She creates performance sculptures whose trademark is to be subjected to constant change. The viewer gets the video performance in time-lapse (17:59 min), each of the 16 parallel film scenes belonging to the 17 hours real time performance. The performance „Framing“ goes beyond the concept of the exhibition and forms a meta level, by Ekici not only interpreting the audio show but by unifying the expression with body language. The diversity of ideas and the vast temporal extension of all artistic works thus become more tangible and understandable.

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 them-

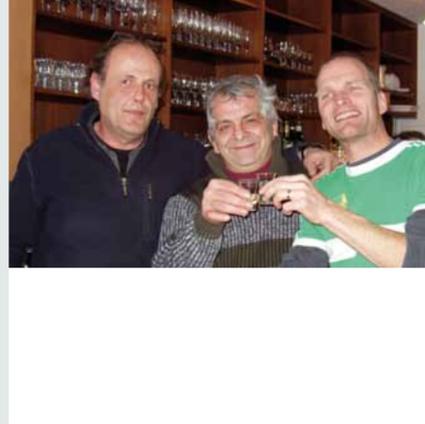
selves are often stretched to the absurd. Chairs that move, on which it is impossible to remain seated, park benches that indiscriminately eject their occupants, spaces in which you have to keep running in order not to fall over. The artist is frequently the victim of his own creations, always the first 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. „European“: A person in a black suit alternately plays the Greek and the European anthem on a flute. More and more both pieces merge to one composition, making it impossible to recognize neither the Greek nor the European anthem.

/ Patricija Gilyte works with video and sculpture, mixing and interlacing these two media. The central theme of her work is the human body in its interaction with nature. Some of her video works are designed as group video sculptures (for example Corvidae). In the upcoming exhibition P.G. will show her new video „Ovis aries“, for which she has developed a sheeplike figure. The body (torso) is covered with balls of wool and is also protected by knee pads and gloves. By taking a closer look one can discover in the video that the sheep flock grazing in the landscape consists of cloned, multiplied figures resembling a sheep. They seem passive; some figures move slowly out of the picture. In the next sequence we see the sheep passing a bridge across a river. Sheep have had a strong presence in many cultures, especially in areas where they form the most common type of livestock. There are also many ancient Greek references to sheep ("Chrysomallos"). Initially, sheep were kept solely for meat, milk and skin. Today sheep ("Ovis aries") are an entirely domesticated breed which are largely dependent on man for their health and survival. Wool was one of the first textile fabrics, until the wool prices began to fall dramatically as a result of the cheap prices for synthetic fabrics.

Munich-based artist / Isabel Haase works in a variety of media. Through photography, video, objects and installations, she explores themes of space - privacy, containment and everyday actions. With a refined and clean aesthetic, there is a pervasive feeling of discomfort and disquiet in her work. Comfort is contrasted with hostile environments and curiosity is exposed through extreme actions. Ever present is water - either as setting, a material or an object itself - a primal element that demands reflection on the part of the observer and which also plays with notions of clarity and obscurity. In her recent work "Genie" a genie sits in a simple transparent glass bottle. As the moving image of her is projected onto a screen on the bottle filled with water, looking inside gives the impression she would somehow be real. The bottle is closed, so she doesn't have any chance to come out. Meanwhile she spends her time with reading, eating, sleeping and thinking about the



ANNE WODTCKE MUNICH
PLAT(T)FORM / 2010
video-still
www.annewodtcke.de



HEIKE DÖSCHER MUNICH
FROM GREEK TO GREEK - DON'T DRINK AND RUN / 2010
marathon run by Ulf Oeppert
photo documentation
heike.doescher@gmx.de



KOSTAS SAHPAZIS ATHENS
TEENAGE ANGST / 2009
installation
trew64@hotmail.com



MARY ZYGOURI ATHENS
INTERVENTION AT THE GAS STATION OF MANRESSA
ROAD, CHELSEA, LONDON / 2003-2010
performance
zygourim@hotmail.com



ISABEL HAASE MUNICH
GENIE / 2010
video installation
www.isabelhaase.com

time when she will be out again.

Focusing on sculpture as well as on costumes and stage designing, / Kostas Sahpazis recognizes the idea of "stage" as of central importance to his work: a stage is to communicate an accomplished fact. As he is working on the performativity of materials, for the artist the narratives in his work arrive in an oblique way. His practice is influenced by devised theatre and by the ethics of craftsmanship and traditional producing techniques. On his latest works he explores the physical presence of photography and the dynamics emerging as it is placed on the "territory" of the sculpture. The blurring of different mediums creates a gap in narration and triggers the interaction between object, body, and space. The starting point for the sculpture "Warm Leatherette" is a performing act that was documented in the artist's studio. A visitor was filmed with props in a staged environment specially made for the occasion. Photos and outtakes of this act are edited on a piece of sculpture, emphasizing on its structure and its aesthetic qualities. The intention is to dramatize the sculptural procedure, by combining it with fiction and narration, resulting to a superstructure for a designed event. The sculpture appears as voluminous human scale plastic cover that draws the eye to a condition outside itself and connects the whole more intensively with space.

In the video installation „Guards For Sexted Bodies, Language Curves Space“ / Vassilea Stylianidou makes use of such diverse materials as language, her voice, plasticine, light and ritualistic movements. The artist explores the phenomena of power and money in the context of the present economic and social crisis and contrasts them to the dynamics inherent in language as the social subject's practice which is experimental, gendered and transgressive. In Stylianidou's work, language pierces and subverts its everyday use in an attempt to suggest new paradigms for knowledge and experience. The installation work „Guards For Sexted Bodies, Language Curves Space“ integrates video images into architectural models and posits a relationship between this architectural construct and the viewer. The work also explores the interconnections between, on the one hand, the language and, on the other, the voice, the body and the image as rhythm and materiality.

Munich-based artist / Stefan Wischnewski has been exploring the structural possibilities of industrial and lightweight fabrics to join objects and people for many years. Whether through collaborations with seamstresses who make alterations for him or through pieces he sews himself, Wischnewski's artworks cross the borders of art, design, fashion, and architecture and open up new ways of thinking about how the fields might interact. "All of my wearable pieces consist of small and mid-sized transformations that bestow an object, and often a person, another specially focused

meaning." The artwork „white cube“ consists of various second hand handbags sewn together and is a further piece of the transformed bags cycle. As already exemplified by the artist in Istanbul (amongst elsewhere) with the referential piece "Wreath" (Import/Export), this cycle grapples both with the performative approach of a wearable sculpture in a narrative form as well as with the symbolism of a specific form. "White cube" primarily refers to "the basis of art, the sculpture and its pedestal" and addresses the sculpture as pedestal in a performative sense. Further it refers to ancient Greek architecture by means of its formal size.

In her most recent works / Anne Wodtcke reaches out to the limits of the interfaces between action, performance and sculpture; they are an attempt to reinterpret the theme of sculpture in a conceptual and experimental manner. She explores the sculptural potential of simple reduced movements in connection with objects. The aspects she is interested in are the creative sculptural process itself, the things that happen to objects and people when they interact. These performative sculptures are documented in photo or video - partly are actually planned as video-performances, mixed-media installations or interactive environments. The materials she prefers to use in her research are - beside the well-known paper and her own body, which she integrates as a shape-giving element - are simple items like chairs, pedestals or innertubes of truck tires. In her work a variety of references are made to current phenomena such as visual consumption and reduced perception, virtuality and invalidation, tangibility and corporeality. In her video plat(t)form (2010), two people deflate an inner tube of a truck tire up to the point where the remaining package seemingly is taking one last breath.

/ Mary Zygouri's central preoccupation is the analysis of the contemporary problematic of personal and social identity crisis. Her work is released through the creation of different characters that she employs later, bringing them into life, as a part of their everyday routine. Her characters are always keeping a certain relationship with power and surveillance systems: They are placed and function under, over or as a part of the system. Part of her identity negotiation is the negotiation and interpretation of historical documents, the distortion of the official historical facts and the revelation of the different versions of the past as a narration in the present time. In 2003 Mary Zygouri has released the performance Intervention at the Gas station of Manressa Road, Chelsea, London. It was stopped from the staff of the station, as it had been considered inappropriate according to the principles of a public service space. The only document is a photograph. Zygouri reconstructs the part of the space documented. It will be an attempt to recreate the space where a performance has taken place, the space that had once included the performing body of the artist. This reconstruction will underline the absurd dimension of such an attempt since the space - the real, documented, or reconstructed - is nothing more than a shell in which the myth of body and its performance takes place.

γλυπτικές αφηγήσεις / sculptural narration

Museum Alex Mylona - Macedonian Museum of Contemporary Art
15th may - 31th july 2010, Athens, Greece
Μουσείο Άλεξ Μυλωνά – Μακεδονικό Μουσείο Σύγχρονης Τέχνης
15 Μαΐου – 31 Ιουλίου 2010, Αθήνα

HEIKE DÖSCHER / Germany / Munich
NEZAKET EKICI / Germany / Berlin
CHRISTIAN ENGELMANN / Germany / Munich
PATRICIJA GILYTE / Lithuania / Germany / Munich
ISABEL HAASE / Germany / Munich
KOSTAS SAHPAZIS / Greece / Athens
VASSILIEA STYLIANIDOU / Greece / Germany / Berlin
STEFAN WISCHNEWSKI / Germany / Munich
ANNE WODTCKE / Germany / Munich
MARY ZYGOURI / Greece / Athens

SCULPTURAL NARRATION

The intercultural exhibition-project entitled *Sculptural Narration – Glyptikes Afigisis* premiered in Munich in 2006, was repeated in Lithuania in 2007 and took place in Istanbul in the beginning of 2009. It gathers together ten international artists whose conception of art treats interaction with the artist's body as an integral part of the artwork. The exhibition covers a variety of approaches ranging from sculptural performance to interactive sculpture. It features photographs, video works, installations, objects and actions in which the performative strategy mobilised by the artist is either manifested in their own person or – e.g. in the case of objects – is displayed in the form of references to a past physical act by the artist. The artist enacts a sculpture, merging with the medium or appearing as a phenomenon exploring the dimension of space, producing or destroying his or her sculptures in front of a video (or still) camera.

Although the artists themselves are not the explicit subject of any of these works, and the element of self-perception or even mystification is not central to their purpose – as it might be in a traditional self-portrait – the incorporation of the artist's body in the artwork necessarily implies an investigation of the artist's relationship to themselves and their role as an individual and in society, with a strong focus on contextualisation. This has been a continuous process ever since the 1960s and 70s, when occidental artists first discovered the possibility of using their own bodies as a creative medium (Bruce Nauman, Franz West, Helena Almeida, Valie Export), and performance and body art reflected the sweeping social and moral changes taking place at the time. The 1980s and 90s added further dimensions to this quest to elucidate the materiality of the human body and translate it into the world of experience. This period was marked by the questioning of national and ethnic identities, and a critical response to the issues raised by the new technology of genetic engineering and the obsession with physical fitness and beauty. In other words, ever since the latter half of the 20th century, perceptions of the body have been firmly anchored in international contemporary art. Each of these scenarios and influential factors has been taken up as a creative challenge by the numerous branches of performative art that range between live action and interactive sculpture. In particular, video and other digital media have changed the way the human body is displayed and interpreted by the artist and given rise to new forms of presentation.

The exhibition "Sculptural Narration" traces the evolution of contemporary art in this context, and illustrates how modern artists have appropriated the performative and experimental aspects of traditional action art and applied them to contemporary issues using new sculptural formulas. The project was initiated by Patricija Gilyte and Anne Wodtcke. www.skulpturalehandlungen.de

Curator - Dr. Erika Wäcker-Babnik, Munich

In collaboration with Denys Zacharopoulos, Macedonian Museum of Contemporary Art, Thessaloniki and Alexios Papazacharias

Επιμέλεια - Dr. Erika Wäcker-Babnik, Munich

Σε συνεργασία με τον Ντένη Ζαχαρόπουλο – καλλιτεχνικό διευθυντή του Μακεδονικού Μουσείου Σύγχρονης Τέχνης και τον Αλέξιο Παπαζαχαρία.

Museum Alex Mylona - Macedonian Museum of Contemporary Art, Athens, Ag. Asomaton Sq. 5
GR - 10554 Athens, 15.05. – 31.07.2010
Opening: 14th may 2010, 8.30pm
phone 0030 210 32 15 717 museumalexmylona@gmail.com

ΓΛΥΠΤΙΚΕΣ ΑΦΗΓΗΣΕΙΣ

Η έκθεση *Skulpturale Handlungen – Sculptural Narration – Γλυπτικές Αφηγήσεις* εγκαινιάστηκε στο Μόναχο το 2006, επαναλήφθηκε στη Λιθουανία το 2007 και στην Κωνσταντινούπολη στις αρχές του 2009. Είναι διεθνής περιόδευση έκθεση και σε κάθε στάση της καλούνται να συμμετάσχουν καλλιτέχνες της χώρας που τη φιλοξενεί. Συγκεντρώνει δέκα διεθνείς καλλιτέχνες των οποίων η καλλιτεχνική πρακτική διαχειρίζεται τη διάδραση με το σώμα του καλλιτέχνη ως αναπόσπαστο μέρος του καλλιτεχνικού έργου.

Η έκθεση περιλαμβάνει ποικίλες καλλιτεχνικές προσεγγίσεις από τη γλυπτική περφόρμανς ως την διαδραστική γλυπτική. Παρουσιάζει σε πρωτότυπη μορφή φωτογραφίες, βίντεο, αντικείμενα και δράσεις όπου η επιτελεστική (performative) στρατηγική που διαχειρίζεται ο καλλιτέχνης δηλώνεται από τον/την ίδιο/α αυτοπροσώπως ή όταν προκειται για αντικείμενα- εκτίθεται υπό τη μορφή μιας φυσικής πράξης του καλλιτέχνη στο παρελθόν. Ο καλλιτέχνης ενεργοποιεί το γλυπτό δια της ένωσης, της συγχώνευσης του με το μέσο ή εμφανιζόμενος α- ίδιος ως φαινόμενο που διερευνά τη διάσταση του χώρου, δημιουργώντας ή καταστρέφοντας τα γλυπτά του/της μπροστά σε μια βιντεοκάμερα.

Παρά το γεγονός ότι οι ίδιοι οι καλλιτέχνες δεν αποτελούν το σαφές υποκείμενο των έργων αυτών και ότι το στοιχείο της αυτοσυνειδησης ή ακόμη και της σιγνιματικότητας και του μυστηρίου δεν συνιστούν το επίκεντρο του σκοπού τους – όπως πιθανόν θα συνέβαινε με μια παραδοσιακή αυτοπροσωπογραφία- η ενσωμάτωσή της φυσικής οντότητας του καλλιτέχνη στο έργο εκ των πραγμάτων υποδηλώνει τη διερεύνηση της σχέσης των καλλιτεχνών με τον εαυτό τους και το ρόλο τους ως άτομα και ως μέλη της κοινωνίας, με ισχυρή επικέντρωση στο συσχετισμό, στα σύμφραζόμενα.

Η διαδικασία αυτή συνεχίζεται αδιάκοπα από τις δεκαετίες του 1960 και 1970, όταν οι καλλιτέχνες της Δύσης πρωτοανακάλυψαν τη δυνατότητα της χρήσης του ίδιου του σώματός τους ως δημιουργικού μέσου (Bruce Nauman, Franz West, Helena Almeida, Valie Export) όταν η περφόρμανς και τέχνη του σώματος (body art) ενιτανακλούσαν τις ριζικές κοινωνικές και ηθικές αλλαγές που συνέβαιναν εκείνη την εποχή.

Οι δεκαετίες του 1980 και 1990 προσέθεσαν νέες διαστάσεις στην αναζήτηση αυτή και αποσαφήνισαν περαιτέρω την υλικότητα του ανθρώπινου σώματος μεταφράζοντάς το στον κόσμο της εμπειρίας. Η χρονική εκείνη περίοδος καθορίστηκε από την αμφισβήτηση των εθνικών και εθνοτικών ταυτοτήτων και την κριτική αντίδραση στα θέματα που έθεταν αφενός η νέα τεχνολογία της γενετικής επιστήμης και αφετέρου η εμμονή στην φυσική φόρμα και καλλονή. Με άλλα λόγια, από το δεύτερο ήμισυ του 20ου αιώνα οι αντιλήψεις για το ανθρώπινο σώμα ήταν σταθερά εδραιωμένες στη σύγχρονη διεθνή καλλιτεχνική σκηνή. Όλα αυτά τα μεμονωμένα σινάρια και όλοι αυτοί οι καθοριστικοί παράγοντες αντιμετωπίστηκαν ως δημιουργικές προκλήσεις από τις διάφορες μορφές της τέχνης της περφόρμανς που ποικίλλουν από τις ζωντανές δράσεις ως τη διαδραστική γλυπτική. Ιδιαίτερα το βίντεο και τα υπόλοιπα ψηφιακά μέσα έχουν μεταβάλει τον τρόπο που το ανθρώπινο σώμα εκτίθεται και ερμηνεύεται από τον καλλιτέχνη και έχουν οδηγήσει στη εμφάνιση νέων μορφών παρουσίας.

Η έκθεση *Skulpturale Handlungen – Sculptural Narration – Γλυπτικές Αφηγήσεις* ανιχνεύει την εξέλιξη της σύγχρονης τέχνης μέσα σε αυτά τα συμφραζόμενα και εικονογραφεί τον τρόπο που οι σύγχρονοι καλλιτέχνες ενσωμάτωσαν την επιτελεστική όσο και την πειραματική άποψη της παραδοσιακής Action Art και τις εφαρμόσαν σε σύγχρονα ζητήματα επινοώντας νέους τύπους γλυπτικής. Η έκθεση ξεκίνησε με πρωτοβουλία των καλλιτεχνών Patricija Gilyte και Anne Wodtcke. www.skulpturalehandlungen.de

Μουσείο Άλεξ Μυλωνά – Μακεδονικό Μουσείο Σύγχρονης Τέχνης, Αθήνα
Πλατεία Αγίων Ασωμάτων 5, 10554 Θησείο
15.05 – 31.07.2010 Εγκαίνια: 14.05.2010, 8.30μμ
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